

INSTRUCTIONAL COMPREHENSIVE PROGRAM PLANNING AND REVIEW (CPPR) For 2024

Only to be completed by those programs scheduled for the year according to the institutional comprehensive planning cycle for instructional programs (i.e., every four years for CTE programs and five years for all other instructional programs), which is produced by the Office of Instruction. Faculty should meet with their dean prior to beginning this process. Training is available to support faculty completing this work.

Cluster: Humanities

Area of Study: Fine Arts

Program: Art Studio (AA) and Studio Arts (AA-T)

Current Academic Year: 2023-2024

Last Academic Year CPPR Completed: 2018-2019

Current Date: 03/04/2024

NARRATIVE: Instructional CPPR

Please use the following narrative outline:

I. Describe how this program review was conducted, including how all program members were involved in the planning process.

Through assessment and analysis of Student Learning Outcomes all Fine Arts faculty participated in the evaluation of our courses and programs. Division chair, Douglas Highland, was charged with writing a majority of the report after reviewing the program and course assessments as well as the Annual Program Planning Worksheets from the years since our last CPPR. Full-time faculty Michelle Craig, Margaret Korisheli, Canguo Liu, Brittany Mojo, and David Prochaska submitted input from each of their disciplines along with our Gallery Coordinator Timothy Stark. All participants played a part in editing the final document. A list of program objectives for the next five years was created based on the assessment of institutional data on enrollment, retention, and course & degree completion and the needs of the local service area. Our work will then be brought back to all faculty for discussion and input.

II. GENERAL PROGRAM INFORMATION

A. Program Mission

This comprehensive program and planning review focuses on our two studio degrees listed above. Our AA Art Studio degree encompasses all of our art courses with the exception of Art 200: Art Appreciation, which is included because it plays a vital role for general education students in our program and at Cuesta College as a whole. In addition to these two degrees, the Fine Arts also offers certificates in Ceramics, Graphics, Photography, and Sculpture. The mission and purpose of the Fine Arts academic programs remains dedicated to success for our range of students who include art and art history students focusing on the skills and knowledge for the studio practice and study of art. This includes those pursuing certificates and degrees through transfer, those fulfilling general education electives, and those seeking to learn new skills for career and personal enhancement. Our robust gallery program is used to increase the effectiveness of meeting these objectives and has become an integral part of our instruction and student experiences in the arts. As we emerge from the changes brought by the COVID pandemic, we have restored programing that was cancelled or changed and emerged with more flexible teaching modalities and online Canvas content that supports all modalities. All FT and PT instructors were fully

DE trained by Fall 2022 in support of this. In addition to general data analysis, the CPPR will highlight: Extracurricular activities to promote student success and create student community; Harold J. Miossi Gallery exhibitions and events; Updates from the six Fine Arts disciplines: Art History – Ceramics – Graphics – Photography – Sculpture – 2-D (drawing, painting, and printmaking).

Fine Arts Program Objectives

1. Prepare students for successful junior level transfer to Universities, Colleges and Art Academies.
2. Assist students in earning degrees and certificates.
3. Prepare students to enter art related fields.
4. Provide artistic skills, knowledge, and enrichment to art and non-art majors

Extracurricular Activities to Promote Student Success and Create Student Community

Fine Arts continually looks for ways to celebrate student success and support our students financially including \$3,375 in awards for the Student Annual Exhibition funded by the Novy endowment and the Miossi Gallery endowment, \$2,325 in Novy and Sprague awards that are bestowed on students who demonstrated excellence in the classroom, and two scholarships of \$500 each from our Foundation Fine Arts Access Scholarship fund awarded through Financial Aid. The Ceramic Holiday Sale raised \$3129.74 to support the visiting artist funds for the Ceramics program.

An almost weekly Student Hour was created by ceramic instructor Brittany Mojo in Fall 2022 to present students with opportunities to interact outside the classroom, hear presentations by professional artists, and engage in activities that support Fine Arts and charitable fundraising. Gallery coordinator, Tim Stark coordinates Student Hour events with the gallery. Highlights include nine presentations by professional artists, a workshop to make items to sell at the annual ceramic sale that raises money to support visiting ceramic artists, and a ceramic bowl making workshop in support of the Empty Bowls project that raises funds to help the unhoused.

Program History

For almost sixty years, Cuesta College's Fine Arts program has enjoyed an outstanding reputation in the county and state for our challenging classes, stellar faculty, emphasis on contemporary art, and well supported facilities. Please see the Fine Arts 2014 CPPR for early program history. All of our studio instructors, past and present, are practicing artists and active researchers who continue professional activities that enhance and complement the academic program. Art faculty serve as jurors for local art exhibitions, donate works of art to support numerous community causes, give lectures/presentations to local, national, and international art groups, exhibit at local, national, and international galleries and museums, publish nationally and internationally, and sustain membership in community art organizations such as the San Luis Obispo Art Museum and ArtsObispo.

Since our last CPPR in 2018-2019, our program has seen some changes in full-time faculty and multiple retirements and new hires in the part-time pools, as well as a significant replacement in our classified ranks.

Six full-time instructors and twenty-two part-time instructors comprise our current faculty. We were fortunate to add Brittany Mojo as our new FT Ceramic artist who was hired as a full-time temp in fall 2019 and as tenure-track in spring 2020 after the departure of Jarred Pfeiffer. Brittany was awarded tenure effective Fall 2023. Over the last several years Brittany Mojo has strengthened her area discipline and become an indispensable participant in divisional and college work. There have been several departures in our part-time ranks, but through due diligence in creating 'ongoing part-time hirings' have allowed us to bring several new PT faculty onboard to fill

needed instructional positions. Additionally, we were able to hire a replacement Gallery Coordinator, Tim Stark, in 2021 when our long-standing director Emma Saperstein moved on to the director position at SLOMA.

The Fine Arts program has six distinct disciplines, each with its own expertise and responsibilities. The smooth and safe management of each discipline is dependent on a full-time faculty. Historically, one of our largest disciplines, two-dimensional (2-D) art, had two full-time instructors; a retirement in 2013 was not replaced.

- B. Please highlight any changes and improvements since the last Comprehensive Program Review. Be sure to specifically indicate those changes that have been made in the program in order to address equity gaps.

Significant Changes and Improvements (please see 'Endnotes' for expanded findings and additional details for each area):

Fine Art Division Hires/ Curriculum/ Events & Outreach Highlights:

New Hires:

New hires in our Ceramic's program and Gallery Coordinator positions have brought exciting changes and needed leadership to our division.

Curriculum:

From Spring 2023 - Fall 2023 the division undertook major curriculum updates for all studio courses. The main emphasis for this was the change to lab loading which was instituted in Spring 2024. Because of this, all studio courses were changed to accommodate variable lab loading. This also allowed all studio courses to be reviewed and aligned with possible changes to titles, catalog descriptions and schedule descriptions, editing of SLOs, updating assignments, changes to recommended materials fees, updated textbooks, updated topics and scopes, and alignment of objectives to assessments.

Fine Arts Events - Outreach and Accomplishments:

Outreach events, faculty and student exhibitions and accomplishments have been documented each year in our APPWs. Please see the endnotes for additional details of our many activities.

Fine Arts has consistently participated in the following outreach events:

- Cougar Welcome Day, Promise Day and Student Success Festivals on the SLO and NC campuses, yearly
- Dana Elementary School Pathways to College Presentation and Tour, February 2022
- Educate/Promise Day, yearly
- Los Osos Middle School College for a Day, yearly
- Connect@Cuesta, yearly

Gallery:



The Harold J. Miossi Cuesta Art Gallery serves a vital part of our studio and art history programs by introducing and involving our students with gallery practices and contemporary art and artists. It serves as a powerful bridge to the community and acts as an outreach tool for enrollment. Diversity of artists, ideas and media are central to our mission. In 2015, the Harold J. Miossi Trust awarded the gallery a five-year \$250,000 naming grant. In the third year of the Miossi grant, we were able to hire a three-quarter time Gallery Coordinator. In Spring 2018, the Harold J. Miossi Gallery, in conjunction with the Cultural and Performing Arts Center, received a 1.5-million-dollar endowment from the Harold J. Miossi Foundation that ensured gallery programming in perpetuity. The trustee for the foundation noted our Gallery Director's leadership, the stellar gallery program, and the excellence of the academic Fine Arts division as major factors in gifting the endowment.

Between 2019 and 2024, the Harold J. Miossi Art Gallery underwent a significant change in its leadership, beginning with the resignation of Emma Saperstein in the Spring of 2021. Following an extensive recruitment process, Cuesta College appointed Tim Stark as the new gallery coordinator. Tim brought over a decade of expertise in contemporary art management and exhibition design to the role, thanks to his experience as an artist and curator.

Throughout the previous five years, the gallery played a crucial role in supporting the Fine Arts Division and the college by bringing diverse contemporary artists to students and acting as a bridge between the college and the community. Despite the challenges posed by the COVID-19 crisis, the gallery maintained a robust schedule of exhibitions and programming under Emma's early leadership and later under Tim's guidance.

During the pandemic, the gallery had to cancel physical exhibitions. To make up for this, they introduced virtual programming. The virtual programming included a Student Art Show, panels, and forums on Zoom, the Laboratory Series, and the Alumni Series. A VR To Go program also allowed students to visit museums and galleries from their homes. However, in September 2021, the gallery developed a reopening plan with Cuesta College administration. The plan ensured strict adherence to COVID-19 safety protocols, allowing the gallery to resume in-person exhibitions and programming at a near-normal level of engagement.

Throughout the 2021-22, 2022-23, and 2023-2024 exhibition years, the gallery showcased an impressive range of high-quality exhibitions, including artist talks, extra events for student engagement, and virtual offerings. Some of the most notable exhibitions included Sommer Roman's *Nobles Among Us*, *Certain Matter*, JooLee Kang's *Rock Scissors Paper*, *Slug Frog Snake*, Dorian Wood's *Canto de Todes*, *The Faculty Show*, and Cobi Moules' *Showering of Sparkling Bits*.

The gallery's unwavering commitment to student involvement was evident through initiatives such as artist talks, workshops, and tours, which helped foster a deeper understanding of the creative processes behind the exhibited artworks. The annual Student Annual Exhibition further highlighted the talents of Cuesta College students, aligning with the gallery's mission to support and inspire the next generation of creative minds.

In summary, the Harold J. Miossi Art Gallery navigated leadership changes and adapted to external challenges while fulfilling its mission of presenting exceptional exhibitions, fostering equity through community engagement, and supporting equitable student learning and growth from 2019 to 2024. Overall, the gallery was essential in promoting contemporary art and fostering a creative community within the college and beyond.

Art History:

Full-time lead faculty, Dr. Michelle Craig, earned tenure in February 2020. She represented the Division on the Curriculum Committee, served as Academic Senate Vice President from 2021-2023, and joined the Equivalency Committee in Fall 2023. Dr. Craig was awarded Sabbatical Leave January 2024 for the Fall 2024 term. Dr. Craig continues to maintain a high level of academic rigor and success in her courses by providing multiple ways for students to access and learn information. Her mentorship of part-time faculty increased awareness and inclusive presentation of Non-Western content and assisted all the instructors with effective pedagogy.

The 2-year rotation of art history surveys allows students to have access to global art histories. All art history courses were offered online beginning in Fall 2020, and the modality has remained popular, and DE is currently the preferred modality for most students taking Art History/Art Appreciation for GE credit. New scheduling options are being tested to better serve student needs. Our most popular art history course, Art 204, is offered both online and in-person in Spring 2024. It is also offered in summer. Art 200 is offered as both an early and a late-start 9-week course. Part-time instructor Guy Kinnear brought in-person Art 200 courses back to the North County campus after the pivot to remote instruction.

One new course was developed: Art 211: Survey of African Art was approved by Curriculum in Fall 2020, taught online in Fall 2021, and in person in Fall 2023. Students completing Art 211 earned Diversity credit.

Ceramics:

Ceramics had made many classroom improvements under Brittany Mojo's leadership. To provide a safe and efficient working environment for Ceramics students, Brittany Mojo, along with the ceramics area lab technician, have continued to organize and streamline the ceramics lab. This includes indexing all raw materials, replacing equipment and tools to be more efficient and greener, and working directly with facilities to ensure safe practices in upkeep. Enrollments in the Ceramics area are continuing to rise. The addition of another wheel throwing course in Fall 2022 and Spring 2023 has shown promising fulfillment rates, resulting in an additional section for enrollment in Fall 2023, and yet another additional section for enrollment in Spring and Summer 2024. We see continuing successful fill rates in the hybrid Saturday course.

Program/ Room/ Equipment Updates:

- Addition of outdoor awning in 2021-2022 academic year was a major project that had been proposed for the last 15 years. This provided many solutions to initial pandemic concerns. Due to the expanded outdoor work area, as of Spring 2022 students in wheel classes are not placed in cohorts and are operating in the lab much like pre-pandemic times, except these classes are taught in the outdoor work area. This has greatly affected the quality of work and mastery of the subject matter. The addition of the outdoor awning also serves as an expansion of lab space focused on equity. The lab is accessible for working on projects during all class hours to provide more accessible project space. Before adding this space, students were not permitted to work in the lab during other class times. This addition has greatly increased the number

of hours the lab is accessible to students, which expands accessibility while accommodating students' work and home schedules. Long-term workstations outside have also been assigned to students pursuing the Ceramics Certificate and those working towards a portfolio for undergraduate transfer and graduate applications. The greater accessibility has drastically impacted student success in the program.

- The ventilation hood and HVAC have been updated to combat dust.
- We have embraced greener practices through recycling glazes, added a recycling bin to the lab, and have introduced recycling clay to students.
- We have also made the decision to retire 'cone 10' glazes (which use more energy to activate) and are working on a more robust series of low-fire (low temperature) glazes. This will greatly impact our energy use and the upkeep and longevity of our equipment.
- We continue towards the goal of making our clay all in-house and have invested in a professional clay mixer and started mixing as a studio beginning 2023 academic year. Making our clay in-house practices equity by greatly reducing the financial impact on students.
- Equipment and room adjustment have been examined to reflect these course cap and title changes and are continually considered for the ever-changing learning environment.
- Pre-pandemic furniture was built for the studio in order to improve workflow and streamline organization, safety, and storage. Wheel tables were built and are useful for pandemic-conscious and post-pandemic work environment.
- Attention to social-distancing and examination of mobile workstations were considered to increase in-person instruction for Fall 2021.
- Addition of casters to all worktables and potter's wheels. Furniture can be easily moved around the room and outside to accommodate more students in the space. All studio furniture is currently on wheels and is mobile, allowing for work-flow turnovers and ease of outdoor working.
- Acquisition of new potter's wheels to meet course-cap increases and provide similar equipment experiences from student-to-student.
- Addition and upgrade of 20 electrical drop-down ceiling units supports the mobility and flexibility of indoor work areas.
- Removal and construction of indoor fixed furniture also supports the mobility and flexibility of indoor work areas as well as solving work-flow issues in the lab.
- Acquisition of two donated electric kilns.
- Addition of Ceramics Glaze Test Tile board.
- Addition of outdoor Lockers for each student.
- Acquisition and installation of a 3d clay printer to expand clay applications and further technological knowledge in the field. Acquisition was made possible by a Foundation Grant.
- Acquisition of a number of Advancer shelves for electric kilns have greatly improved work-related bodily stress. Adding Photo backdrop for student work documentation has helped students become more responsible in documenting their work. This dropdown provides cohesive images for student portfolio development, work submission into canvas, and in applying for gallery shows outside of school.
- Replacement of old exhaust system in dry materials area. New exhaust now adequately filters air.
- Acquisition of Ceramics Tool Kit for ceramic facility needs

Graphics:

Fine Arts students can enroll in graphics classes as part of their concentration, either to transfer to another institution or to supplement their education in traditional Fine Arts subjects. After years of waiting, the transfer degree in Graphics is now open for feedback on the Transfer Model Curriculum listserv. Once the degree is finalized, we will begin the process of introducing the Graphics AD-T program to Cuesta.

Since the last report, the Graphic Design program has worked to continuously improve our class content and enhance the student experience. We have also upgraded our equipment and knowledge to better serve our students' needs. As a result of our efforts, the number of students who have successfully transferred to design programs has increased. Our students have been accepted into various institutions across the United States and beyond, including UCs, CSUs, Cal Poly, and universities across the world. One of our students was even accepted into film school in Canada to continue their studies in motion design.

We believe that everyone, regardless of their background, should have equal access to opportunities and resources to help them succeed in the industry. Creating an inclusive and supportive learning environment is the key to supporting our efforts on equity gaps.

The lab redesign consisted of the following:

1. The remodeled layout design was done with equity in mind. We changed our class layout and equipment to meet students' needs.
2. Height-Adjustable desks and chairs make all student workstations meet DSPS standards.
3. A moveable layout design for the classroom can help students needing special seating find a comfortable learning environment.
4. With the re-designed lab experience we created a better theater-style layout, so students can naturally look at the two large instructional displays without turn-around.
5. We replaced our iMacs with PowerBooks laptops and iPads. The laptops have a standard screen size that relates to what the students might encounter with their personal computers and industry standard work computers. In this way, we can better support student needs and work while letting them experience an industry standard work environment.
6. Additional equipment purchases to bring the most up to date and contemporary experiences to our students in the Graphics Area: Roland CAMM-1/ GR2-640 Large Size Cutting Machines, Roland LV-290 - Laser Cutters, Roland Versa UV LEF2-300, UV-LED Printers, Roland Versa STUDIO BT-12 Direct-to-Garment Printer. In the near future we would like to focus on incorporating AI software in the program.



Photography:

Doug Highland, FT lead in Photography and the Fine Art Division Chair was able to return late Spring 2023 from medical leave to take over classes and other duties. He also serves on the Planning and Budget Committee and Instructional Cabinet Committee for the division.

The COVID pandemic and the creation of the Photography Certificate of Achievement were the two influential factors in the photography discipline since the last CPPR. Although continuing to post ongoing hirings and placing several new persons in the pool, Photography has had difficulty in filling the areas current instructional

needs and any future expansion. These efforts will be ongoing as Photography continues to have challenges hiring and retaining adjunct faculty. We were able to complete an emergency hire with Dara Rosenwasser for our Spring 2024 face-to-face Art 249A course. We look forward to Dara applying to the pool and becoming a permanent PT faculty member. To continue and increase enrollments, we offered even shorter term fully DE digital photography offerings in Spring 2024 to allow students to complete both Art 249A (1st 9-weeks) and Art 249B (2nd 9-weeks) in one term. 249A filled extremely well and early enrollment in 249B is very promising. We were also able to bring back Art 252 (Spring 2023) and Art 251 (Spring 2024) for face-to-face instruction after a 4yr. hiatus due to the COVID pandemic causing cancellation of classes due to interest and inability to instruct safely. Additionally, materials fees for all courses were evaluated and we were able to substantially lessen our fee for our face-to-face digital photography courses which should make Another focus for our curriculum will be to complete work to make our Art 249A Digital Photography I course satisfy CSU GE requirements. We are hopeful that as we return to being able to offer all of our curriculum on a consistent basis and find staff to instruct these courses that our enrollment numbers and certificate earners will increase.

The photography faculty again look forward to assisting students in achieving the CA certificate in Photography and their goals of transferring to 4-yr. institutions and/or entering the workforce. One student completed in 2021 and one more in 2022. There are a minimum of three students who have stated they would like to complete the certificate by Spring 2024 with several more stating interest in the future. Future students' abilities to progress in Photography courses and complete the CA will be dependent on being able to offer required courses and finding skilled instructional faculty to staff the courses. Several students from the Fall 2024 Art 293 portfolio course have expressed interest in transferring to a 4 yr. institution to continue their studies in Photography.

In support of our students' financial needs, we are now able to give monetary awards to students in both the Fall and Spring terms from the Frank A. "Tony" Sprague endowment that recognizes students for the excellence in studio class performance in photography. Students submit work and are awarded based upon the highest combined achievements in motivation, overall growth and accomplishments, technical excellence, and conceptual clarity of their work. We look forward to seeing how this support and encouragement might foster a more equitable experience in the Photography area and pay dividends with increases in enrollment and certificate and degree earners.

The biggest need in the area is to replace the 19 iMac computers in the digital photo lab, which will be 9 years old in Fall 2024, not able to successfully run the needed software, and at the end of their useful lifespan per the technology plan. The expected replacement cost for this lab update is \$47,000. Unfortunately, these computers were not funded last year. This was the highest ranked need last year and again this current year in the division's IPPR Resource Plan. We will be writing proposals for Institutional Support and Foundation grants in support of this need. These computers support not only all digital photography options, but also all other offerings in the Photography area, our open lab times, as well as Art 293 Portfolio, the capstone class in the Fine Arts Division. The portfolio class specifically uses the lighting studio to photograph their diverse works, computers to edit those images and assemble digital portfolios that include professional writing, and professional printers to create finished physical portfolios.

Making sure that the Photography area's equipment and lab spaces are up to date allows equitable support for all students interested in the Fine Arts. The physical Photography area directly supports all courses including DE versions of digital photography, the division's Art 293 Portfolio class, and open lab times with rental cameras and equipment both film and digital, on-site lighting equipment, our lighting studio, our darkroom spaces, and our digital lab which includes computers, software, scanners, and professional printers. Our part-time tech. is instrumental in supporting our area and staffing our open lab times. Of specific note, we many times see our fully DE digital photography students coming in to check out cameras and use our Friday 6hrs. of open lab time to

support of their courses. Making sure that these resources continue to be accessible in an equitable way is critically important.

Curriculum Changes: will concentrate on Art 249A satisfying CSU GE requirements.

Summary of Facilities Improvements:

- 2020-2021 - Digital Cameras and Cases (4), Small/Portable Flash Location Lighting (4) & Studio Strobe Lighting Kit (1)
- 2021-2022 - Digital Cameras and Cases (12), Small/Portable Flash Location Lighting Kits (15), Studio Strobe Lighting Kit (1), High-End Professional Lens (2)
- 2022-2023 - Large Format Ink Jet Printers (2), Print Dryers for B&W Photo Darkroom (1) , Professional Photographic Shooting Table for Photographic Lighting Projects (1).

Sculpture:

The pandemic and the creation of the Sculpture Foundry Certificate of Achievement were the two most influential factors in the sculpture discipline since the last CPPR. The pandemic created a temporary burden but long-term opportunity for developing robust Canvas instructional material, which continues to augment face-to-face courses and is particularly helpful for students who were absent or need more review of material. Teaching online also opened new avenues of less equipment focused materials that create pathways for students to continue creating sculpture after they leave the sculpture courses. Robust Canvas content has also opened the possibility for hybrid courses. In the last few years sculpture has experimented with hybrid and shortened courses. Art 270: 3-D Design and Art 271: Sculpture I were taught two fall semesters on 15-week calendars, which worked well for keeping the pace of the courses dynamic but was a challenge for some of the students. This coming fall we will go back to an 18-week schedule in 271: Sculpture I and try a 16-week schedule in Art 270: 3-D Design.

The Sculpture Foundry Certificate of Achievement was completed in 2019 to prepare students for entry level work in artistic and commercial sculpture foundries, complement existing Fine Arts degrees for students hoping to transfer in sculpture, and prepare students to set up their own production studios to work as independent artists. One student completed the certificate in 2020, one in 2022, and two in 2023.

Strategies for Sculpture Equity and Inclusion:

- Low materials costs:
 - The introductory courses stay within the \$30 materials fee paid at registration and Sculpture Foundry students may work small to avoid high materials costs with no negative repercussions on their grade.
 - Instructors avoid requiring an expensive textbook by presenting original material in Canvas, through homework assignments that require the student to research relevant examples, and by providing written articles and short excerpts that relate to the assignments.
- Diversity and Inclusion:
 - A firm commitment to including representational artists throughout the semester in assignments, media presentations, and as featured artists on the Canvas home pages.
 - Ongoing equity professional development for instructors
- Flexibility:
 - Working with students who need flexible deadlines.

- The certificate consists of three levels of Sculpture Foundry, two introductory courses, and a choice between Sculpture II, Occupational Work Experience in Art, or Portfolio Presentation.
- Teaching to multiple learning styles
- Checking in with students who are absent for more than one day.

Sculpture curriculum changes centered on Art 274A,B,C adding “Bronze Casting” to each title in response to student input and making the courses easier to find in internet searches. Scheduling changes concentrated on adding a second section of Art 270: 3-D Design for Spring 2024; it filled without decreasing enrollment in other sculpture courses. Future scheduling involves seeing if a second section of Art 270: 3-D Design is viable for both Fall and Spring semesters. The addition of this fourth class utilizes the classroom Monday-Thursday in the daytime hours. We do not anticipate adding any additional classes because enrollment was historically low when sculpture classes were offered on Fridays or in the evenings.

2-D (Painting/ Drawing/ Printmaking):

Enrollments in the 2D area have been on a steady rise as we move out of the pandemic, with the 2D area remaining one of the largest contributors to studio course FTES/FTEF growth in the Fine Arts Division. The return to face-to-face teaching has played a major role in the return to larger enrollments numbers within all sections of the 2D area. During the pandemic the 2D faculty worked hard to move their studio courses into online modalities in a short period of time. Many instructors found the online modality of teaching 2D studio practices left many students frustrated by the lack of workspace at home. Most of the 2D area instruction was able to quickly transition to a hybrid model when allowed to provide students with the studio environment they desired and needed to complete their studies, while also providing an essential outlet for community building and personal support during the pandemic. The 2022/2023 school year brought the return to face-to-face teaching in the majority of the 2D courses, apart from one Art 221 course which has remained in a Hybrid/Synchronous model for those GE students looking to work from home. This class has remained very popular and supports our local and non-local student populations. The 2D area enrollments remain robust because of the dedication and professionalism of the 2D faculty and their commitment to bringing students back into the classroom. The Studio Arts discipline has a foundation built on direct interactions of students working in an academic studio environment. It cannot be overstated how important the community building and sharing of academic skills works to prepare students for the academic environments they will be experiencing when they transfer to another college or enter professional practice.

- Student Success:
- Recently, former graduate Nicole Anderson was accepted into the MFA program at UC Davis.
- Former student Roston Johnson is completing his MFA degree at San Jose State University.
- Currently the 2D area has several students applying for 4-yr. transfer to colleges including Cal Poly, Cal State
- Long Beach, UC Santa Cruz, UC Santa Barbara, Cal Arts, Emerson, Northwestern, and Laguna College of Art
- and Design.

Efforts have been made to bring enrollments up in the North County campus by adding two upper division courses in Spring 2024, Figure Drawing, taught by Guy Kinnear, and Watercolor taught by returning faculty Marcia Harvey. Another section of Art 221 will be transitioned to the Hybrid/Synchronous model Summer 2024 and Fall 2024 as this modality is proving very popular with local and non-local students. Finally, one additional section of Art 221 will be added in the evening for the Fall 2024 in the hopes of drawing in community members who work and cannot attend daytime classes. These additional course offerings will work to build a stronger

North County presence while hopefully continuing to bring strong enrollment to the 2D area. All 2D fill rates have greatly benefited from the return to face-to-face instruction and the creation of cross-listed course sections. Inga Dorosz has stepped in to teach Printmaking courses face-to-face and numbers have continued to improve since the pandemic. Art 222 and Art 229 have also seen a rise in enrollment levels under new adjunct instructor Sommer Roman Sheffield. These instructors are very excited to assist us in bringing the enrollment levels in these courses up to previous highs. The 2D area in consultation with the division chair and dean have monitored the number of Art 221 sections being offered to assist in keeping enrollment levels high in all sections. Fall 2024 will also see the return of Art 243A Book Arts. These course and scheduling changes, along with the current enrollment numbers in the 2D area, will assist in maintaining positive rates moving forward.

Personnel Needs:

- For the last 10 years, the 2D area has prioritized a full-time replacement position to assist in building a stronger
- NC campus, as well as assisting with instruction and oversight of the 2D area.
- Increase of tech support hours will continue to be a priority for the 2D area.
- Facilities and Equipment Updates:
- The 2D area recently received long-awaited required maintenance to resolve roof leaks in classrooms 7102/7106.
- Marcia Harvey wrote a successful grant request for a \$10,000 Gocco Pro Digital Printer for printmaking classes. The printmaking area also received a local donation of a plate printing press.
- Cuesta AV department provided an updated AV audio system for classroom 7102 and 7125.
- The 2D painting studio 7125 is still in need of a ventilation system to assist in venting harmful mediums and solvents from the room.

C. List all current full-time and part-time faculty in the program.

Full-time Faculty:

- | | |
|----------------------------------|-----------------------------------|
| • Margaret Korisheli (Sculpture) | 1991 (part-time) 2002 (full-time) |
| • David Prochaska (2-D) | 1994 (part-time) 1997 (full-time) |
| • Doug Highland (Photography) | 2004 |
| • Canguo Liu (Graphics) | 2015 |
| • Michelle Craig (Art History) | 2016 |
| • Brittany Mojo (Ceramics) | 2019 |

Part-time Faculty:

- | | |
|---------------------------------|------|
| • Teri Sanders-Brown (Ceramics) | 1998 |
| • Susan Sauders Shaw (2-D) | 1998 |
| • Marcia Harvey (2-D) | 2015 |
| • Tony Hertz (Photography) | 2001 |
| • Patricia Arnold (Graphics) | 2006 |
| • Stephanie Fikri (Art History) | 2012 |
| • Guy Kinnear (2-D and Art 200) | 2015 |
| • Inga Dorosz (2-D and Art 200) | 2015 |
| • Michael Norton (Ceramics) | 2016 |
| • Lauren Rayburn (2-D) | 2016 |
| • Nicholas Bockelman (Graphics) | 2017 |

• Syl Arena (Photography)	2017
• Molly Pepe (Graphics)	2018
• Hazel Antaramian Hofman (Art History)	2019
• Timothy Stark (Photography and Art 293)	2022
• Ruta Saliklis (Art History)	2022
• David Pascolla (Photography)	2022
• Sommer Roman Sheffield (2-D)	2023
• Jessamyn Pattison (2-D)	2023
• Kimberly Timbs (Ceramics)	2023
• Mitch Springer (Sculpture and Ceramics)	2024
• Rick Rivas (Graphics)	2024

Instructors - DE Certification:

A very large effort was put forth in the Fine Arts Division to have every FT & PT faculty member become DE certified during the COVID pandemic crisis. All faculty who were previously DE certified assisted. PT Faculty Syl Arena was hired by the college as one of the DE certification specialists as was instrumental in assisting those in our division and across the college in these efforts. As of Fall 2021, all Fine Art Division faculty were fully DE certified except one who became certified in Fall 2022.

For new PT hires, we are currently working with the listed faculty below to become fully DE Certified.

New PT Hires: Sommer Roman, Jessamyn Pattison, Kimberly Timbs, and Mitch Springer. Rick Rivas satisfied full DE certification before taking over for another PT faculty's DE courses Spring 2024.

III. PROGRAM SUPPORT OF DISTRICT'S MISSION STATEMENT, INSTITUTIONAL GOALS, INSTITUTIONAL OBJECTIVES, AND/OR INSTITUTIONAL LEARNING OUTCOMES

A. Identify how your program addresses or helps to achieve the **District's Mission Statement.**

Fine Arts offers inclusive and diverse representation of artists and civilizations through our academic and gallery programs. Our curriculum supports students from foundational to transfer and workforce ready skills. Innovative and challenging learning opportunities are provided in the classroom and the Harold J. Miossi Art Gallery. The study of art and art history promotes discovery of historical, cultural and individual artistic significance while augmenting intellectual, personal and professional growth while preparing art majors and non-art majors to become culturally engaged world citizens.

Identify how your program addresses or helps to achieve the **District's Institutional Goals and Objectives**, and/or operational planning initiatives.

Institutional Goal 1A, 1B, 1C, 1D: Access (Increase student access to higher education) (A) Increase enrollment of low-income and underrepresented students through intentional program development and targeted outreach efforts. (B)

Increase enrollment opportunities for community members who are 55 years of age or older. (C) Expand financial support and aid opportunities for students. (D) Increase career pathways for local high school students.

1A - Fine Arts has consistently participated in the following outreach events supporting increased enrollment of low-income and underrepresented students:

- Promise Day and Student Success Festivals on the SLO and NC campuses, yearly
- Dana Elementary School Pathways to College Presentation and Tour, February 2022
- Educate/Promise Day, yearly
- Los Osos Middle School College for a Day, yearly
- Connect@Cuesta, yearly

1A & 2A - Fine Arts has expanded our offerings and worked to make classes more affordable so they will be appealing to low-income, underrepresented students, and community members who are 55 years of age or older.

- Added evening courses in Ceramics and 2D Drawing
- Brought back in-person Art 249A Digital Photography
- Increased synchronous hybrid modality courses in 2D drawing for Fall, Spring and Summer
- Added Summer Ceramics offerings
- Continued our popular Saturday Ceramics offering in support of increased enrollment of low-income and
- underrepresented students and increased enrollment opportunities for community members who are 55 years
- of age or older
- Worked to modify Materials Fees to make them low cost
- Worked to increase courses with Zero Cost Textbook options.

1C - Fine Arts continually looks for ways to celebrate student success and support our students financially including \$3,375 in awards annually for the Student Annual Exhibition funded by the Novy endowment and the Miossi Gallery endowment, \$2,325 annually in Novy and Sprague Photography awards that are bestowed on students who demonstrated excellence in the classroom, and two scholarships of \$500 each from our Foundation Fine Arts Access Scholarship fund awarded through Financial Aid and funded by donors and a percentage of all Miossi Art Gallery sales.

1D - [Please See Chart Below] Our Fine Arts Graphics program and Ceramics, Photography, and Sculpture areas have been increasing career pathways for local high school students through Certificate offerings, dual enrollment, and with high school classroom visits with targeted promotional materials. We grew from having no dual enrollment students in 2016-2017 to having 226 in 2017-2018. We now have 289 dual enrollment students in 2022-23. For 2023-2024 we have 36 sections at 9 different high school sites in our county. We believe that this number will be even higher for 2023-2024, although total headcount isn't yet available. Our full-time lead in graphics, Canguo Liu and full-time lead in photography and division chair Douglas Highland continue to do site visits for each section of dual enrollment classes to talk about our Fine Art, Graphics, and Photography programs, degrees, certificates, and career pathways. They have a PowerPoint presentation that assists with this goal. Adjunct ceramics instructor, Michael Norton, also teaches at San Luis Obispo High School thereby acting as a liaison for the two programs.

Cuesta Dual Enrollment - Fine Art Division 2023 - 2024									
TERM_CODE	SUBJ_CODE	CRSE_NUMB	CRN	High School	HS Period	START_DATE	END_DATE	INST_NAME	23-24 Faculty Designee
202307	ART	255	73620	Arroyo Grande High School	3	10/9/23	6/7/24	Clarke, Jefferson	Canguo Liu
202307	ART	255	75328	Arroyo Grande High School	4	10/9/23	6/7/24	Clarke, Jefferson	Canguo Liu
202307	ART	255	75205	Central Coast New Tech HS	2	9/25/23	6/7/24	Oliver, Robert	Canguo Liu
202307	ART	255	75206	Central Coast New Tech HS	4	9/25/23	6/7/24	Oliver, Robert	Canguo Liu
202307	ART	255	74616	Coast Union High School	4A	9/18/23	6/5/24	Hartzell, Daniel	Canguo Liu
202307	ART	255	75019	Nipomo High School	1	10/2/23	6/7/24	Sutherland, Kelly	Canguo Liu
202307	ART	255	75020	Nipomo High School	2	10/2/23	6/7/24	Sutherland, Kelly	Canguo Liu
202307	ART	255	75346	Templeton High School	1 - White	9/25/23	6/6/24	Wislersham, Amber	Canguo Liu
202307	ART	255	75347	Templeton High School	3 - White	9/25/23	6/6/24	Wislersham, Amber	Canguo Liu
202307	ART	256	74404	Coast Union High School	2A	9/18/23	6/5/24	Hartzell, Daniel	Canguo Liu
202307	ART	256	75315	Coast Union High School	3B	9/18/23	6/5/24	Hartzell, Daniel	Canguo Liu
202307	ART	256	74611	Morro Bay High School	3	8/21/23	6/6/24	Haener, Meredith	Canguo Liu
202307	ART	256	74391	Nipomo High School	4	10/2/23	6/7/24	Sutherland, Kelly	Canguo Liu
202307	ART	256	74405	Paso Robles High School	3B	10/2/23	6/6/24	Mount, Jeffrey	Canguo Liu
202307	ART	256	74452	San Luis High School	4,0,4	8/21/23	6/6/24	Heimerdinger, Jason	Canguo Liu
202307	ART	256	74453	San Luis High School	4,0,1	8/21/23	6/6/24	Heimerdinger, Jason	Canguo Liu
202307	ART	256	74855	San Luis High School	4,0,5	8/21/23	6/6/24	Heimerdinger, Jason	Canguo Liu
202307	ART	256	74857	San Luis High School	5,0,1	8/21/23	6/6/24	Heimerdinger, Jason	Canguo Liu
202307	ART	256	75369	San Luis High School	5,0,4	8/21/23	6/6/24	Heimerdinger, Jason	Canguo Liu
202307	ART	256	75370	San Luis High School	5,0,5	8/21/23	6/6/24	Heimerdinger, Jason	Canguo Liu
202307	ART	256	73558	San Luis High School	0,1,1	12/4/23	6/6/24	Heimerdinger, Jason	Canguo Liu
202307	ART	256	74390	San Luis High School	0,1,4	12/4/23	6/6/24	Heimerdinger, Jason	Canguo Liu
202307	ART	256	74392	San Luis High School	0,1,5	12/4/23	6/6/24	Heimerdinger, Jason	Canguo Liu
202307	ART	256	74394	San Luis High School	0,2,1	12/4/23	6/6/24	Heimerdinger, Jason	Canguo Liu
202307	ART	256	74450	San Luis High School	0,2,4	12/4/23	6/6/24	Heimerdinger, Jason	Canguo Liu
202307	ART	256	74451	San Luis High School	0,2,5	12/4/23	6/6/24	Heimerdinger, Jason	Canguo Liu
202307	ART	256	75348	Templeton High School	4 - White	9/25/23	6/6/24	Wislersham, Amber	Canguo Liu
202307	ART	258	74395	Atascadero High School	7	10/16/23	6/7/24	Maranta, Laura	Canguo Liu
202307	ART	258	74856	Atascadero High School	1	10/16/23	6/7/24	Palmer, Chloe	Canguo Liu
202307	ART	258	75307	Atascadero High School	2	10/16/23	6/7/24	Palmer, Chloe	Canguo Liu
202307	ART	258	75308	Atascadero High School	7	10/16/23	6/7/24	Palmer, Chloe	Canguo Liu
202307	ART	258	74613	Nipomo High School	4	10/2/23	6/7/24	Sutherland, Kelly	Canguo Liu
202307	ART	249A	74513	Arroyo Grande High School	6	10/9/23	6/7/24	Clarke, Jefferson	Doug Highland
202307	ART	249A	74515	Arroyo Grande High School	5	10/9/23	6/7/24	Clarke, Jefferson	Doug Highland
202307	ART	249A	74897	Arroyo Grande High School	3	10/9/23	6/7/24	Clarke, Jefferson	Doug Highland
202307	ART	249A	74865	Arroyo Grande High School	2	10/9/23	6/7/24	Clarke, Jefferson	Doug Highland

Institutional Goal 2A: Completion (Increase the number of students earning an Associate Degree including Associate Degrees for Transfer (ADT), credentials, certificates, or specific job-oriented skill sets). Increase in the number of students who earn an Associate Degree or Associate Degree for Transfer, credentials, certificates, or specific job-oriented skill sets

In addition to our successful Graphics certificate, we have recently launched new studio art certificates in Ceramics, Photography, and Sculpture beginning Fall 2019 to help students who want to complete an area of emphasis for work-force entry, to demonstrate a concentration in a specific art discipline for transfer, or to augment an Associate Arts degree. Additional certificates in Fine Arts are being discussed.

The Fine Arts department has also established several traditions to promote our degrees and certificates: (1) A reminder to faculty on Opening Day to take our degree and certificate information to their first class session and make themselves available after class to talk to students. (2) Displaying targeted marketing (posters with Cuesta's

degree and certificate application dates and the department chair's email) so students can set up an appointment to talk about degrees and/or certificate and get directed to a counselor. (3) Participation in multiple outreach events and the Promise Day event each fall. 4) Our Portfolio Presentation class directs and assists students in refining their goals and creating professional quality portfolios for transfer.

Institutional Goal 3A: Transfer (Increase the number of students who transfer annually to a California State University (CSU) or University of California (UC)). *Increase the annual number of students transferring to a CSU or UC*

The Fine Arts department has established several traditions to promote our degrees and certificates: (1) A reminder to faculty on Opening Day to take our degree and certificate information to their first class session and make themselves available after class to talk to students. (2) Displaying targeted marketing (posters with Cuesta's degree and certificate application dates and the department chair's email) so students can set up an appointment to talk about degrees and/or certificate and get directed to a counselor. (3) Participation in multiple outreach events and the Promise Day event each fall. 4) Our Portfolio Presentation class directs and assists students in refining their goals and creating professional quality portfolios for transfer. 5) The breadth and depth of our program assists in transfer to CSU's, UC's.

Institutional Goal 4A: Unit Accumulation (Decrease the average number of units accumulated by Cuesta College students). *Decrease the average number of units accumulated by Cuesta College students.*

Fine Arts instructors are dedicated to creating clear pathways for our students to achieve certificates and degrees which limits the average number of units accumulated. We created course-sequencing documents in 2016 and continue to update these for our certificates and degrees. The chair has attended several meetings to discuss guided pathways in the last several years and all full-time and part-time faculty have seen or been made aware of presentations to help support and direct students regarding Guided Pathways at our Opening Day meetings in Fall and Spring.

Dr. Michelle Craig was tapped to join the Guided Pathways Meta-Majors Task Force in Spring 2019 to represent the Humanities Cluster. Oversight and revision of curriculum as well as annual assessment of our studio program through evidence-based student portfolios ensures that our students are learning with intentional outcomes.

Institutional Goal 5A, 5B, 5C: Workforce (increase the proportion of exiting students who report being employed in their field of study. (A) Increase median annual earnings of all students. (B) Increase proportion of all students who attained the living wage. (C) Increase proportion of all students with a job closely related to their field of study.

5A, 5B, 5C - Our Fine Arts Graphics program has been increasing career pathways for local high school students through dual enrollment and targeted classrooms visits. In addition to our successful Graphics program certificate, Ceramics, Photography, and Sculpture have introduced certificates. These certificates offer opportunities for our students to increase median annual earnings, increase the proportion of students who attain a living wage, and increase the proportion of students with a job closely related to their field of study.

Institutional Goal 6A: Facilities and Technology (integrate and improve facilities and technology to support student learning and the innovations needed to serve our diverse communities). *Align facilities and technology in accordance with the district's Facilities Master Plan and the district's Technology Plan*

Current technology is vital for all our programs in the Fine Art Division, but specifically so for our graphics and photography programs. Over the last 5 yrs. we have made large strides in improving facilities and technology to

support student learning and the innovations. These have been made possible by CTE grants in Graphics and for Photography area related items from Foundation Grants, Cares Act Funding, Academic Affairs Strategic Instructional Support Funding, and VPAA Grants.

Photography:

- 2020-2021 - Digital Cameras and Cases (4), Small/Portable Flash Location Lighting (4) & Studio Strobe Lighting Kit (1)
- 2021-2022 - Digital Cameras and Cases (12), Small/Portable Flash Location Lighting Kits (15), Studio Strobe Lighting Kit (1), High-End Professional Lens (2)
- 2022-2023 - Large Format Ink Jet Printers (2), Print Dryers for B&W Photo Darkroom (1), Professional Photographic Shooting Table for Photographic Lighting Projects (1).

Graphics:

- 7138 classroom was remodeled with a layout design that was done with equity in mind. We changed our class layout and equipment to meet students' needs for industry standard yet accessible professional workstations.
- Height-Adjustable desks and chairs make all student workstations meet DSPS standards.
- A moveable layout design for the classroom can help students needing special seating find a comfortable learning environment.
- With the re-designed lab experience we created a better theater-style layout, so students can easily and comfortably view the two large instructional displays without turn-around.
- We replaced our iMacs with PowerBook laptops and iPads. The laptops have a standard screen size that relates to what the students might encounter with their personal computers and industry standard work computers. In this way, we can better support student needs and work while letting them experience an industry standard work environment.
- Additional equipment purchases to bring the most up to date and contemporary experiences to our students in the Graphics Area: Roland CAMM-1/ GR2-640 Large Size Cutting Machines, Roland LV-290 - Laser Cutters, Roland Versa UV LEF2-300, UV-LED Printers, Roland Versa STUDIO BT-12 Direct-to-Garment Printer. In the near future we would like to focus on incorporating AI software in the program.

These improvements will enhance our students' experiences and successes, making them more prepared for the workforce, and helping them to get more *WOW moments* to engage with contemporary technology experiences in their areas of study.

B. Identify how your program helps students achieve **Institutional Learning Outcomes**.

ILO 1. *Personal, Academic, and Professional Development*

Fine Arts courses develop a student's personal and academic growth through the study of the physical, intellectual, and emotional aspects of life. The written and practical skills learned in our Portfolio Presentation, Photographic Lighting, Graphic Design II, Art Gallery and Museum Practices courses specifically focus on professional development and career opportunities.

ILO 2. *Critical Thinking and Communication*

Art is about communication and visual literacy. Integrating the elements and principles of design with the

conceptual and perceptual aspects of making art requires critical thinking. Students in our program learn to communicate through their creative work produced in the different mediums represented in the Fine Arts and through written assignments to develop analytical thinking.

ILO 4. Social, Historical, and Global Knowledge and Engagement

The study of art and art history immerses students in the study of social, historical, and global knowledge. Art studio courses use techniques developed worldwide and class examples pulled from a diverse range of cultures and time- periods. Art history requirements within our studio art degrees fully engage students through research, discussion, and written assignments. Our gallery program gives our students the opportunity to directly interact with art and artists from around the world, representing a wide array of social, historical, and global issues.

ILO 5. Artistic and Cultural Knowledge and Engagement

All of our courses teach artistic and cultural knowledge. The elements and principles of design and the conceptual and contextual aspects of art are fundamental. Group critiques in studio classes and the making of artwork engage students with diverse points of view and teach them to articulate their own artistic and cultural ideas. Media presentations by instructors, and exhibitions in our main gallery and student gallery, teach students about a wide range of art made by people of various cultural, socioeconomic, racial, and other diverse richness of experience.

ILO 6. Technical and Informational Fluency

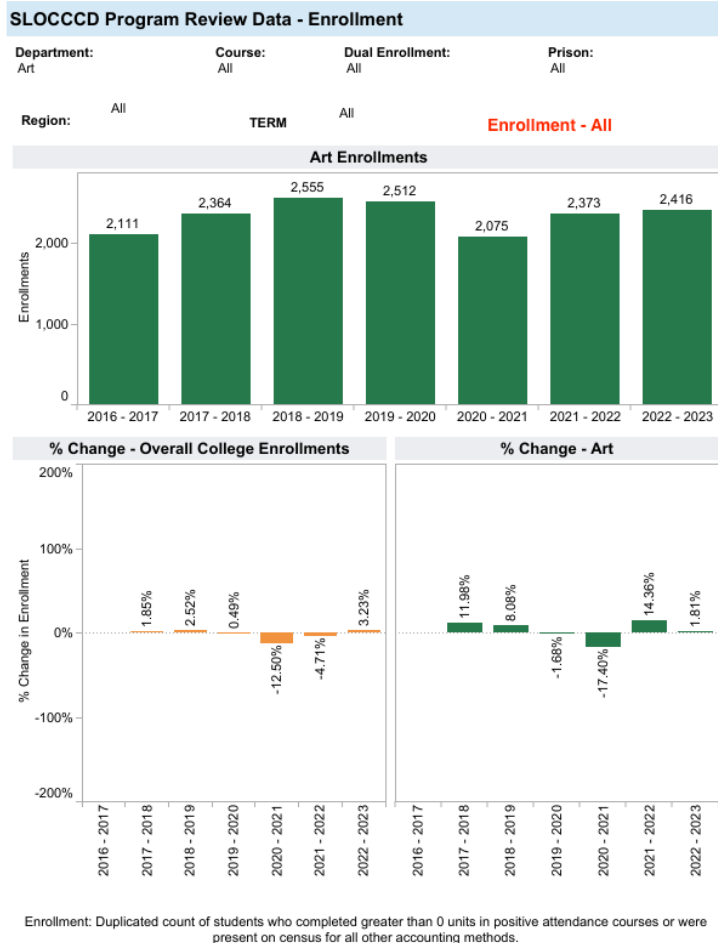
Much contemporary art is rooted in time-based and technology-based approaches to art. Our gallery exhibits work by video and performance artists who use technological documentation and web-based viewing. Students in the graphics and photography courses gain skills and knowledge from hand on experience with Apple OSx applications, Adobe Suite applications, other proprietary graphics and photography applications, and specific graphics and photography equipment to become experienced and discerning users regarding appropriate solutions for projects while at Cuesta, at other institutions if they transfer, and once they enter the workforce. Art History engages students in web-based and traditional research that results in informational fluency appropriate for the twenty-first century. Most all of our courses offer options for multiple modalities of instruction from face-to-face, to hybrid synchronous, to fully asynchronous DE.

IV. PROGRAM DATA ANALYSIS AND PROGRAM-SPECIFIC MEASUREMENTS (Where applicable the success metrics are aligned with the Student Success Metrics/SCFF).

The data components are hyperlinked below.

A. General Enrollment (Insert Aggregated Data Chart)

Insert the data chart and explain observed differences between the program and the college.



Enrollment in Fine Arts dipped 5% below the college mean in 2020-21 due to offering fewer studio art courses and offering studio art courses online which did not appeal to many students. Much of this can be attributed to the COVID pandemic. Enrollment in Fines Arts increased significantly with the return of in-person classes in 2021-22 with a circa 19% difference from the college mean. Instructors have commented that students were excited to be back in person and enjoying social contact. This would seem to bear out when isolating art studio courses that were taught online in 2020-21 (-26.35%) and dramatically increasing when returning to face-to-face in 2021-22 (+30.05%). In 2022-23 the Fine Arts saw a lesser increase with a plus 1.81%/ plus 43 enrollments. This was less than the college experienced as it was able to bring most instruction back to face-to-face in 2022-23. The importance of dual enrollment in the growth for the Fine Arts should also be recognized. Although still attaining positive growth numbers and generally performing at or above the college percentages for pandemic and post pandemic years, dual enrollment efforts in Graphics and Photography positively impacted the overall positive numbers. The growth of enrollment numbers Fine Arts studio courses continues to do well with online courses in Digital

Photography A/B, Graphics, and Drawing I, but face-to face and synchronous hybrid courses are the best modalities for most other studio art courses.

Summary Conclusions:

The Fine Art Division has demonstrated resilience and adaptability, overcoming challenges posed by the COVID-19 pandemic and showcasing positive growth trends.

1. Impact of the COVID-19 Pandemic:
 - Declines in Fine Art Enrollment (2020-2021): Like many educational programs, the Fine Art program experienced a decline in enrollment during the 2020-2021 academic year, with a decrease of -17.4%. This decline can be attributed to the inability to offer in-person courses and disruptions and uncertainties caused by the COVID-19 pandemic, which affected student enrollment patterns across the institution.
 - Declines in Overall College Enrollment (2020-2021): Similarly, the overall college enrollment saw a decline during the same period (-12.5%), reflecting the broader challenges faced by the institution amidst the pandemic.
2. Quick Response and Adaptation to Instructional Modality Changes:
 - Increases in Fine Art Enrollment (Post-2020-2021): Following the decline in the previous year, the Fine Art program responded swiftly by implementing instructional modality changes, including hybrid courses allowing for face-to-face instruction. Additionally, faculty DE certification and the safe return to in-person labs and lectures enhanced the program's appeal and accessibility to students.
 - Recovery and Growth of Overall College Enrollment (Post-2020-2021): The Fine Art program's proactive measures contributed to the overall recovery and growth of college enrollment, with a positive change of +3.25% in 2022-2023. This indicates the effectiveness of the program's strategies in attracting and retaining students amidst challenging circumstances.
3. Summary Statement:
 - Comparison of 2022-2023 Enrollment Numbers: The Fine Art program's enrollment numbers in 2022-2023 almost equaled pre-pandemic levels seen in 2018-2019 and 2019-2020, showcasing its resilience and successful recovery efforts. With a percentage change of +1.81% compared to the previous year, the Fine Art program has demonstrated remarkable stability and growth, underscoring its importance within the college community.

In conclusion, the Fine Art Division has navigated through the challenges of the COVID-19 pandemic by implementing effective instructional strategies and safety measures, resulting in positive growth trends and a near-full recovery to pre-pandemic enrollment levels by 2022-2023.

B. General Student Demand (Fill Rate) (Insert Aggregated Data Chart)

Insert the data chart and explain observed differences between the program and the college.

SLOCCCD Program Review Data - Student Demand (Fill Rate)

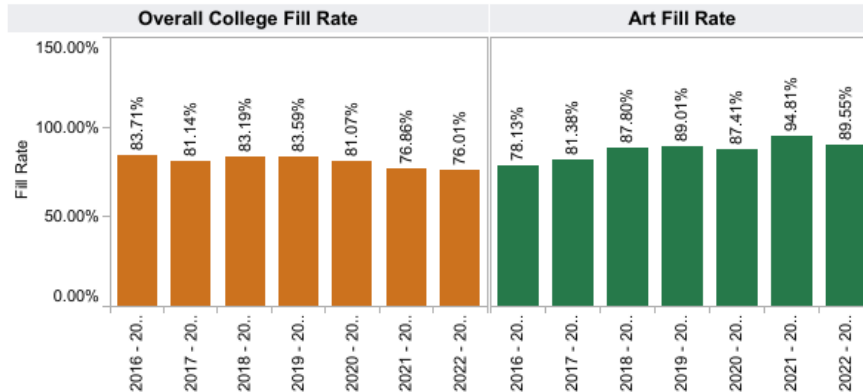
Department:
Art

Course:
All

Dual Enrollment:
All

Prison:
All

Fill Rate - All



Fill Rate: The ratio of enrollments to class limits. Cross listed class limits are adjusted appropriately. Also, courses with zero class limits are excluded from this measure.

Fill rates for Fine Arts courses have been above the college rate for four years with a much larger increase in 2021-22 (approx. 18% higher) and in 2022-23 (approx. 13.5% higher). Even with the removal of dual enrollment, Fine Arts courses show percentages above the college for the last three years. This may be due to smaller course caps and/or a larger proportion of in-person classes in 2021-22 and 2022-23. Studio art courses show a fill rate high of 94.98% in 2021-22.

C. General Efficiency (FTES/FTEF) (Insert Aggregated Data Chart)

Insert the data chart and explain observed differences between the program and the college.

SLOCCCD Program Review Data - Efficiency (FTES/FTEF)

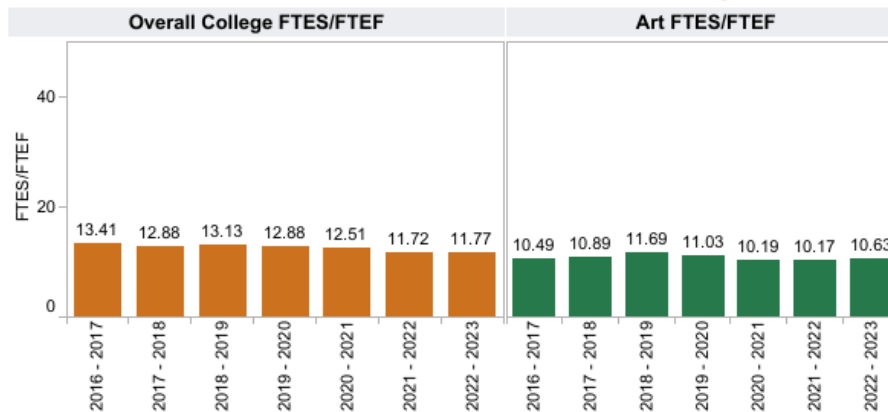
Department:
Art

Course:
All

Dual Enrollment:
All

Prison:
All

Efficiency - All



FTES/FTEF: The ratio of total FTES to Full-Time Equivalent Faculty (SXD4 Total-Hours/17.51XE03 FACULTY-ASSIGNMENT-FTE)

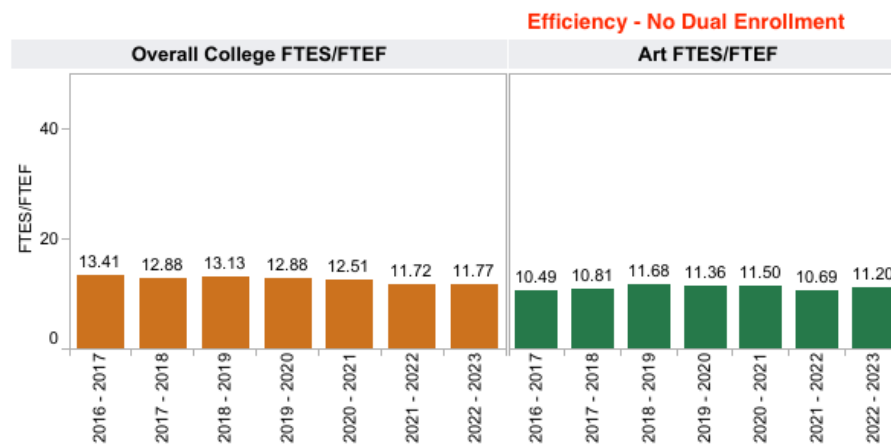
SLOCCCD Program Review Data - Efficiency (FTES/FTEF)

Department:
Art

Course:
All

Dual Enrollment:
Not Dual Enrollment

Prison:
All



FTES/FTEF: The ratio of total FTES to Full-Time Equivalent Faculty
(SXD4 Total-Hours/17.5)/XE03 FACULTY-ASSIGNMENT-FTE)

Efficiency numbers in the Fine Arts can be seen to be negatively impacted by dual enrollment. When removing dual enrollment all yearly numbers increase albeit slightly. Fine Arts did show a positive change since last year with an increase of 0.51. Although Fine Arts has had consistently lower numbers than the college by small amounts this can generally be attributed to smaller art studio classes that are somewhat limited by older facilities. All studio areas have increased maximum enrollment capacities where possible, but again, facility constraints are a limiting factor. Art History courses help offset our small studio course numbers. The push for offerings on the NC campus also negatively impacts Fine Arts efficiency as they are generally less enrolled and have greater attrition. The Fine Arts is in favor of supporting our NC campus and we look to growth opportunities there, but we also hope these low enrolled courses will be considered when analyzing our efficiency.

Fine Arts plans to continue previously defined strategies to positively affect our efficiency numbers:

- Re-designing of facilities where possible to increase classroom capacity
- Continue to offer dual enrollment and prison classes, attract and keep students through retention strategies which continue to be discussed and stressed with faculty
- Fine Arts participation in outreach events
- Encourage instructors who have maximum enrollments that are smaller than course caps due to classroom size and equipment numbers to start the semester with assignments that are not as space and equipment intensive so they can over-enroll in anticipation that some students will drop
- Modify the class schedule
- Schedule courses on a rotation (especially low-cap courses like Museum Practices/ Art Gallery and Alternative Photographic Processes/ Photographic Lighting which are on a two-year rotation)
- Continue the trend of holding late start DE courses (Art 200, Graphics courses, and Digital Photography courses) out of the schedule and add them back in after 18-week courses have passed the census
- Explore using shorter term courses and alternative instructional methods where possible to increase student interest and compete with other colleges

- Continue offering our intermediate courses as cross-listed in dual or triple family listings
- Decrease duplicate numbers of sections based on past fill rates
- Continue to move previous hard to fill/ low enrolled classes to more popular afternoon time slots.

D. Student Success—Course Completion by Modality (Insert Data Chart)

Insert the data chart and explain observed differences between the program and the college.

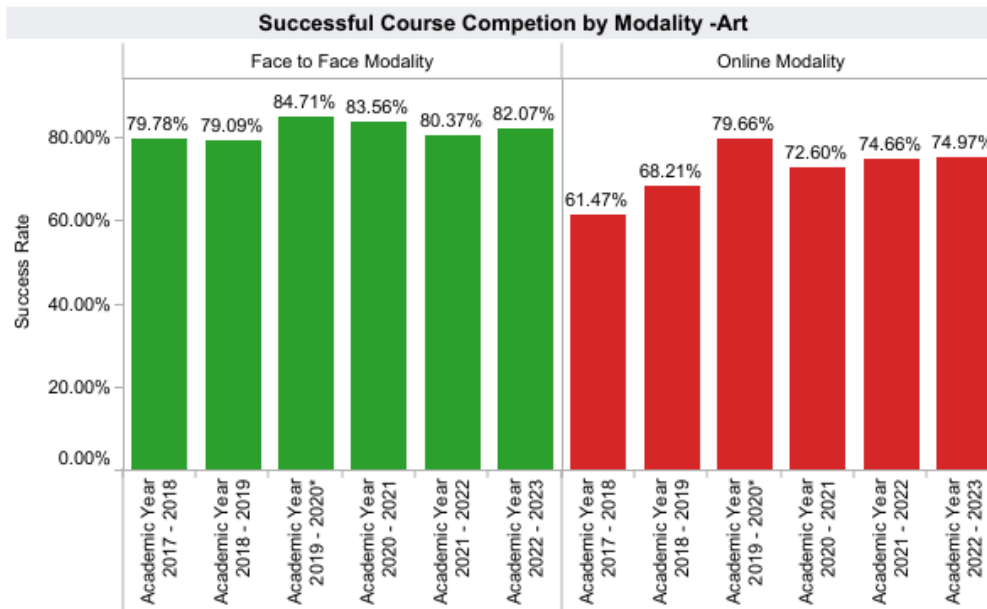
SLOCCCD Program Review Data: Successful Course Completion

Select Department:
Art

Course:
All

Legend:
■ Face to Face Modality
■ Online Modality

Completion Rates - All



Successful Course Completion by Modality Table - Art		Academic Year 2017 - 2018	Academic Year 2018 - 2019	Academic Year 2019 - 2020*	Academic Year 2020 - 2021	Academic Year 2021 - 2022	Academic Year 2022 - 2023
Face to Face Modality	Department Success Rate	79.78%	79.09%	84.71%	83.56%	80.37%	82.07%
	Total Department Enrollm..	1,904	2,037	1,943	379	1,248	1,493
Online Modality	Department Success Rate	61.47%	68.21%	79.66%	72.60%	74.66%	74.97%
	Total Department Enrollm..	571	583	568	1,692	1,108	915

Success rates for face-to-face modality are consistently higher than online modality and do not change much when isolating art studio courses. The shift to teaching mostly online art studio courses during the pandemic makes the past three years difficult to assess given so many variables.

Fine Arts has created a list from faculty queries regarding how to improve success rates for DE courses that we feel are still valid and may be even more important with our increased DE/Online presence in instruction. DE instructors were encouraged to follow these suggestions:

- Reach out to students who are struggling or have missed more than one class session.
- Students are asked to seek additional help in office hours and/or open studio times.

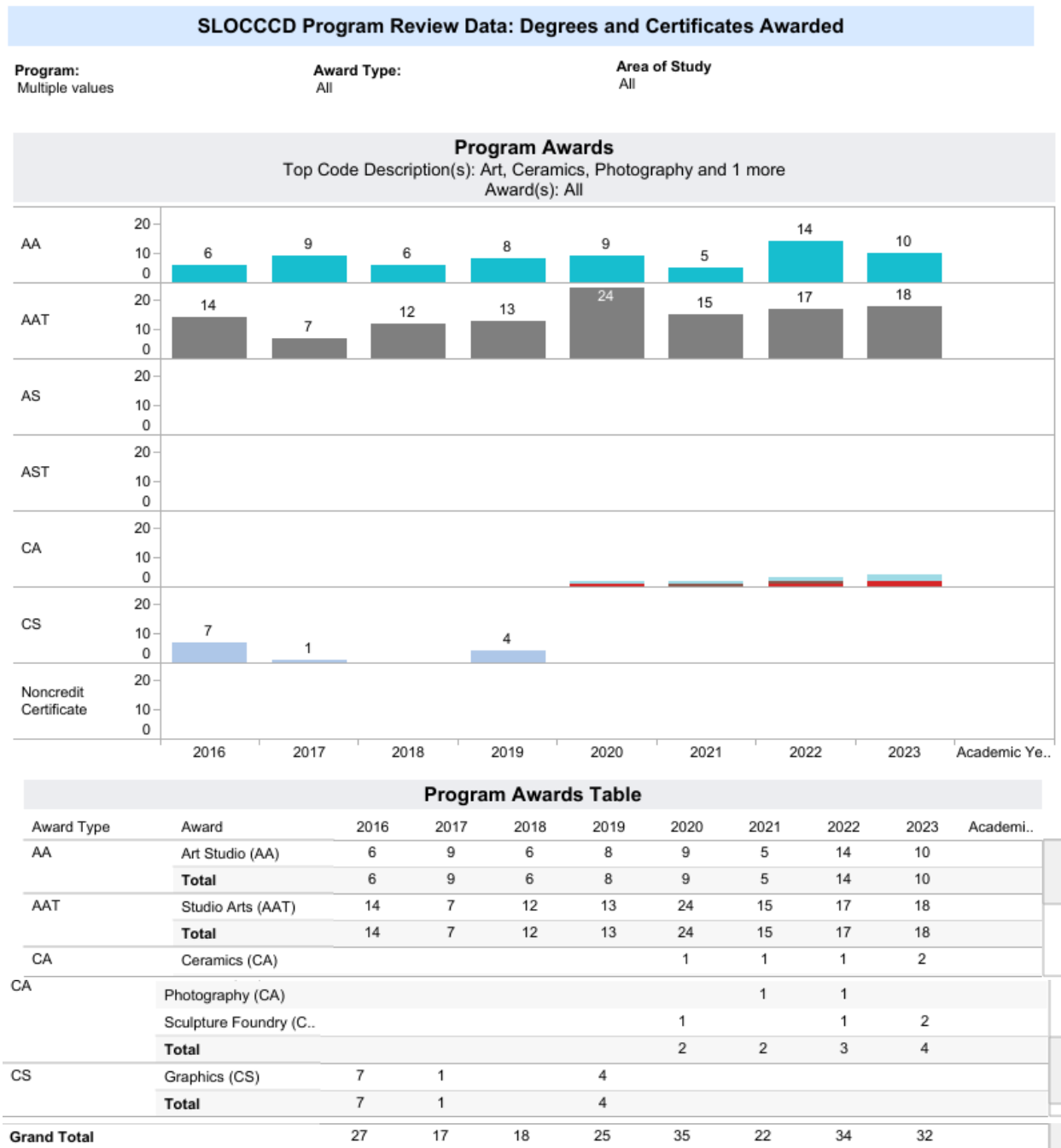
- Dropping non-participating students - It was agreed by most instructors that dropping non-participating students would help our success rate numbers.
- Consider including a statement such as “if a student is completing less than 60% of the work they may be dropped”
- Students have a right to fail a course and may need to be re-instated if dropped without consent.
- Make sure to follow college and syllabus guidelines when dropping students.
- Some community students want to stay in the course even if they are failing.
- Make sure to communicate expected workload/ contact hours / time online to students so they are aware of expectations and that they may be dropped.
- Financial aid and sports keep some failing students in the course. Be aware of these issues and work to address them early.
- Students fail for plagiarism. Embed a plagiarism tutorial and give the students plenty of chances to revise their work.
- Actual time online is a nebulous statistic in Canvas because the program does not tally time when students are accessing the course via mobile apps (which many do).

Other Comments;

- Lack of Adequate Tech Help for Studio Photography and Graphics Courses - There are some technical challenges in Art 249A/B, 255, 256, and 293 as students must maintain software and hardware.
- DE/Online instructors cannot designate enough time to troubleshoot student technical issues.
- Canvas is not well equipped to deal with visual learning - the Fine Arts courses are image and media heavy which can be cumbersome and challenging in Canvas. This could lead to disengagement for those that migrate towards the visual arts.
- Additional impediments deal with acquiring editing software and remote instruction for said software that students must learn.

E. Degrees and Certificates Awarded (Insert Data Chart)

Insert the data chart and explain observed differences between the program and the college.



Art Studio (AA) saw a strong increase in degrees awarded in 2022 over 2021 (14 vs 4) with continued strength in 2023 over other previous years 2016-21. Studio Arts (AAT) also saw a strong increase in degrees awarded in 2020 over 2019 (24 vs 13) with continuing positive numbers in 2021 (15), 2022 (17), and 2023 (18). These numbers were higher than other previous years 2016-19.

Since our last CPPR we have introduced three new certificates in Ceramics, Photography, and Sculpture. All three display at least some certificates awarded over the last 4 years with a grand total of 11 certificate

earners - Ceramics (5), Photography (2), Sculpture (4). We look forward to even more certificate earners in the near future.

The Fine Arts department has also established several traditions to promote our degrees and certificates:

1. A reminder to faculty on Opening Day to take our degree and certificate information to their first class session and make themselves available after class to talk to students.
2. Displaying targeted marketing (posters with Cuesta's degree and certificate application dates and the department chair's email) so students can set up an appointment to talk about degrees and/or certificate and get directed to a counselor.
3. Participation in multiple outreach events and the Promise Day event each fall. 4) Our Portfolio Presentation class directs and assists students in refining their goals and creating professional quality portfolios for transfer.

Art 293 Portfolio Presentation (taught every Fall semester) works with students to prepare transfer portfolios and assess transfer options. The Cuesta transfer counselor and several art colleges give classroom presentations. Fine Arts is proud of students who successfully transfer or transition into the workforce and we informally track these students every year in our *Student Successes* document (found in VIII. End Notes).

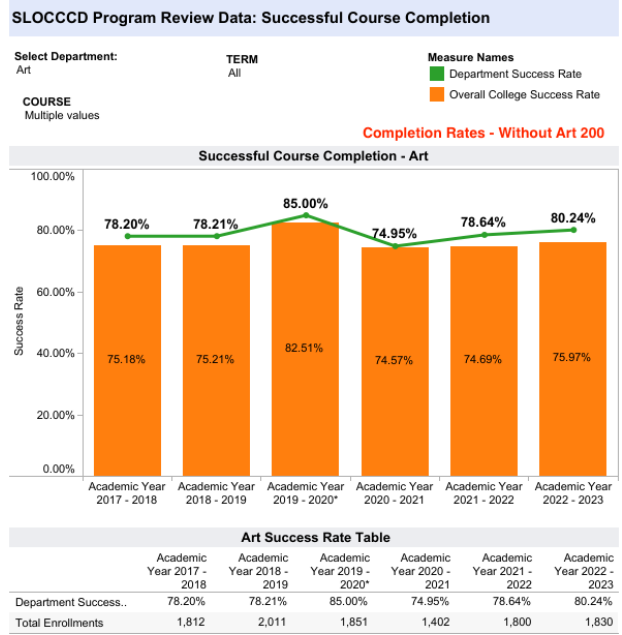
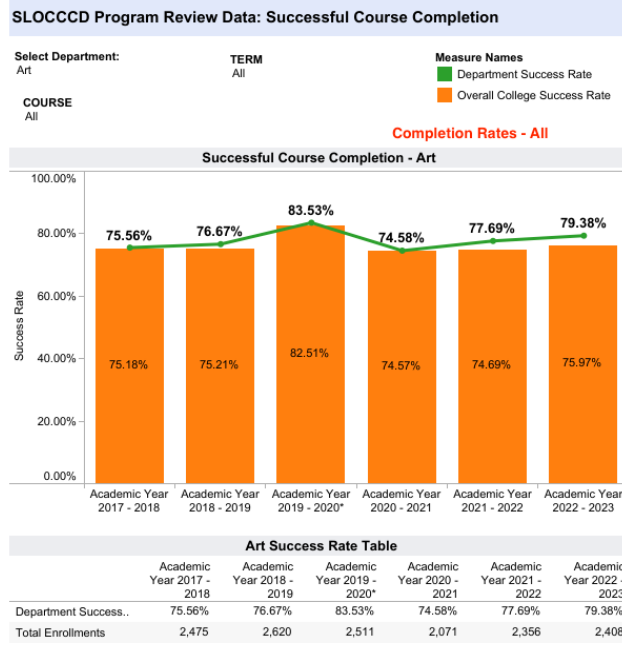
Student Success (Art 293 Evaluation): For the last ten years we have used the completed work of our capstone class, Art 293 Portfolio, to evaluate our program outcomes. Every Fall, approximately 15-20 students complete our Portfolio Presentation class with an exit portfolio and written work. Most students take the class for transfer preparation and as a core course for our Art Studio (AA). Even though we have seen a continued increase in interest and completion of AATs (which does not require the course), enrollment in this course as a preparation for successful acceptance into art programs and workforce entry remains strong. We continue efforts at improving and evaluating the artwork and written work produced in the Art 293 Portfolio class and allow those same targeted efforts to filter into our other classes through specified assignments and workshop days available to all students.

Note: Assessment of the Fall 2023 portfolios is included in *IV. E. Program Outcomes, Assessment and Improvements*. Full *Student Successes* document is included in VIII. End Notes

2023/2024			
Init.	Schools Accepted	Major	School Declared/ Workforce Entry
N.A.	UC Davis	MFA - 1st year	UC Davis
S.A.	UCSB	BFA - 1st year	UCSB
L.B.	UCSC	Studio Arts	UCSC
L.B.	Applying to Laguna College of Art and Design		
M.B.	Applying to Cal Poly		
L.D.	Applying to Emerson University and Northwestern		
P.G.	Yale, School of Art	MFA - Photography	2022-2024 MFA program.
C.H.	PCPA	Technical Theatre (props/scenery)	PCPA
G.L.	San Diego State University	BA (Graphic Design)	SDSU
L.M.	Applying to College of Creative Studies at UCSB and UCSC		
C.N.	Applying to Cal Poly		
E.S.	Applying to CalArts, Art Center		Art Center
E.T.	SAIC - Chicago (offered \$21,000 merit scholarship), Columbia College		Columbia College Chicago

F. General Student Success – Course Completion (Insert Aggregated Data Chart)

Insert the data chart and explain observed differences between the program and **Institutional Standards of Achievement**. If your program did not meet the Institutional Set Standard, please describe how you implement activities to meet the Institutional Set Standard.



Fine Art completion rates have trended slightly above the College average but basically mirror college course completion rates. Of note is that without Art 200, completion rates trend ever so slightly higher.

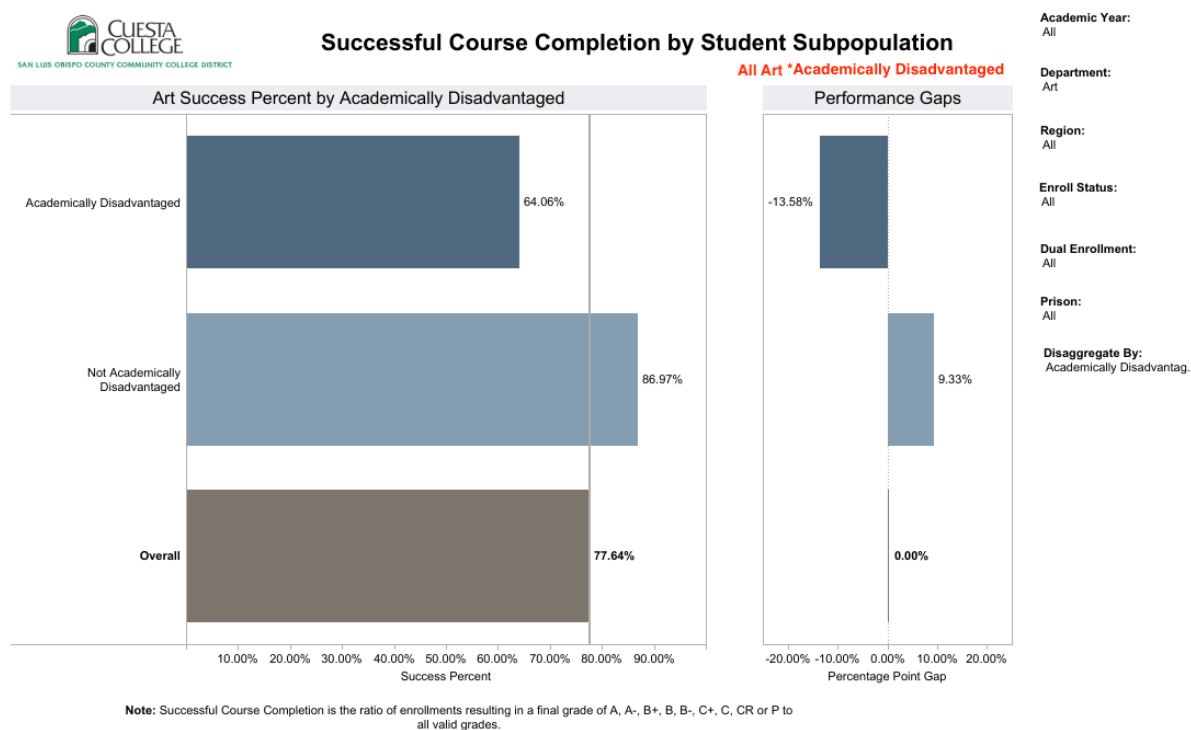
What resources might you need to meet and exceed the Institutional Set Standard?

N/A

G. Review the **Disaggregated Student Success** charts; include any charts that you will reference. Describe any departmental or pedagogical outcomes that have occurred as a result of programmatic discussion regarding the data presented.

The following are some questions you might want to consider:

- What strategies have you implemented to address equity gaps in the classroom?
- What type of professional development opportunities are your program faculty participating in to address equity in the classroom?
- What resources might you need to minimize equity gaps?
-

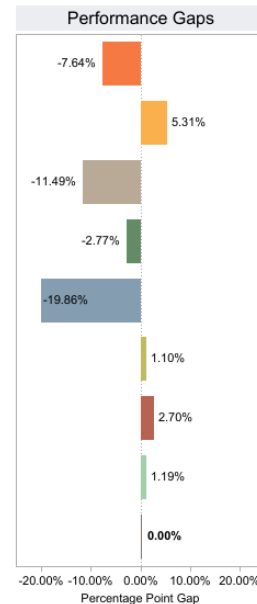
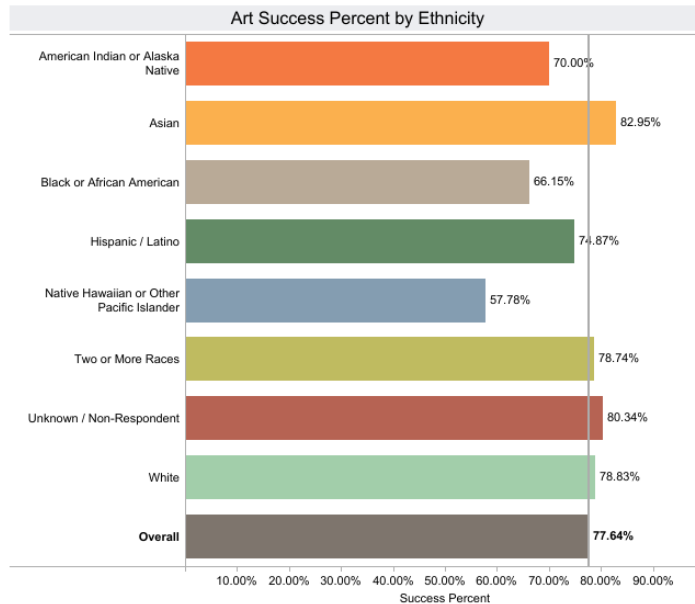


Fine Arts has lower completion rates for low-income economically disadvantaged students at -13.59%. This does however compare to the college at -14.79% (minus Art). To combat this, we continue to increase the Fine Arts scholarship fund thanks to art gallery, faculty, and community donations. Fine Arts instructors are also encouraged to make links to college and community resources available to students in syllabi and Canvas announcements, follow up with absent students by email, keep course materials and material fees as reasonable as possible, and make use of zero cost textbook and low-cost course options.

Fine Arts continually looks for ways to celebrate student success and support our students financially including \$3,375 in awards for the Student Annual Exhibition funded by the Novy endowment and the Miossi Gallery endowment, \$2,325 in Novy and Sprague awards that are bestowed on students who demonstrated excellence in the classroom, and two scholarships of \$500 each from our Foundation Fine Arts Access Scholarship fund awarded through Financial Aid and funded by donors and a percentage of all artwork sales in the Miossi Art Gallery. The Ceramic Holiday Sale raised \$3129.74 to support the visiting artist funds for the Ceramics program.

Successful Course Completion by Student Subpopulation

All Art *Ethnicity



Note: Successful Course Completion is the ratio of enrollments resulting in a final grade of A, A-, B+, B-, C+, C, CR or P to all valid grades.

Academic Year:

All

Department:

Art

Region:

All

Enroll Status:

All

Dual Enrollment:

All

Prison:

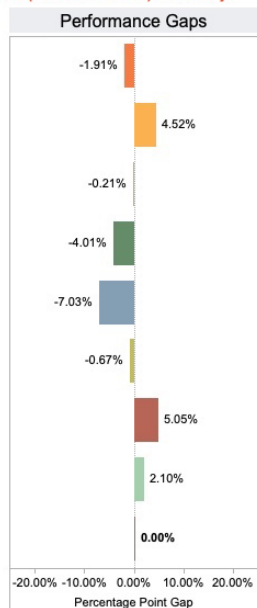
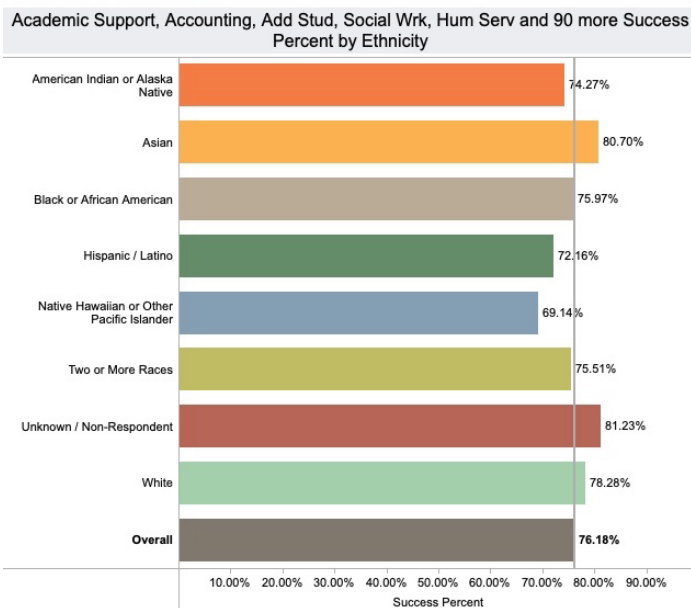
All

Disaggregate By:

Ethnicity

Successful Course Completion by Student Subpopulation

All Cuesta (minus Fine Arts) *Ethnicity



Note: Successful Course Completion is the ratio of enrollments resulting in a final grade of A, A-, B+, B-, C+, C, CR or P to all valid grades.

Academic Year:

(All)

Department:

(Multiple values)

- ☐ (All)
- ☒ Academic Support
- ☒ Accounting
- ☒ Add Stud, Social Wrk, Hum Serv
- ☒ Agriculture Business
- ☒ Agriculture Mechanics
- ☒ Agriculture Plant Science
- ☒ American Sign Language
- ☒ Anthropology
- ☒ Architecture
- ☐ Art
- ☒ Astronomy
- ☒ Athletics
- ☒ Auto Body Technology
- ☒ Automotive Technology
- ☒ Aviation Maintenance
- ☒ Basic Skills High School
- ☒ Basic Skills Noncredit
- ☒ Biology
- ☒ Business
- ☒ Chemistry
- ☒ Child Develop & Family Studies
- ☒ College Success Studies
- ☒ Communication Studies
- ☒ Computer and Networking Tech
- ☒ Computer Appl/Office Adm
- ☒ Computer Information Systems
- ☒ Construction Technology
- ☒ Counseling

Overall, Fine Arts shows a slightly higher successful course completion in Asian and Two or More Races. Hispanic/Latino success decreased from 2021-22, but held steady this year in 2023 when compared to last year. The Black or African American and Native Hawaiian or Other Pacific Islander subpopulations display a large performance gap that will be discussed within the Division to align with the efforts put forth in the California Community College Chancellor's Student Equity and Achievement Program where Cuesta College developed an

integrated Student Equity Plan for the college. The plan focuses on eliminating achievement gaps in access to the college, course completion, certificate and degree completion, and transfer readiness.

Overall, the Fine Arts aggregated success rates do mirror those of the college (minus Art).

Other Relevant Program Data (optional)

Provide and comment on any other data that is relevant to your program such as state or national certification/licensure exam results, employment data, etc. If necessary, describe origin and/or data collection methods used.

N/A

V. PROGRAMS AND CURRICULUM REVIEW

A. Programs Review

1. Review the CurrIQunet “Program of Study” outline for each program and indicating yes/no for each program/certificate.

Program/Certificate Title (include all those programs and certificates that were active at the time of the last CPPR).	Currently active	New program since last CPPR (if yes, include active date)	Program modified since last CPPR (if yes, include modified date)	Deactivated since last CPPR (if yes, include deactivation date)
Art Studio (AA)	Yes	No	Yes, 8/2022	No
Studio Arts (AA-T)	Yes	No	Yes, 8/2022	No
Graphics (CA)	Yes	No	yes, 8/2019	No
Ceramics (CA)	Yes	Yes, 1/2020	No	No
Photography (CA)	Yes	Yes, 1/2020	No	No
Sculpture Foundry (CA)	Yes	Yes, 1/2020	No	No

2. **For all Currently Active Programs/Certificates**, review the CurrIQunet “Program of Study” outline for each active program/certificate and complete the table by indicating yes/no for each column.

Program/Certificate Title (include only those programs/certificates that are active).	Required courses and electives (including course numbers, titles, and credits) are accurate	Program description is current	Program Learning Outcomes are accurate and include method of assessment.	If any answers are “no” for a program, please enter a date (MM/DD/YYYY) in the next 5 years by which the program will be corrected.
Art Studio (AA)	Yes	Yes	Yes	
Studio Arts (AA-T)	Yes	Yes	Yes	
Graphics (CA)	Yes	Yes	Yes	
Ceramics (CA)	Yes	Yes	Yes	
Photography (CA)	Yes	Yes	Yes	
Sculpture Foundry (CA)	Yes	Yes	Yes	

B. Curriculum Review

Complete the [Curriculum Review Worksheet](#) and submit the form with your CPPR.

Based on information that you enter, the template will create a 5-year calendar for your program to follow during which any modifications to the Course Outline of Record determined during the curriculum review.

What is the purpose of the worksheet? Completing the worksheet provides evidence that the curriculum (including course delivery modalities) have been carefully reviewed during the past five years for currency in teaching practices, compliance with current policies, standards, regulations, and with advisory committee input. The form requires you to include evidence that you have reviewed that the entries on the course outline of record (CurrIQunet format) are appropriate and complete.

VI. PROGRAM OUTCOMES, ASSESSMENT AND IMPROVEMENTS

A. Attach or insert the assessment calendar for your program for the next program review cycle.

my docs\curriculum\course slos\assess_map.xlsx			SLO	pre F2018	F2018	S2018	F2019	S2019	F2020	S2020	F2021	S2021	F2022	S2022	F2023	S2023	F2024	S2024	F2025	S2025	F2026	S2026	F2027	S2027	F2028	S2028	F2029	S2029
JART 193	ART SPECIAL TOPIC	01 X1995 Approved New																										
JART 200	ART APPRECIATION	03 F2005 F2012 Approved Change	x						X						X						A							A
ART 202	MUSEUM PRACTICES	New effective F2011 S2014 Approved				X					C				X					A				A				
JART 203	ART HIST:STONE AGE	02 X2000 F2012 Approved Change	x						X		X		X							A							A	
JART 204	ART HIST:RENAISSANCE	02 X2000 F2012 Approved Change	x				X						X	X	X					A								
JART 205	MODERN ART SURVEY	03 F2005 F2012 Approved Change	x			X				X			X	X	X					A								
ART 206	ART HIST:NON-WESTER	02 X2000 F2012 Approved Change deactivated 2017	x												X					A				A				
ART 207	ART HIST: MEXICAN I	New effective S2016	x		X				X				X					A				A					A	
ART 208	ART HIST: MEXICAN II	New effective S2016	x		X				X				X			X		A					A				A	
ART 209	ART HIST: AFRICA, OCEANIA	New effective F2016									C																	
ART 210	ART HIST: ASIAN	New effective F2016					X				X						A			A					A			
ART 211	AFRICAN ART HISTORY										X				X				A					A				
JART 220	FUND 2-D DSGN	03 S2004 S2013 Approved Change	x		X				X											A								A
JART 221	DRAWING I	03 S2002 S2013 F2017 Approved Change	x						X						X						A							A
JART 222	DRAWING II	02 F2000 S2013 Approved Change	x												X					A								A
ART 223	FIGURE DRAWING I	02 F2000 S2013 Approved Change	x												X	X			A									A
JART 224	FIGURE DRAWING II	02 X2000 S2013 Approved Change	x				X						X	X					A									A
JART 229	COLOR	02 S2008 S2016 Approved Change	x							X					X				A									A
JART 230	PAINTING I	02 X2000 S2013 S2016 Approved	x			X						X	X	X						A								A
JART 230B	PAINTING II (formerly Art 231)	03 F2002 S2013 Approved Change	x			X						X	X								A							A
ART 230C	PAINTING III	F18			X						X		X								A							A
JART 232	WATERCOLOR I	02 X2000 XS2016 Approved Change	x			X						C			X				A					A				A
JART 233	WATERCOLOR II	02 X2000 XS2016 Approved Change	x			X						C			X				A					A				A
ART 234	FIGURE PAINTING	03 X2000 F2016 Approved Change	x																									
ART 235	MURAL PAINTING	New effective F2011 Instructor retired- future of this course is undecided	x			X																						
JART 240A	PRINTMAKING I	03 F02 S13 F17 Approved Change	x																									
ART 240B	PRINTMAKING II	F17							X								A			A					A			
JART 241A	ETCHING I	03 X2000 S2014 Approved Change	x																									
JART 241B	ETCHING II	S2014 effective	x												X				A					A				A
JART 241C	ETCHING III	S2014 effective	x			X									X				A					A				A

			SLO	F2018	S2019	F2020	S2021	F2022	S2023	F2024	S2025	F2026	S2027	F2028	S2029	F2030	S2031
ART 243A	BOOK ARTS	02 X2008 S2018 Approved Change I	X		R												
243B	BOOK ARTS II	S2018 effective		A													
ART 244	PHOTOGRAPHY I	02 S2003 S2013 F2016 Approved	X		X												
ART 245	PHOTOGRAPHY II	02 S2003 S2013 Approved Change I	X		X			X				A				A	
ART 249 A	DIGITAL PHOTOGRAPHY I	02 X2004 S2016 Approved	X		X			X			A			A		A	
ART 249B	DIGITAL PHOTOGRAPHY II	F2017	X				C		X					A			A
ART 251	ALT PHOTO PROCESSES	S2011 F2016	X			X			C		A			A		A	
ART 252	PHOTO LIGHTING	S2011	X		X				X			A		A		A	
ART 253	DIGITAL ART	06 X2006 S2013 Approved Change I	X		R			X									A
ART 255	DIG. GRAPHIC ART	07 X2007 F2016 Approved Change I	X				X			X							A
ART 256	DIG. IMAGING ART	07 X2007 F2016 Approved Change I	X			X			X				A				A
ART 258	DIG. LAYOUT	06 X2007 F2016 Approved Change I	X			X	X			A				A			
ART 259	WEB & UX	F2010 F2016	X			X				X				A		A	
ART 265	FLASHART, DES. & ANIM	02 X2008 F17 Approved Change I	X			X				X							A
ART 266	GRAPHIC DESIGN I	04 X2003 F2016 Approved Change I	X			X				A							A
ART 267	GRAPHIC DESIGN II	03 S2003 F2016 Approved Change I	X			A	X			X	A			A			A
ART 268	TYPOGRAPHY	02 S2007 F2016 Approved Change I	X				X										A
ART 270	FUND 3D DSGN	03 F2002 F2013 Approved Change I	X			X				X							
ART 271	BEG SCULPTURE	03 S2004 F2013 Approved Change I	X			X		X		A				A			
ART 272	SCULPTURE II	01 S2004 F2016 Approved	X		?		?		X							A	
ART 274 A	SCULPTURE FOUNDRY I	03 S2005 F2013 Approved Change I	X			X		X		A							
ART 274 B	SCULPTURE FOUNDRY II	S2013 Approved as new course	X			X		X		A				A			
ART 274 C	SCULPTURE FOUNDRY III	S2013 Approved as new course	X			X		X		A				A			
ART 280	INTRODUCTION TO CERAMICS	04 F2007 S2013 Approved Change I	X			X			X				A				A
ART 281A	CERAMICS: WHEEL-THROWING I	02 F2007 S2013 Approved Change I	X			X			X								A
ART 281B	CERAMICS: WHEEL-THROWING II	S2013 Approved as new course	X			X			X					A			A
ART 282	CERAMICS: HAND-BUILDING	04 F2007 S2013 Approved Change I	X				X			X				A			A
ART 283	CERAMIC SCULPTURE	03 F2007 S2013 Approved Change I	X						X								A
ART 284	ALT. FIRING CERAMIC	02 F2007 F2016 Approved Change I	X		X			A						A			A
ART 293	PORTFOLIO PRESENTA	02 F2000 F2016 Approved Change I	X			X			X					A			A
ART 295	ART GALLERY	03 X2000 F2012 Approved Change I	X			X		X		X				A			A
ART 299	IS: ART	02 F2000 Approved Change I	X			X			C		X			A			A
*X = assessment, analysis, and changes (if needed) completed																	
*R = revised Curriculum effective and new assessment planned for that semester																	
*A = Assessment planned based on regular cycle																	

B. Have you completed all course assessments in eLumen? If no, explain why you were unable to do so during this program review cycle and what plan(s) exist for completing this in the next program review cycle.

Yes, Fine Art Division course assessment in eLumen is consistently done on a 2-3 year plan for all sections of all courses.

C. Include the most recent “PLO Summary Map by Course” from eLumen which shows the Course-level SLOs mapped to the Program-level SLOs.

AAT Studio Art PLO Outcome Summary Map by Course: Map Origin: AAT_STUD_ART / Map Target: AAT_STUD_ART

[illegible]

AA Art Studio PLO Outcome Summary Map by Course: Map Origin: AA ART STUDIO / Map Target: AA ART STUDIO

AA-STUDIO						
	Artistic concepts and processes of art at the college level, including command of basic art vocabulary	Strong professional creative concept and transfer options	Create a physical and digital portfolio which includes a selected body of art works and professional written documentation	Proficiently apply the visual elements and principles of design to art forms: Elements of Design: Line, Shape, Value, Texture, Color, Mass, Space, Time and Motion, Perspective/Design Elements, Proportion, Dimension/Qualities, Rhythmic/Repetition, Movement, Harmony, Variety/Contrast	Demonstrate technical skill and proficiency in manipulating 2D and 3D media	Integrate form and content at the appropriate undergraduate level
ILOs						
ART200						
Identify and discuss representative works of art and architecture as well as the creative effectiveness of the major artistic periods of Western art and architecture from the 19th century.	X					
Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and aesthetic innovation.	X					
Write about art in connection with related fields using critical knowledge and vocabulary.	X					
ART201						
Identify and discuss representative works of art and architecture as well as the creative effectiveness of the major artistic periods of Modernism/Contemporary art.	X					
Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and aesthetic innovation.	X					
Write about art in connection with related fields using critical knowledge and vocabulary.	X					
ART202						
Think critically and speak and write clearly and effectively about works of art and architecture.	X					
Identify representative works of art and architecture in terms of the major artists of the period.	X					
Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and aesthetic innovation.	X					
Write about art in connection with related fields using critical knowledge and vocabulary.	X					
Identify and develop a research project involving visual analysis, reading research, critical thinking, writing, and/or related methods of documentation.	X					
Demonstrate an understanding of the ability to apply major art historical methods.	X					
ART203						
Think critically and speak and write clearly and effectively about works of art and architecture.	X					
Identify representative works of art and architecture in terms of the major artists of the period.	X					
Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and aesthetic innovation.	X					
Write about art in connection with related fields using critical knowledge and vocabulary.	X					
Identify and develop a research project involving visual analysis, reading research, critical thinking, writing, and/or related methods of documentation.	X					
Demonstrate an understanding of the ability to apply major art historical methods.	X					
ART204						
Analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values.	X					
Analyze, discuss, and distinguish the role of art and architecture in the wider from the architectural perspective in the present.	X					
Identify, describe, discuss, and assess representative works of art and architecture for the art historical periods covered in the course, emphasizing comparison and contrast.	X					
ART205						
Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and aesthetic innovation.	X					
Identify and develop a research project involving visual analysis, reading research, critical thinking, writing, and/or related methods of documentation.	X					
Write about art and architecture in connection with related fields using critical knowledge and vocabulary.	X					
ART206						
Successfully apply the visual elements and principles of design to the two-dimensional format.				X		X
Identify and analyze design in artworks that display different modes of representation and delivery.	X				X	
Identify and analyze design in artworks that display different modes of representation and delivery.	X					
ART207						
Discuss theory and criticism in a comparative and critical way, including the distinction between the theories of the Western and Eastern design traditions.	X					
Design in drawing, process, and other media, showing a clear understanding of the design process.				X	X	
Use a variety of drawing methods and techniques.				X	X	
Apply conceptual and practical design skills to a variety of media and techniques.	X					
ART208						
Discuss analysis and synthesis of design in the context of the design process and the role of design in the design process.	X					
Identify and analyze design in artworks that display different modes of representation and delivery.				X		
Identify and analyze design in artworks that display different modes of representation and delivery.					X	
Identify and analyze design in artworks that display different modes of representation and delivery.						X
ART209						
Discuss the role of design in the design process and the role of design in the design process.	X					
Identify and analyze design in artworks that display different modes of representation and delivery.				X		
Identify and analyze design in artworks that display different modes of representation and delivery.					X	
Identify and analyze design in artworks that display different modes of representation and delivery.						X
ART210						
Discuss the role of design in the design process and the role of design in the design process.	X					
Identify and analyze design in artworks that display different modes of representation and delivery.				X		
Identify and analyze design in artworks that display different modes of representation and delivery.					X	
Identify and analyze design in artworks that display different modes of representation and delivery.						X

D. Include the most recent “ILO Summary Map by Course” from eLumen that shows the Course-level SLOs mapped to the Institutional Learning Outcomes.

AAT Studio Art ILO Outcome Summary Map by Course: Outcome Summary Map by Course: Map Origin: AAT_STUD_ART/ Map Target: All ILOs

ILOs	Artistic and Cultural Knowledge and Engagement		Critical Thinking and Communication		Personal, Academic, and Professional Development		Scientific and Environmental Understanding		Social, Historical, and Global Knowledge and Engagement		Technical and Informational Fluency				
	Identify, create, or critique key elements of representative art forms	Demonstrate knowledge of and capability to design group and culture through studying the world's languages, societies, and histories	Analyze and evaluate that same thinking process and those of others	Communicate and interpret complex information in a clear, ethical, and logical manner	Recognize, assess, and document the skills and behaviors that promote academic, and professional development	Recognize, assess, and practice thought choices that promote personal health and mental well-being	Demonstrate the professional skills necessary for successful employment	Draw conclusions based on the scientific method, comparison or experimental and observational evidence	Interpret and analyze statements in a formal critical system	Analyze the relationship between thought systems and the physical world	Make decisions regarding environmental issues based on scientific evidence and reasoning	Analyze, evaluate, and present that information and its relationship to others in a complex world	Demonstrate understanding of world traditions and the interconnectedness between diverse groups and cultures	Recognize when information is needed, and be able to locate and utilize diverse sources effectively and ethically	Produce and share electronic documents, images, and prepare oral media in various and technology
ART100	Identify and discuss representative works of art and architecture as well as the stylistic differences of the major artistic periods in Western art from the Renaissance through the 20th Century												X		
	Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and aesthetic innovation		X										X		
ART100	Write about art and architecture, including art using correct terminology and vocabulary	X		X									X		
	Identify and discuss representative works of art and architecture as well as the stylistic differences of the major artistic periods of Modernism to Contemporary art	X											X		
ART100	Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and aesthetic innovation		X										X		
	Write about art and architecture, including art using correct terminology and vocabulary	X		X											
ART100	Think critically and speak and write clearly and effectively about works of art and architecture	X											X		
	Identify and explain the significance of representative works of art and architecture of the major cultures of the pre-colonial art of Mesoamerica and South America	X											X		
ART100	Analyze and explain the significance of representative works of art and architecture in terms of iconographic, style, historical context, and cultural values	X		X									X		
	Write about art using correct art history terminology														
ART100	Identify and develop a research project involving visual analysis, writing research, critical thinking, writing, and/or standard methods of documentation	X		X									X		
	Demonstrate an understanding of and ability to apply major art historical methodologies	X											X		
ART100	Think critically and speak and write clearly and effectively about works of art and architecture	X											X		
	Identify and explain the significance of representative works of art and architecture of Mexico from the colonial periods to the 20th Century	X											X		
ART100	Analyze and explain the significance of representative works of art and architecture in terms of iconographic, style, historical context, and cultural values	X		X									X		
	Write about art using correct art history terminology														
ART100	Identify and develop a research project involving visual analysis, writing research, critical thinking, writing, and/or standard methods of documentation	X		X									X		
	Demonstrate an understanding of and ability to apply major art historical methodologies	X											X		
ART100	Analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values	X											X		
	Analyze, discuss, and differentiate the roles of art, architecture, and the role from the historical periods covered in this course	X											X		
ART100	Identify, create, discuss, and assess representative works of art and architecture from the 19th and 20th centuries to the 21st century	X											X		
	Write about art and architecture of various cultures, time periods, and styles using correct terminology and vocabulary	X		X									X		
ART100	Analyze and differentiate works of art and architecture in terms of historical context, cultural and religious values, visual language and aesthetic innovation	X											X		
	Identify and analyze representative works of art and architecture from the various cultures and historical periods covered in this course, applying appropriate art historical terminology	X											X		
ART100	Write about art and architecture of various cultures, time periods, and styles using correct terminology and vocabulary	X		X									X		
	Successfully apply the visual elements and principles of design to the two-dimensional format	X													
ART100	Recognize and use a variety of media and techniques	X													
	Identify and analyze design in artworks that display different modes of expression and values	X													
ART100	Identify and analyze design in the world around them	X													
	Discuss theory and critical analysis of the art of drawing including the history from the methods of the Western classical tradition to the 20th-century drawing traditions as compared to Non-Western drawing traditions	X													
ART100	Engage in drawing practice to critically assess observations and interpretations	X													
	Use a variety of drawing materials and techniques	X													
ART100	Apply concepts and principles of design to their own work	X													
	Recognize and use a variety of media and techniques	X													
ART100	Discuss, analyze, and critique three-dimensional works of historical and contemporary art through references to the formal elements and principles of design	X													
	Recognize the basic elements and organizing principles of design in three-dimensional artwork	X													
ART100	Make three-dimensional work with a variety of media and techniques	X													
	Create artworks that imaginatively demonstrate creative, innovative and aesthetic	X													
ART100	Relate various media and equipment to a discipline studio	X													

AA Art Studio ILO Outcome Summary Map by Course: Outcome Summary Map by Course: Map Origin: AA_ART_STUDIO / Map Target: All ILOs

[illegible]

E. Highlight changes made at the course or program level that have resulted from SLO assessment. Please include the evidence of dialog that prompted these changes.

Program Assessment:

Our studio program is assessed each year using students' portfolios and writing generated in the Art 293 Portfolio Presentation course offered each Fall. Our group of FT faculty and any PT faculty wanting to be involved generated the following narrative analysis of the assessments from portfolios generated in 2023. For detailed responses for the years 2020, 2021, and 2022, please review the Fine Art APPW's for those years.

The Portfolio Presentation course does a superb job of presenting opportunities for students to explore and learn about transfer and career opportunities. Some students are more realistic in their goals than others, but all learn the importance of narrowing a focus when presenting a portfolio and the accompanying documentation. Each year, several of our students are accepted at Cal Poly and other 4-yr. schools. Several students already with bachelor's degrees come to our program to build a portfolio for acceptance into graduate school. Both groups demonstrate a commitment to our strong program. Toward the end of Spring semester, we will continue to informally track all transfer students. Note: See VIII. End Notes for a detailed chart of our student's successes.

2/23/2024 Program Assessment of Fall 2023 Portfolios for

Analysis of Art Studio (AA) and Studio Arts (AA-T)

Program Review Feedback: All FT Faculty

Brittany Mojo sent out information for the Portfolio and Written work evaluations and requested feedback by 2/21. General consensus was that we are seeing some discrepancy in the level of finished work in the Portfolio class from previous years. Several of the students in the class were only in their 2nd semester at Cuesta. Need to communicate with counseling that this is a capstone class that is best taken towards the end of a student's time here. Suggested Fall of 2nd year or later. Students pursuing AA-T on the Promise really aren't here that long. Students resisted thinking of their work as an idea or as under an umbrella of concept. This reinforces the need to bring back the bus trips to expose them to contemporary art. A lot of effort was spent in the Portfolio class workshopping artist statements.

Future Ideas:

Consider setting aside an hour a week of class time for students to work on any artwork not related to their class assignments with a goal to make 2 solid pieces that are not assignment driven from another class. Also suggested a student event with 24 iPads loaded with pdfs of work, where people can flip through and review bodies of work – could be set up in the student gallery as an interactive display.

Individual Program Review Feedback:

Program Review Feedback: Michelle Craig

Writing comments:

The majority of the Comparison Papers minimally met program learning outcomes. Students were not invested in these assignments.

This is not unexpected. Student writing abilities and demonstration of critical thinking across campus continue to decline. Moreover, some art students particularly struggle with writing, and major in studio arts precisely because they can express themselves via the visual arts in ways unavailable to their written practices. The majority of the Art 295 cohort did not take courses with Dr Michelle Craig, and the few who did particularly struggled with their writing assignments and/or did not submit term papers.

The Artist Statements were more successful with the majority of students solidly meeting program outcomes. A few excelled.

This suggests a couple of points. Students are more successful when they are given the opportunity to peer review and revise. They are also more successful when assignments appear more immediately relevant. Writing

about themselves is often more appealing than a comparison essay they need to research. (This may invite the creation of more transparent assignments that inform students of the skills they will demonstrate in the process of producing a particular paper. or reducing the number of assignments and workshopping/revising them may be another curricular update).

Areas needing student improvement:

- Essay format
- Missing thesis (lacks an argument)
- Paragraph construction (length is too long or a paragraph fragment, missing topic sentences, missing transitions)
- Proofreading/editing practices
- Weak or missing conclusion
- Repetition (word choice)
- Integrate analysis
- Overly broad introduction
- Uniform sentence construction (vary composition to improve)
- Overly relying on passive voice (use active voice and dynamic verbs to strengthen)

Program Review Feedback: Douglas Highland

Students generally all solidly met the criteria with some excelling (noted in instrument).

Exemplary work displayed control of technique, generally strong compositional development, and individual content was evident in some works.

Students need to find their way to expressing content in their work that is individual while simultaneously gaining technical proficiency.

Written works need more direction for greater successful completion. Maybe this should be a part I / part II assignment. Once very early in the term with specific feedback provided and then once near the 2/3rds mark in the term.

The final export of the portfolios should be consistent. Several portfolios were most likely exported at the wrong dimensions, too small and some too large. Also, one student was missing an image (Kaine Chavez).

Titles placement should be considered more in some examples. Irene Hahn and Natasha Steinmaus - horizontal works titles are far left, vertical works should have titles move to align with left side of piece.

Organization and presentation of 3D object images for final portfolio export could be improved. Spacing on page and cropping of images.

Program Review Feedback: Margaret Korisheli

Students solidly met the criteria with some examples of excellent works. The excellent work demonstrated great technique and dynamic compositions.

I noticed a decrease in the quality of the 3-D work presumably tied to online classes during the pandemic. Or perhaps just the random selection of who takes the portfolio class.

The level of writing is difficult to assess with such a minimal and formulaic assignment, but it serves the purpose of showing the general use of elements and principle of design vocabulary.

Our program does a great job of skill building. I am wondering if there is room for developing more individual content and approaches to composition.

I'm curious to hear what others think is an excellent portfolio. I rated S for all because I am not sure of a metric of evaluation.

Program Review Feedback: Canguo Liu

The portfolio class of ART 293 has once again demonstrated exceptional ability in helping students maintain high standards in artistic skills this year, thank you to all the instructors for their contributions, especially Brittany and Doug.

As many of us have discussed during our division meeting, I have noticed a slight decline in both the quantity and quality of work, which may result from the COVID-19 pandemic and remote learning periods. This has had a multi-perspective impact on our students, not only on the teaching methods but also on their overall ability to learn and practice effectively.

As instructors and students become more adept at adjusting to the new normal of student learning habits, I believe that the Fine Arts department will be able to carry out its mission of preparing our students to pursue their fields successfully.

- F. Identify and describe any budget or funding requests that are related to student learning outcome assessment results. If applicable, be sure to include requests in the [Resource Plan Worksheet](#) and review the [Resource Allocation Rubric](#).

Budget requests are linked to course and program learning outcomes and are detailed within the Resource Plan. Our top ten needs are prioritized through a collaborative process. Our number one request is to replace the 19 aging computers in the Digital Photography Lab rm. 7175. Other top-ten requests include equipment, technology and staffing needs. We will submit Foundation grants, Institutional Support grants, and/or CTE grant requests for most of these items and may pursue fundraising for staffing needs as we acknowledge there will be no increases to staffing with general funds. We are extremely grateful for past Foundation grants and State grant funding that has been allotted by our dean.

VII. PROGRAM DEVELOPMENT

Indicate how the program supports efforts to achieve any of the following:

A. Institutional Goals and Objectives

Note: Please see section III. A. for more details.

1A - Fine Arts has consistently participated in the following outreach events supporting increased enrollment of low-income and underrepresented students:

- Promise Day and Student Success Festivals on the SLO and NC campuses, yearly
- Dana Elementary School Pathways to College Presentation and Tour, February 2022
- Educate/Promise Day, yearly

- Los Osos Middle School College for a Day, yearly
- Connect@Cuesta, yearly

1A & 2A - Fine Arts has expanded our offerings and worked to make classes more affordable so they will be appealing to low-income, underrepresented students, and community members who are 55 years of age or older.

- Added evening courses in Ceramics and 2D Drawing
- Brought back in-person Art 249A Digital Photography
- Increased synchronous hybrid modality courses in 2D drawing for Fall, Spring and Summer
- Added Summer Ceramics offerings
- Continued our popular Saturday Ceramics offering in support of increased enrollment of low-income and underrepresented students and increased enrollment opportunities for community members who are 55 years of age or older
- Worked to modify Materials Fees to make them low cost
- Worked to increase courses with Zero Cost Textbook options.

1C - Fine Arts continually looks for ways to celebrate student success and support our students financially including \$3,375 in awards for the Student Annual Exhibition funded by the Novy endowment and the Miossi Gallery endowment, \$2,325 in Novy and Sprague Photography awards that are bestowed on students who demonstrated excellence in the classroom, and two scholarships of \$500 each from our Foundation Fine Arts Access Scholarship fund awarded through Financial Aid.

1D - Our Fine Arts Graphics program and Ceramics, Photography, and Sculpture areas have been increasing career pathways for local high school students through Certificate offerings, dual enrollment, and with high school classroom visits with targeted promotional materials. We grew from having no dual enrollment students in 2016-2017 to having 226 in 2017-2018. We now have 289 dual enrollment students in 2022-23. For 2023-2024 we have 36 sections at 9 different high school sites in our county (please see chart below). We believe that this number will be even higher for 2023-2024, although total headcount isn't yet available. Our full-time lead in graphics, Canguo Liu and full-time lead in photography and division chair Douglas Highland continue to do site visits for each section of dual enrollment classes to talk about our Fine Art, Graphics, and Photography programs, degrees, certificates, and career pathways. They have a PowerPoint presentation that assists with this goal. Adjunct ceramics instructor, Michael Norton, also teaches at San Luis Obispo High School thereby acting as a liaison for the two programs.

2A - In addition to our successful Graphics certificate, we have recently launched new studio art certificates in Ceramics, Photography, and Sculpture beginning Fall 2019 to help students who want to complete an area of emphasis for work-force entry, to demonstrate a concentration in a specific art discipline for transfer, or to augment an Associate Arts degree. Additional certificates in Fine Arts are being discussed.

The Fine Arts department has also established several traditions to promote our degrees and certificates: (1) A reminder to faculty on Opening Day to take our degree and certificate information to their first class session and make themselves available after class to talk to students. (2) Displaying targeted marketing (posters with Cuesta's degree and certificate application dates and the department chair's email) so students can set up an appointment to talk about degrees and/or certificate and get directed to a counselor. (3) Participation in multiple outreach events and the Promise Day event each fall. (4) Our Portfolio Presentation class directs and assists students in refining their goals and creating professional quality portfolios for transfer.

3A - The Fine Arts department has established several traditions to promote our degrees and certificates: (1) A reminder to faculty on Opening Day to take our degree and certificate information to their first class session and

make themselves available after class to talk to students. (2) Displaying targeted marketing (posters with Cuesta's degree and certificate application dates and the department chair's email) so students can set up an appointment to talk about degrees and/or certificate and get directed to a counselor. (3) Participation in multiple outreach events and the Promise Day event each fall. 4) Our Portfolio Presentation class directs and assists students in refining their goals and creating professional quality portfolios for transfer. 5) The breadth and depth of our program assists in transfer to CSU's, UC's.

4A - Fine Arts instructors are dedicated to creating clear pathways for our students to achieve certificates and degrees which limits the average number of units accumulated. We created course-sequencing documents in 2016 and continue to update these for our certificates and degrees. The chair has attended several meetings to discuss guided pathways in the last several years and all full-time and part-time faculty have seen or been made aware of presentations to help support and direct students regarding Guided Pathways at our Opening Day meetings in Fall and Spring.

Dr. Michelle Craig was tapped to join the Guided Pathways Meta-Majors Task Force in Spring 2019 to represent the Humanities Cluster. Oversight and revision of curriculum as well as annual assessment of our studio program through evidence-based student portfolios ensures that our students are learning with intentional outcomes.

5A, 5B, 5C - Our Fine Arts Graphics program has been increasing career pathways for local high school students through dual enrollment and targeted classrooms visits. In addition to our successful Graphics program certificate, Ceramics, Photography, and Sculpture have introduced certificates. These certificates offer opportunities for our students to increase median annual earnings, increase the proportion of students who attain a living wage, and increase the proportion of students with a job closely related to their field of study.

6A - Current technology is vital for all our programs in the Fine Art Division, but specifically so for our graphics and photography programs. Over the last 5 yrs. we have made large strides in improving facilities and technology to support student learning and the innovations. These have been made possible by CTE grants in Graphics and for Photography area related items from Foundations Grants, Cares Act Funding, Academic Affairs Strategic Instructional Support Funding, and VPAA Grants.

These improvements will enhance our student's experiences and successes, making them more prepared for the workforce, and helping them to get more *WOW moments* to engage with contemporary technology experiences in their areas of study.

B. Institutional Learning Outcomes

ILO 1. *Personal, Academic, and Professional Development*

Fine Arts courses develop a student's personal and academic growth through the study of the physical, intellectual, and emotional aspects of life. The written and practical skills learned in our Portfolio Presentation, Photographic Lighting, Graphic Design II, Art Gallery and Museum Practices courses specifically focus on professional development and career opportunities.

ILO 2. *Critical Thinking and Communication*

Art is about communication and visual literacy. Integrating the elements and principles of design with the conceptual and perceptual aspects of making art requires critical thinking. Students in our program learn to communicate through their creative work produced in the different mediums represented in the Fine Arts and through written assignments to develop analytical thinking.

ILO 4. Social, Historical, and Global Knowledge and Engagement

The study of art and art history immerses students in the study of social, historical, and global knowledge. Art studio courses use techniques developed worldwide and class examples pulled from a diverse range of cultures and time- periods. Art history requirements within our studio art degrees fully engage students through research, discussion, and written assignments. Our gallery program gives our students the opportunity to directly interact with art and artists from around the world, representing a wide array of social, historical, and global issues.

ILO 5. Artistic and Cultural Knowledge and Engagement

All of our courses teach artistic and cultural knowledge. The elements and principles of design and the conceptual and contextual aspects of art are fundamental. Group critiques in studio classes and the making of artwork engage students with diverse points of view and teach them to articulate their own artistic and cultural ideas. Media presentations by instructors, and exhibitions in our main gallery and student gallery, teach students about a wide range of art made by people of various cultural, socioeconomic, racial, and other diverse richness of experience.

ILO 6. Technical and Informational Fluency

Much contemporary art is rooted in time-based and technology-based approaches to art. Our gallery exhibits work by video and performance artists who use technological documentation and web-based viewing. Students in the graphics and photography courses gain skills and knowledge from hand on experience with Apple OSx applications, Adobe Suite applications, other proprietary graphics and photography applications, and specific graphics and photography equipment to become experienced and discerning users regarding appropriate solutions for projects while at Cuesta, at other institutions if they transfer, and once they enter the workforce. Art History engages students in web-based and traditional research that results in informational fluency appropriate for the twenty-first century. Most all of our courses offer options for multiple modalities of instruction from face-to-face, to hybrid synchronous, to fully asynchronous DE.

C. Program outcomes

Indicate any anticipated changes in the following areas:

1. Curriculum and scheduling

At this point, we do not envision the addition of new courses nor many major curriculum changes due to our most recent changes made in Fall and Spring 2023. The exception to this is Art 249A which we will concentrate on to satisfy CSU GE requirements. From Spring 2023 -

Fall 2023 the division undertook major curriculum updates for all studio courses. The main emphasis for this was the change to lab loading which was instituted in Spring 2024. Because of this, all studio courses were changed to accommodate variable lab loading. This also allowed all studio courses to be reviewed and aligned with possible changes to titles, catalog descriptions and schedule descriptions, editing of SLOs, updating assignments, changes to recommended materials fees, updated textbooks, updated topics and scopes, and alignment of objectives to assessments.

Scheduling changes will be considered each and every term with the goal to increase enrollment and efficiency while still providing opportunities for our students to earn degrees and certificates. Strategies will center on continuing to explore changes in modality offerings, effective cross-listing for course completion and efficiency, term length to support course completions within a single term and increased enrollment, staggering courses on a 2-year plan for degree and certificate completion, and expanding our NC campus presence.

2. Support services to promote success, persistence and retention

The Fine Art Division is engaged with various support services on campus. It is critical that we continue to be made aware of how we can director students appropriately to support services and that those services are responsive in a timely manner. We welcome assistance in offering lower cost barriers for entry into, retention during, and persistence after students take our courses. We have identified *forming a sense of community* as an important goal for our division and the college. efforts towards this are welcome. From our division discussions at monthly meetings, it is apparent that instructors are encountering a variety of continuing repercussions brought on by the COVID pandemic. Efforts to empathetically support our students academically, monetarily, and with mental health and health services is critical.

Several of our instructors have successfully completed Jedi Training. Best practices for success, persistence and retention are discussed on a regular basis and support services listed on syllabi are reviewed during the evaluation process.

3. Facilities needs

Total Budget requests are linked to course and program learning outcomes and are detailed within the Resource Plan. Our top ten needs are prioritized through a collaborative process - see top twelve results below. Our number one request is to replace the 19 aging computers in the Digital Photography Lab rm. 7175.

Rank	Program (Prefix)	Item/Description	Cost (est.)	Item Category	Instructional	Frequency	Time Frame
1	Art Studio - Photo	20 iMacs for Digital Photography Lab	\$ 47,000.00	Technology	Instructional	One-time	Immediate (Next Year or Sooner)
2	Art Studio - Sculpture	Car kiln	\$ 40,000.00	Equipment	Instructional	One-time	Immediate (Next Year or Sooner)
3	Art Studio - Graphic Design	IM C3019 Printer with booklet finisher and folding unit (2 paper trays)	10,875.15	Equipment	Instructional	One-time	Immediate (Next Year or Sooner)
4	Art Studio - 2D	Additional small sink in room 7106	\$ 10,000.00	Facility	Instructional	One-time	Immediate (Next Year or Sooner)
5	Art Studio - 2D	Full Time 2D Instructor		Personnel	Instructional	On-going	Immediate (Next Year or Sooner)
6	Art Studio - Photo	19 chairs for Digital Photography Lab (7175)	\$ 2,500.00	Supplies	Instructional	One-time	Immediate (Next Year or Sooner)
7	Art Studio - Sculpture	Lighting for sculpture classrooms	\$ 10,000.00	Facility	Instructional	One-time	Immediate (Next Year or Sooner)
8	Art Studio - Ceramics	Advancer Kiln Shelves	\$ 6,500.00	Supplies	Instructional	One-time	Immediate (Next Year or Sooner)
9	Art Studio - Sculpture	2 MIG welders	\$3,200 (\$1,600 each)	Equipment	Instructional	One-time	Immediate (Next Year or Sooner)
10	Art Studio - Graphic Design	VersaStudio HB-12 Desktop DTG Finisher	\$ 298.50	Equipment	Instructional	One-time	Immediate (Next Year or Sooner)
11	Art Studio - 2D	ventilation system for room 7125	\$ 10,000.00	Facility	Instructional	One-time	Immediate (Next Year or Sooner)
12	Art Studio - 2D	25% Increase 2D Tech hours		Personnel	Non-Instructional	On-going	Immediate (Next Year or Sooner)

4. Staffing needs/projections

Total Budget requests are linked to course and program learning outcomes and are detailed within the Resource Plan. Our staffing needs are shown below - highlighted. Needs are prioritized through a collaborative process. Our staffing needs are full-time 2D instructor and increase of 25% for our 2D tech hours.

Rank	Program (Prefix)	Item/Description	Cost (est.)	Item Category	Instructional	Frequency	Time Frame
1	Art Studio - Photo	20 iMacs for Digital Photography Lab	\$ 47,000.00	Technology	Instructional	One-time	Immediate (Next Year or Sooner)
2	Art Studio - Sculpture	Car kiln	\$ 40,000.00	Equipment	Instructional	One-time	Immediate (Next Year or Sooner)
3	Art Studio - Graphic Design	IM C3019 Printer with booklet finisher and folding unit (2 paper trays)	10,875.15	Equipment	Instructional	One-time	Immediate (Next Year or Sooner)
4	Art Studio - 2D	Additional small sink in room 7106	\$ 10,000.00	Facility	Instructional	One-time	Immediate (Next Year or Sooner)
5	Art Studio - 2D	Full Time 2D Instructor		Personnel	Instructional	On-going	Immediate (Next Year or Sooner)
6	Art Studio - Photo	19 chairs for Digital Photography Lab (7175)	\$ 2,500.00	Supplies	Instructional	One-time	Immediate (Next Year or Sooner)
7	Art Studio - Sculpture	Lighting for sculpture classrooms	\$ 10,000.00	Facility	Instructional	One-time	Immediate (Next Year or Sooner)
8	Art Studio - Ceramics	Advancer Kiln Shelves	\$ 6,500.00	Supplies	Instructional	One-time	Immediate (Next Year or Sooner)
9	Art Studio - Sculpture	2 MIG welders	\$3,200 (\$1,600 each)	Equipment	Instructional	One-time	Immediate (Next Year or Sooner)
10	Art Studio - Graphic Design	VersaStudio HB-12 Desktop DTG Finisher	\$ 298.50	Equipment	Instructional	One-time	Immediate (Next Year or Sooner)
11	Art Studio - 2D	ventilation system for room 7125	\$ 10,000.00	Facility	Instructional	One-time	Immediate (Next Year or Sooner)
12	Art Studio - 2D	25% Increase 2D Tech hours		Personnel	Non-Instructional	On-going	Immediate (Next Year or Sooner)

Lastly, address any changes in strategy in response to the predicted budget and FTES target for the next program review cycle.

With the forecasted state budget revealing a major deficit pitfall, the Fine Art Division is wary regarding the ability to continue to provide stellar facilities and technology for our students without adequate funding. We are however poised to weather these uncertain times as we have in the last 5 years made many major facilities and technology improvements throughout the division with the exception of replacement computers for our Digital Photography Lab. These replacement computers will be critical to continue instruction for Art 249A/B, Art 293, and continued support of the entire Photography area. There may be some targeted Foundation funding opportunities in the near future for this critical lab technology replacement that the division will be taking part in.

The Fine Art Division as a whole has generally met the most recent FTES targets. Meeting future FTES targets will be dependent on continuing to provide staffing through ongoing hirings and working to improve efficiency by supporting our students in the classroom. There have been ongoing discussions at our division meeting regarding how to best go about this. Solutions are for all faculty to be aware of campus support services and be able to direct students accordingly, offering lower cost barriers for entry into our courses with revised materials fees and low cost/no cost course options, supporting students financially through scholarships and awards, providing materials and technology support as needed in the classroom and programs, forming a sense of community to attract, retain, and keep students persistent in taking our courses, and working with students to be flexible as we find that there are continuing repercussions brought on by the COVID pandemic.

VIII. END NOTES

If applicable, you may attach additional documents or information, such as awards, grants, letters, samples, lists of students working in the field, etc.

Fine Arts Student and Faculty Accomplishments

Student Success Chart (A) 2018-2023 (below):

2022/2023 (Partial - Acceptance Info.)			
Init.	Schools Accepted	Major	School Declared/ Workforce Entry
I.C.	Art Center, California College of the Arts	Illustration	California College of the Arts
O.c.	Sac State, Chico State, SDSU	Interior Architecture	San Diego State
J.C.	Cal Poly, Baylor	Theatre Arts	Cal Poly
K.E.	Cal Poly	Graphic Design	Cal Poly
M.H.	University of Silicon Valley	Animation/Digital Design	University of Silicon Valley
C.H.	CSU Sacramento, San Jose, Cal Poly SLO, and NAU	Photography (Art & Design School)	Cal Poly SLO
K.I.	CSU Northridge	Art/Animation	CSUN
N.J.	SFSU, CP Humboldt, CSUMB, UCSB, UCSC, UCSD	Visual Arts	UCSD
T.J.		Photography	Arizona State University
L.M.	CSUs: San Marcos, Northridge, Dominguez Hills, Long Beach, Channel	Art/Digital Media	CSU San Marcos
R.R.	CSU Chico, CSU Fresno, CSULA	Animation	CSU Fresno
I.S.	Stanislaus State, Sacramento State	Studio Art	Sacramento State
L.W.	University of Wisconsin - Milwaukee	BFA	University of Wisconsin - Milwaukee
2021/2022 (Partial - Acceptance Info.)			
Init.	Schools Accepted	Major	School Declared/ Workforce Entry
J.A.	SJSU, CSU Fullerton	Illustration	CSU Fullerton
T.B.	CSUMB	Public and Visual Art	CSUMB
C.D.	San Jose State	Studio Arts	SJSU
E.E.	Emily Carr University of Art & Design in Vancouver, BC		Emily Carr University of Art & Design in Vancouver
G.J.	Cal State Fullerton, CSU Channel Islands, SDSU	Graphic Design	CSU Channel Islands
K.K.	Arizona State University	Graphic Design	ASU
V.L.	UCSB, PNCA, Berkeley	Fine Arts	UC Berkeley
A.M.	CSU San Marcos, CSU Channel Islands, CSU Monterey Bay, Cal Poly	Graphic Design	CSU San Marcos
S.N.	Art Center, UCSC, UC Irvine, CSU Long Beach, CSU Fullerton	Illustration	CSU Fullerton (\$8,500 in grants)
L.T.	Didn't apply for transfer, will move straight to the workforce	Studio Arts, minor in Illustration	Offered interior design job and an internship
H.W.	SFSU, Sonoma State, CSU Channel Islands, UC Davis, UC Santa Cruz	Art History	UC Berkeley (offered FinAid and Cal Grant)
2020/2021 (Partial - Acceptance Info.)			
Init.	Schools Accepted	Major	School Declared/ Workforce Entry
F.C.	SAIC (12k scholarship), Belmont, waiting to hear back from NYU		
B.C.		Studio Art	CSU Channel Islands
C.C.	UCSC (with helpful amount of FinAid), CSU Humboldt, CSU Chico	BFA program	UC Santa Cruz
J.H.		Graphic Design	CSU Sacramento
E.L.	Arizona State University	Photography	Arizona State University
E.M.	may have gotten her degree from Hancock but took 3D Design here	Art	CSU Los Angeles
K.M.			Cal Poly
S.P.	UCSD, Cal Poly, UCR. Was a business major at Cuesta taking art class	Art History, minor in Speculative Design	UCSD, working at the Museum of Contemporary Art
S.R.		Set Design?	Savannah College of Art and Design
M.R.		Sociology with Art Minor	CSUN
J.R.			CSU Fullerton
S.S.	Chicago Art Institute, Kansas City Art Institute, PNCA Portland, CCA San Francisco	Painting	KCAI (with \$23,500/year award)
N.T.		Performance	SAIC (MFA)
S.W.		Studio Art	UC Santa Barbara
H.Y.		Art Practice	UC Berkeley
2019/2020			
Init.	Schools Accepted	Major	School Declared/ Workforce Entry
M.A.	Cal Poly SLO		Cal Poly SLO
F.C.	? / Applied - Parsons School of Design, NYU, Belmont University, School of Art Institute of Chicago	Photography	?
A.C.	CSU Long Beach, Cal Poly SLO	Painting, Illustration, Graphic Design	CSU Long Beach
R.J.	CSU San Jose (MFA)	Illustration	CSU San Jose (MFA)
V.L.	UC Santa Barbara	Painting/ Studio Arts	CSU San Jose (MFA)
J.O.	CSU Long Beach	Studio Arts	CSU Long Beach
R.R.		Art History	UT Austin (graduated from there in 2022)
A.S.	Chicago Art Institute	Painting	Chicago Art Institute
O.W.	Columbus College of Art & Design	Illustration	Columbus College of Art & Design

Student Success Chart (B) 2018-2013 and Prior (below):

2018/2019			
Init.	Schools Accepted	Major	School Declared/ Workforce Entry
E.B.	CSU Fullerton	Graphic Design	CSU - Fullerton
L.B.	Ohio State University	Photography - Journalism	Ohio State University
J.G.	UC Riverside	Studio Art	UC - Riverside
F.G.			California Conservation Corps
L.W.	CSU Chico, Cal Poly SLO	Graphic Communication	Cal Poly SLO
G.Z.			PCPA
2017/2018			
Init.	Schools Accepted	Major	School Declared/ Workforce Entry
C.A.	CSU San Jose	Fine Art	CSU San Jose
A.G.	CSU East Bay	Graphic Design	CSU East Bay
B.G.	UC Santa Barbara	Art & Design	UC Santa Barbara
D.G.		Photography/Graphic Design	Left Lane Sports - Lead of Product Photo
M.M.	Cal Poly SLO	Photography	Cal Poly SLO
R.M.	UC Santa Barbara	Studio Art	UC Santa Barbara
	UC Davis	Studio Art	
A.N.	University of Oregon	Studio Art	University of Oregon
J.N.	Cal Poly SLO	Graphic Communication	Cal Poly SLO
M.R.	Cal Poly SLO	Studio Art	Cal Poly SLO
	CSU San Francisco	Studio Art Major	
	CSU San Jose	Art Major - Pictorial Art Concentration	
S.S.	CSU San Francisco	Interior Design	CSU San Francisco
	Art Institute San Francisco		
N.S.	CSU Sonoma	Studio Art	CSU Sonoma
M.M.S.	Cal Poly SLO	Graphic Design	Cal Poly SLO
C.T.	Pacific Northwest College of Art	Photography	Pacific Northwest College of Art
	Southern Oregon University		
	Oregon State University		
A.T.	Cal Poly SLO	Graphic Design	Cal Poly SLO
C.W.	Cal Poly SLO	Photography	Cal Poly SLO
M.W.	UW Madison MFA Program	MFA-Fine Art	UW Madison, WI
L.Y.	CSU San Diego	Interior Art & Architecture	CSU San Diego
2016/2017			
Init.	Schools Accepted	Major	School Declared/ Workforce Entry
C.A.	CSU Northridge, CSU Channel Islands	Fine Art	CSU Northridge *Note: Decided not to att
K.B.	Cal Poly SLO	Fine Art	Cal Poly SLO
S.C.	CSU Channel Islands	Graphic Design	CSU Channel Islands
M.C.	UC Davis, UC Berkeley, CSU San Jose	Art History	UC Davis
D.D.	Cal Poly SLO	Graphic Design	Cal Poly SLO
T.E.	CSU San Jose	Graphic Design	CSU San Jose
P.G.	UC Santa Cruz, UC Davis, UCSB, CSU Humboldt, CSU East Bay	Fine Art	CSU Humboldt
J.H.	CSU Monterey Bay, CSU San Francisco, Kansas City Art Institute	Fine Art	?
E.K.	CSU Channel Islands	Animation	CSU Channel Islands
M.M.	University of Wisconsin Green Bay	Studio Art/ Photography	University of Wisconsin Green Bay
C.D.	Cal Poly SLO	Graphic Design	Cal Poly SLO
T.P.	UC Santa Barbara, UC Davis, UC Irvine	Art History	UC Santa Barbara
L.S.	Cal Poly SLO	Graphic Design	Cal Poly SLO
K.V.	CSU Long Beach	Fashion Design	CSU Long Beach
N.W.	CSU San Jose	Fine Arts/Pictorial Art	CSU Northridge
	CSU Northridge	Illustration	
	California College of the Arts	Illustration	
	Laguna College of Art and Design	Illustration	
	Art Center College of Design	Illustration	
T.Y.	Fashion Institute of Design & Manufacturing	Design	Fashion Institute of Design & Manufacturing
2015/2016			
Init.	Schools Accepted	Major	School Declared/ Workforce Entry
K.C.	Cal Poly SLO	Graphic Design	*Note: Decided not to attend/ staying at Cal
S.C.	CSU Humboldt	Fine Art	CSU Humboldt
C.C.	Cal Poly SLO	Graphic Design	Cal Poly SLO
K.D.	Art Center College of Design	Photography	Art Center College of Design
A.J.	Cal Arts	Fine Art/Art Education	Cal Arts
A.K.	CSU Humboldt	Fine Art	CSU Humboldt
C.L.	Cal Poly SLO	GRB, concentration Web & Digital	Cal Poly SLO
M.M.	Art Institute of Chicago	Studio Art	Note: Art Institute of Chicago (15'-16' - C
M.M.	Cal Poly SLO	Graphic Design	Cal Poly SLO
A.R.	Prairie NY (MFA)	Painting (MFA)	Note: Decided not to attend/ finished Graph
2014/2015			
Init.	Schools Accepted	Major	School Declared/ Workforce Entry
		Photography	Photographer at www.saltus.com(2018)
	Cal Poly SLO	Fine Art	Cal Poly SLO
	Rhode Island School of Design, Alfred U, Kansas City AL, CSU/LB	Ceramics	Rhode Island School of Design
	CA College of Arts and Crafts	Painting	CA College of Arts and Crafts
	Kansas City Art Institute, OHS	Fashion Design	Kansas City Art Institute
	UCSB, CSU Long Beach, CSU San Francisco	Art History	UC Santa Barbara
	CSU Channel Islands	Fine Art	CSU Channel Islands
	CSU Fresno	Ceramics	CSU Fresno
	Art Center College of Design	Entertainment/ Character Animation	Art Center College of Design
	CSU San Jose	Graphic Design	CSU San Jose
	Cal Poly SLO	Fine Art	Cal Poly SLO
	Cal Poly SLO	Graphic Design	Cal Poly SLO
	CSU Monterey Bay	Graphic Design	CSU Monterey Bay
2013/2014			
Init.	Schools Accepted	Major	School Declared/ Workforce Entry
J.A.		Graphic Design	Burnett Cox & Associates (Graphic Design)
B.B.	Cal Poly SLO	Photography	Cal Poly SLO
N.D.	Cal Poly SLO	Graphic Design	Cal Poly SLO
K.K.	Cal Poly SLO	Graphic Design	Cal Poly SLO
K.M.	Cal Poly SLO	Graphic Design	Cal Poly SLO
R.N.	Cal Poly SLO	Photography	Cal Poly SLO
A.M.	Cal Poly SLO	Graphic Design	Cal Poly SLO
S.R.	Cal Poly SLO	Photography/ Metal Fabrication	Task Motors (Fabrication - Special Project)
L.W.	Cal Poly SLO	Graphic Design	Cal Poly SLO
Prior to 2013			
Init.	Schools Accepted	Major	School Declared/ Workforce Entry
K.E.	Cal Poly SLO	Photography	Cal Poly SLO / Working Photographer
M.S.	Cal Poly SLO	Photography/ Graphic Design	Cal Poly SLO

Faculty Accomplishments:

Art History

Dr. Michelle Craig

Awards:

- Sabbatical Leave Fall 2024 (Awarded January 2024)
- Artist in Residency, Sefrou, Morocco (Awarded February 2024)
- Selected as Notable Alumna, School of the Fine Arts, University of Connecticut (2022)

Publications:

- 2022 **“Timbuktu”** in *World Architecture and Society: From Stonehenge to One World Trade Center*. Peter Louis Bonfitto, ed. (Santa Barbara, CA: ABC-CLIO)
- 2021 **“Envisioning the Desert: The Sahara and French Colonial Visual Culture”** (Book Chapter) in *Visualizing Empire: Africa, Europe, and the Politics of Representation*. Rebecca Peabody, Steven D. Nelson, Dominic Thomas, eds. (Los Angeles: Getty Research Institute)
- “Woven Together: Trans-Saharan Exchange”**, (Book Chapter) in *Intersections: Art and Islamic Cosmopolitanism*. Melia Belli Bose, ed. (Gainesville: University of Florida Press)
- 2019 **“Manuscripts, Faith, and Trade across the Medieval Sahara”** (Book Chapter) in *The World in a Book: Manuscripts and the Global Middle Ages*. Bryan C. Keene, ed. (Los Angeles: Getty Research Institute)

Presentations:

- 2022 ***Building Modern Identities: Mapping Sensory Experiences in the Jewish Quarter of Fez, Morocco***. “Sensoria of al-Andalus & the Western Mediterranean” University of California, Santa Cruz
- 2020 ***Dressed with Knowledge: Hausa Textiles and Calligraphy***. “Across Oceans and Hemispheres: The Career of Henry J. Drewal. Bound Together: Papers in Honor of Henry Drewal”, Smithsonian National Museum of African Art, Washington, D.C.
- 2019 ***More than Medieval: Redefining Cultural Heritage in Fez, Morocco***. “Afterlives: Reinvention, Reception, and Reproduction”, The Center for Medieval and Renaissance Studies at CSU Long Beach and Forest Lawn Museum, Glendale, California

Ceramics

2020-2021

Brittany Mojo (New Full-Time Tenure Track hire) had work included in several exhibitions.

- Social Distance, Artist Curated Projects, Los Angeles, CA
- The Trunk Show, Rosslyn Studios, Los Angeles, CA
- Compound Opening, The Compound, Long Beach, CA
- Gridded Bottles (Solo), Odd Ark Gallery, Los Angeles, CA
- Fully Furnished Room, Tiger Strikes Asteroid, Los Angeles, CA
- The Cup Show, Goggleworks Art Center, Reading, PA

Brittany Mojo participated in several lectures.

- Laisun Keane Gallery, Panel discussion about ceramics with artists David Hicks, Vince Palacios, and Matt Wedel January 2021.
- Upcoming artist lecture at the Compound LB April 2021.

Brittany Mojo participated in several outreach events.

- Tiger Strikes Asteroid Gallery (artist run space). Using our current brick and mortar space to run an artist in residency program for BIPOC artists in LA that have been affected by COVID-19-19. Working towards more equity in our programming, with concerted efforts to continue to show predominately BIPOC artists.
- HAL Series - a new series of faculty workshops focused on pedagogical/technological needs of all faculty who are transitioning their face-to-face teaching to the online environment. Panelled two HAL sessions: What Online Teaching Taketh, Also Giveth and Creating Connection and Community. I am working with other faculty to continue in the Spring of 2021 through the HAL Sessions Canvas Page and am working towards a session 'Meet your Mentors, Q+A' which will be student-focused. Fall 20' semester read and discussed *Teaching Community: A Pedagogy of Hope* by bell hooks. Spring 21' semester read and discussed *Wayward Lives, Beautiful Experiments* by Saidiya Hartman. Art Faculty have organized to read *Ungrading* by Susan D. Blum. We hope to analyze our current grading strategies especially relevant to the pandemic.

2021-2022

Brittany Mojo had work published in several exhibitions.

2021

- *Nowness* (Solo Exhibition), Craig Krull Gallery, Santa Monica, CA
- *A Vessel and its Content(s)*, San Luis Obispo Museum of Art, San Luis Obispo, CA
- *Hybrid*, Tiger Strikes Asteroid, Los Angeles, CA
- *Wild Frontiers*, The Pit Gallery, Los Angeles, CA
- *The Whole is Something Else*, NCECA
- *GARDEN*, Ladies Room LA, Los Angeles, CA
- *of rope and chain her bones are made*, Craig Krull Gallery, LA,
- *CA Couriers of Hope*, Port City Creative Guild, through Compound LB, Long Beach, CA

2022

- *Breaking Ground: Women in California Clay*, American Museum of Ceramic Art, Pomona, CA

Brittany Mojo participated in several lectures:

- University of Iowa teaching demonstration, studio visits, and artist lecture
- Exhibition walkthrough of solo exhibition at Craig Krull Gallery
- Panel Discussion on contemporary feminist approaches to craft, Craig Krull Gallery
- Organized Alumni Series with gallery coordinator, Emma Saperstein
- Juried Artaxis applicants

Brittany Mojo did community building community building activities

- Continued efforts to bring students together through the Alumni Series
- Participating in Empty Bowls Homelessness fundraiser with the ceramics area
- HAL Series - continues. Paneled one HAL session during January 2022 Flex: Hybrid Courses Roundtable

2022-2023

Lead Faculty, Brittany Mojo, Extra-curricular activities:

- Served on the student-evaluation task force for redesigning evaluations for hybrid courses, Harold J. Miossi Gallery Council as faculty representative, two hiring committees in Spring and Fall 2022 for the 2d/Ceramics Areas, hiring committee in the Graphics Area in Spring 2022, shortened calendar task force for alignment with Cal-Poly scheduling in 2026.
- Artist in Residence at California State University Long Beach School of Arts Center for Contemporary Ceramics Summer 2022.
- Mounted a solo exhibition at Mindy Solomon Gallery in Miami January 2023.
- Included in the exhibition *Breaking Ground: Women in California Clay* at the American Museum of Ceramic Art in Pomona, CA in Fall 2022, and *Of Rope and Chains her Bones are Made* at the Bakersfield Museum of Art in Fall 2022.
- Traveled to Barcelona for June and July of 2023 for an informal artist residency rooted in research and development.
- Cuesta Curiosity League through the i3 Chancellor's Grant. Ceramics faculty, Brittany Mojo, is working with Neil Higgins and Susan Kline on bringing i3 curriculum to Cuesta.

PT faculty member Teri Sanders Brown:

Attended the National Council on Education for the Ceramic Arts Conference in Ohio in March of 2023 and will again this year. This conference is valuable to engaging with new technologies, modes of making, and building greater understanding of ceramic pedagogies.

2D (Painting/ Drawing/ Printmaking):

David Prochaska:

- 2023 *Faculty Exhibition*, Miossi Gallery at Cuesta College, San Luis Obispo
- 2023 Works included in TEDx talk: Barrett Klein Art an Entomology
- 2022 Works included in the publication *Cultural Entomology, art in the modern era*, written by University of Wisconsin Professor Barrett Klein
- 2024 Curated and installed an exhibition “*Burnt Wings of the Night Moth*” A Memorial at the Harold J Miossi Gallery
- 2021 Curated and installed an exhibition of works by former Cuesta instructor Marylou Mayo at SLOMA, San Luis Obispo

Sommer Roman:

- 2023 *Faculty Exhibition*, Miossi Gallery at Cuesta College, San Luis Obispo, CA
- 2023 *Portals*, solo exhibition, The Architectural Foundation of Santa Barbara, CA
- 2022-23 *Dirty Laundry*, San Luis Obispo Museum of Art, CA
- 2022 *Conceptual Stitch*, Concord Center for the Arts, Massachusetts
- 2022 *Uncanny*, Westmont Ridley-Tree Museum of Art, Santa Barbara, CA
- 2022 *Nobles Among Us; material thoughts on a poetic ecology*, solo exhibition, Harold J. Miossi Gallery at Cuesta College, San Luis Obispo CA
- 2021 *Living Matter*, Tretyakov Gallery, Moscow, Russia
- 2021 *Organic*, Sullivan Goss Gallery, Santa Barbara, CA
- 2021 *BioMass*, Wildling Museum, Solvang, CA

Marcia Harvey:

- Upcoming exhibit (March, 2024) at Rumor in Atascadero.
- Collaborative printmaking residency at In Cahoots, October, 2023.
- *Call and Response* exhibit at SLOMA, April to July 2023.
- *Soft and Found*, exhibit in Student Gallery space of Cuesta College, May 2023.
- Interviewed as a 'local artist' by Cal Poly student for her online Zine in June, 2023.
- Juror for Brushstrokes exhibit, 2021
- Participant of a small women's printmaking group since 2021, The Lady Bear Printmakers.

- A member of a local women's artist group since 2017.
- Blog: writing about art (as both an instructor and student of art) and culture since 2013 on my Way of the Dodo.org. Posted/published twice a week.

Lauren Rayburn:

- 2024 *Creative Elements*, (Juror Margaret Korishelli, Robert Rosenthal, Rev. Mark Sturgess), San Luis Obispo United Methodist Church
- 2024 *A Fresh Look*, Gallery Q, Susi Q Laguna Beach Community and Senior Center
- 2023 *Art and Nature*, Gallery Q, Susi Q Laguna Beach Community and Senior Center,
- 2023 *Craftmakers Outside the Box*, Art Central, San Luis Obispo, CA
- *Central Coast Artists Collective*, Morro Bay Art Association Gallery
- 2023 *Flowers and Flutterbys*, Art Central, San Luis Obispo, CA
- 2023 *Artistic Spectrum*, (Juror Dr. Ruta Saliklis, Guy Kinnear, Rev. Mark Sturgess), San Luis Obispo United Methodist Church
- 2022 *Little Treasures*, Art Central, San Luis Obispo, CA
- 2022 *Art and Nature*, Gallery Q, Susi Q Laguna Beach Community and Senior Center,
- 2022 *Cultural Fusion*, Gallery Q, Susi Q Laguna Beach Community and Senior Center,
- 2022 *Unlocked*, Morro Bay Art Association Gallery, Morro Bay, CA
- 2022 *My Body/ My Choice Postcard Show*, AIR Gallery, Brooklyn, NY
- 2022 *Faculty Show*, Ann Foxworthy Gallery, Alan Hancock College, Santa Maria, CA
- 2022 *Beacon*, virtual exhibition, (Juror Dara Rosenwasser, David Limrite, Rev. Mark Sturgess)
- 2022 *Spontaneous Creativity*, Gallery Q, Susi Q Laguna Beach Community and Senior Center, Laguna Beach, CA
- 2021 *Little Treasures*, Art Central, San Luis Obispo, CA
- 2021 *From a Commonplace*, SLO Museum of Art, San Luis Obispo, CA
- 2021 *Nature*, virtual exhibition, The In Art Gallery, (Juror Ryan Horvath)
- 2021 *Flower Power*, Morro Bay Art Association Gallery, Morro Bay, CA
- 2021 Solo Exhibition, *Untitled*, Ascendo Coffee, Los Osos, CA
- 2021 *Abstraction*, virtual exhibition, The In Art Gallery, (Juror Ron Fondaw)
- 2020 Solo Exhibition, *Untitled*, A Satellite of Love, San Luis Obispo, CA
- 2020 *A Painting Exhibition*, virtual exhibition, The In Art Gallery, (Juror: Hagit Barkai)

- 2020 *SLO Plant Therapy Pop-Up Art Gallery and Plant Sale*, The Penny, 664 Marsh, San Luis Obispo, CA
- 2020 *Love in the Time of Covid*, virtual exhibition, Harold J Miossi Art Gallery
- 2020 *Brushstrokes 2020*, virtual exhibition, SLO Museum of Art (Juror: Marcia Harvey)
- 2020 *15th National Juried Exhibition*, Axis Gallery, Sacramento, CA (Juror: Marcela Pardo Ariza)
- 2020 *While We Sheltered*, Art Central, San Luis Obispo, CA
- 2020 *Gallery Q Goes Viral*, virtual exhibition, Gallery Q, Susi Q Laguna Beach Community and Senior Center
- 2020 *Metamorphosis*, SLO Museum of Art, (Juror: Julie Dunn)
- 2020 *Brushstrokes 2019*, Cambria Center for the Arts, Cambria, CA
- 2020 *Untitled (Five Year Retrospective from Art Studio in France)*, UC Davis' Chancellor's Residence, 16 College Park, Davis, CA
- 2020 *A Picture is Worth a Thousand Words*, Gallery Q, Susi Q Laguna Beach Community and Senior Center, Laguna Beach, CA

Guy Kinnear:

Solo Exhibitions

- 2023 Exhibition of Two Dimensional Works, Linnea's Cafe, San Luis Obispo, CA.
- 2018 *Paintings & Drawings from the Homunculus Cycle*, 4 Cats Gallery, San Luis Obispo, CA.

Select Group Exhibitions:

- 2023 *Unreal: Contemporary Surrealism*, John Natsoulas Art Gallery, Davis CA
- 2023 Beverly Hills Art Fair, Beverly Hills, CA
- 2022 *A Kind of Heaven*, Oceanside Museum of Art, Oceanside CA
- 2021 *The Otherworld*, William Rolland Gallery, Thousand Oaks, CA
- 2019 Beverly Hills Art Fair, Beverly Hills, CA
- 2019 *The Illusionist*, Studio Channel Islands, Camarillo, CA

Select Commissions:

- 2023 *Together Alone*, Life sized puppet for dance performance, SLO Movement Arts Collective, San Luis Obispo, CA

Selected Bibliography

- May 2022 *San Diego Union-Tribune*, "At Oceanside Museum of Art, 'A Kind of Heaven' Explores Alternate

Worlds” <https://www.sandiegouniontribune.com/entertainment/visual-arts/story/2022-05-22/at-oceanside-museum-of-art-a-kind-of-heaven-explores-alternate-worlds>

- Dec 2021 *American Art Collector*, “The Otherworld, A Century of Visionary Art at the William Rolland Gallery of Fine Art”, Michael Pearce <https://www.americanartcollector.com/issues/194/the-otherworld>
- Dec. 13, 2019 *Mutual Art*, “Surrealistic Realism at Nature’s Mercy: Guy Kinnear’s Golems”, Michael Pearce, <https://www.mutualart.com/Article/Surrealistic-Realism-at-Nature-s-Mercy--/>
- 2014, 2019 "North or South? Traditions of Empiricism and Imagination in Representational Art”, *Imaginative Realism: The Proceedings of TRAC Conference 2019*, 2014, Ventura, CA, 2019.

Detailed Updates from the Harold J. Miossi Gallery and the six Fine Arts disciplines: Art History - Ceramics - Graphics - Photography - Sculpture - 2-D (drawing, painting, and printmaking):

The Harold J. Miossi Art Gallery Exhibitions and Programs 2019-2024:

2019-2020

July 18 – August 2, 2019 : INVERSE SUMMER RESIDENCY

The Harold J Miossi Art Gallery and INVERSE host this year’s summer residency—a three-week intensive program for 15 students culminating in a group performance and installation exhibition downtown San Luis Obispo. This program is designed for students who work and will include individual meetings, intensive group weekends with visiting artists and guest critiquers along with public-facing performances throughout the three-week residency.



August 29 - October 11, 2019 : Julie Heffernan: As the Waters Rise

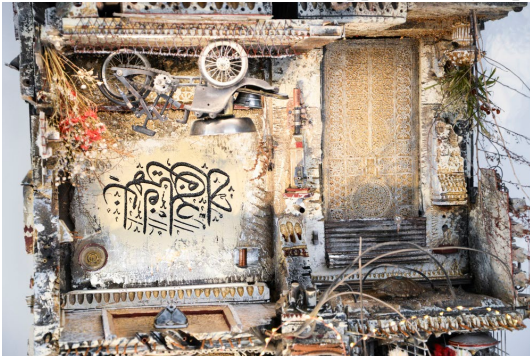
Julie Heffernan's recent paintings create alternative habitats in response to environmental disasters and planetary excess. With rising waters, she imagines worlds in trees or on rafts in which undulating mattresses, tree boughs, and road signs guide the journey. Construction cones interrupt the landscape, signaling places to stop, enter tiny interior worlds, and reflect on the human condition—its feckless activity, violence, failure, and redemption.



October 24 – December 20, 2019 : Mohamad hafez: *Retrospective*

For the first time ever on the Central Coast, the Harold J Miossi Art Gallery presents a retrospective of Mohamad Hafez's work.

A Syrian artist and architect, Mohamad Hafez was born in Damascus, raised in the Kingdom of Saudi Arabia, and educated in the Midwestern United States. Expressing the juxtaposition of East and West within him, Hafez's art reflects the political turmoil in the Middle East through the compilation of found objects, paint and scrap metal. Using his architectural skills, Hafez creates surrealistic Middle Eastern streetscapes that are architectural in their appearance yet politically charged in their content.



January 30 - February 27, 2020 : Un/Raveling: A Collective Mourning

Artists have long used their contemporary practices to wrestle with grief and mourning—both personal and collective. Through their distinct practices, this diverse group of artists weaves a collective response to these narratives of loss. They ravel and unravel their own experiences with each others - culminating in an exhibition where anyone can find a place to enter, sit, and not feel alone.

Participating artists include Christen Clifford, Ashley Eva Brock, Maryanne Casasanta, Laura Krifka, Joanne Ruggles, Cherith Lundin, David JP Hooker, Jeff Frost, Stephanie Allen, Amy Khoshbin, Melissa Cody, Angela Hennessy, Jamee Crusan, Janaka Stucky, Charley Friedman, and Susan Clinard.



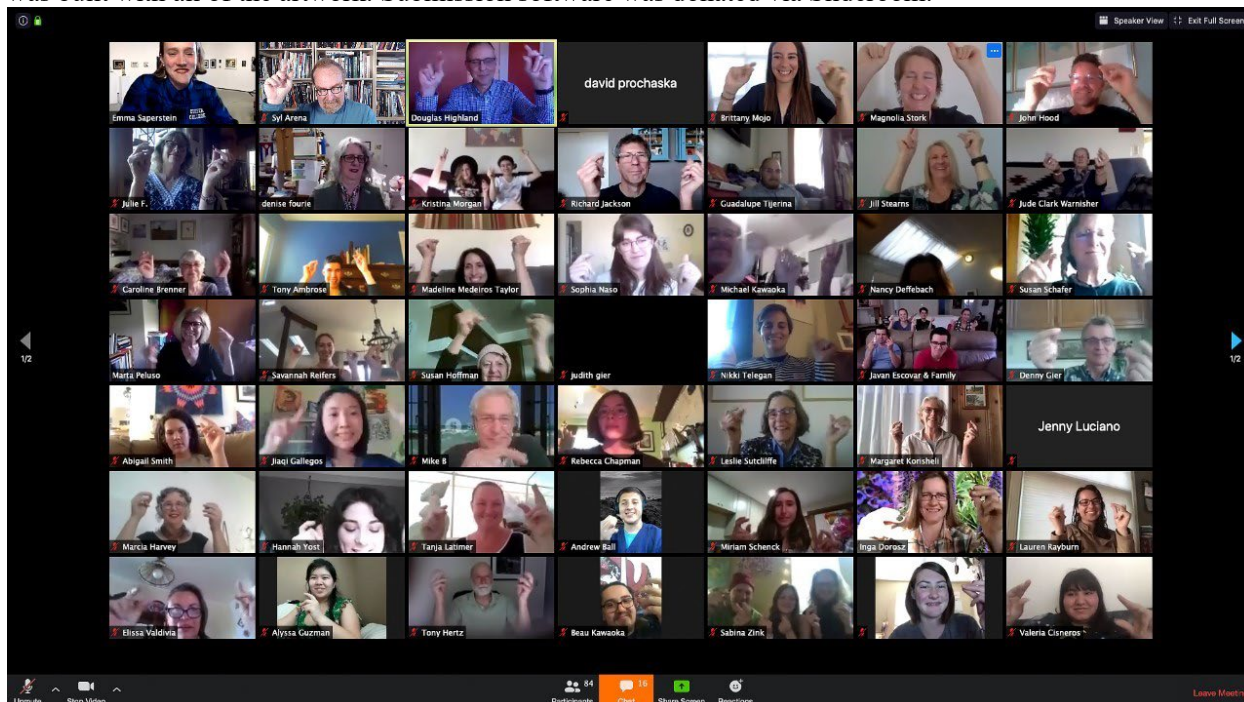
March 5 - April 3, 2020 Amanda Gentry: Murmuration

The sound of one's own voice is rarely heard in isolation. While people talk to themselves from time to time, they are rarely listening with a reverent ear. Murmuration exists as a call to reconnect with the self on a deeper level. To give the inner voice the sacred space it deserves and the isolated attention required to feed the spiritual that resides in all of us.



April – May 2020 : Student Show 2020 (Virtual Show)

The Miossi Gallery student exhibitions are normally presented in-person and are an opportunity for students to receive, for many of them their first, opportunity to exhibit in a gallery and to experience the jury process. This year, the student show 2020 was held virtually. The Juror was John Hood, the Chair of the Art Department at John Hancock College in Santa Maria. Students submitted artwork and a short video statement, and a website was built with all of the artwork. Submission software was donated via Slideroom.

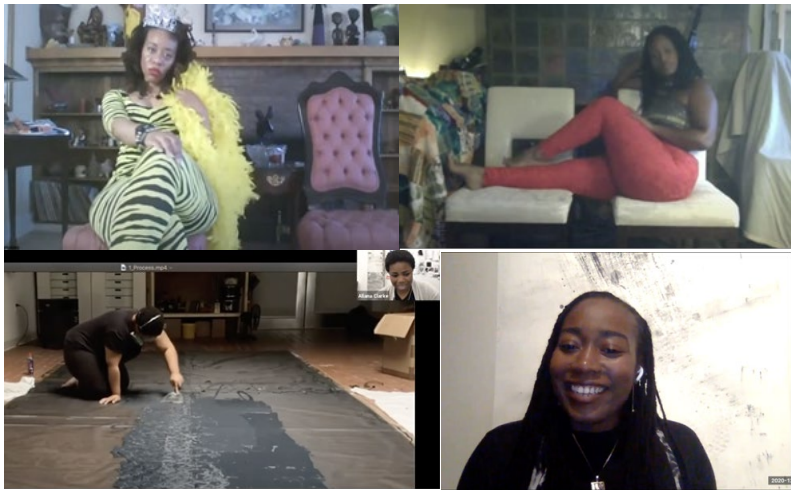


2020 – 2021

Virtual Programming:

Laboratory Series: The Laboratory Series is a series of conversations with Black-identified artists in collaboration with local activist group R.A.C.E. Matters. These events take place on a monthly basis. About R.A.C.E. Matters: Mission - To center the lived experiences of Black and other People of Color through anti-racism education and cultural projects. We envision a community that pushes no-one to the margins, celebrates diversity, and works together for racial and social justice. We fulfill our mission through workshops, special events, cultural projects, and rapid response to racial and social injustice.

This series is partly supported by a grant from the Arts Council of San Luis Obispo.



Alumni Series: The Alumni Series is a virtual conversation series that highlights the work and practices of past Cuesta Art Department alumni through a series of panel conversations. Each panel includes two alumni, and is moderated by Emma Saperstein and Brittany Mojo, Art Circle chair and Ceramics Lead. These events take place every two months



VR To-Go Program: Launching March 2021. Experience virtual reality at home with the rental of a Miossi Gallery VR TO GO headset, short films and virtual reality content included. The Miossi Gallery VR TO GO all-in-one headset allowed students to experience breathtaking, unexpected, and moving moments with family or alone in their home. The selection of short films that have won awards at major international festivals will transport viewers to multiple universes, from the summit of Everest to the frenzy of a Cirque du Soleil tent to a visit to space with the astronauts of the International Space Station.

April - May, 2021 : 2021 Student Art Show



The Miossi Gallery usually hosts student exhibitions in person, which allows students to showcase their work in a gallery and undergo the jury process for the first time. However, due to the COVID-19 pandemic, the 2021 student show was held virtually. The Juror for the 2020 Student show was Catherine Trujillo, Exhibitions and Creative Works Curator Cal Poly SLO.

2021-2022

October 15 – November 5, 2021 : we are here



we are here explores the intersections of public art, portrait photography as fine art, photographs as cultural documents, documentary film, performative protest, and archive. It extends the programming of R.A.C.E. MATTERS SLO's multimedia Belonging 2021 series, which sought to harness the grief, rage and transformative joy performed in the streets during the racial justice protests of Summer 2020. **we are here** features portraits by former Cuesta College alumnus Eric

Deshawn Lerma and a video display by local Cinematographer Stephen Herald. Special thanks to classified staff Richard Fusillo, Photography Technician, for his extraordinary efforts in assisting the artist. This exhibition was developed in partnership with R.A.C.E MATTERS SLO.

November 17- January 28, 2022 : Alloy: Ideas and Influence



Bringing together representational works from current and former faculty, and alumni, this exhibition highlights the amazing breadth and depth of talent that the Foundry Program at Cuesta College has inspired. Alloy: Ideas & Influence unites the 6,000-year-old process of traditional bronze casting with a contemporary approach to content, form, and technique. Highlighting unique explorations, this exhibition features sculptures that investigate, challenge, and celebrate the distinctive qualities of cast metal. This exhibition was developed in partnership with Margaret Korisheli, lead faculty member for Sculpture.

February 9 – April 1 2022 : Sommer Roman: Nobles Among Us: Material Thoughts on a Poetic Ecology



In this exhibition of new work, Roman plays with Descartes' famous words, "I think, therefore I am," by using the locus of the head as a starting point to question this site as the quintessential source of intellect & knowledge, and consequently a rationale to seeing ourselves as above and apart from that which is non-human. To counter, she offers playful, biomorphic, and tactile forms interwoven with elements of body, nature, home, & beast, to implicate a multitude of sources for knowledge, self-understanding, and enlightenment.

April 21 – May 19, 2022 : The 2022 Cuesta College Student Annual Art Exhibition



The Harold J. Miossi Art Gallery and Cuesta College are pleased to present the 2022 Cuesta College Student Annual Art Exhibition. Featuring ceramics, drawing, graphic design, digital art, painting, photography, printmaking, and sculpture, this juried annual exhibition serves to celebrate and showcase the talent and creativity of Cuesta students. The juror for the 2022 Student Annual is Emma Saperstein, Chief Curator & Director of Education for the **San Luis Obispo Museum of Art**.

2022 - 2023

August 18 – October 14, 2022 : Certain Matter



Certain Matter is a collection of nine contemporary artists who, in their own unique way, utilize and center material in their works of contemporary abstraction. While each artist explores unique concepts, ideas, and emotions when their works are seen side by side, a shared sensibility emerges in their relationship to their materials and their exploration of abstraction. Working across diverse media, such as paintings on twisted and sculpted canvas, hydrocal-based sculpture, and intricately rendered digital compositions, these artists possess

an intriguing curiosity for material and form. A curiosity that inspires freedom to experiment, allowing each to create abstraction from certain matter.

October 27 – December 16, 2022 : Joshua Aster's Physicality of Joy



In **Physicality of Joy**, a solo exhibition featuring new egg oil tempera paintings, Aster presents works inspired by memories of place, domestic patterns, and challenging current events. Composed of interconnected or overlapping scenes, these works feature triangular grids that obscure specificity while providing a jumping-off point for transformation into a new kind of possibility. Created as a meditation on the elements of our fragile existence, the paintings weave together elements of love and fear, hope and joy.

February 2 – March 10, 2023 : JooLee Kang's Rock Scissors Paper, Slug Frog Snake



In **Rock Scissors Paper, Slug Frog Snake**, a solo exhibition featuring pen and ink drawings, paper sculptures, and digital videos, Kang presents works that explore the concept of transition and evolution. Focused on the inevitable relationship between humans and nature, this exhibition features immersive artworks that highlight the intricate relationships between organic organisms in pursuit of survival in a changing environment. These

layered and complex artworks weave together the forces of humanity and nature into an exhibition that is at once elegant and thoughtful, beautiful and grotesque.

March 16, 2023 : Dorian Wood's Canto de Todes



Canto de Todes is a community-oriented project exploring the potential of music as a conduit for social change. It is a 12-hour composition influenced by folk, popular and experimental music, and divided into three movements. It is intended to exist as a long durational performance, in which the second movement is a 10-hour pre-recorded piece that unfolds through multiple channels across the length and breadth of a large space.

April 20 – May 17, 2023 : The 2023 Cuesta College Student Annual Art Exhibition



The Harold J. Miossi Art Gallery and Cuesta College are pleased to present the 2023 Cuesta College Student Annual Art Exhibition. Featuring ceramics, drawing, graphic design, digital art, painting, photography, printmaking, and sculpture, this juried annual exhibition serves to celebrate and showcase the talent and creativity of Cuesta students. The juror for the 2023 Student Annual is award-winning Artist **Dane Goodman**.

2023 - 2024

July 20 - August 18, 2023 : Garett Zook's Once More, With Feeling



The Harold J. Miossi Art Gallery is pleased to present a captivating exhibition showcasing the remarkable sculptures of Garett Zook. Through their artistry, Zook explores the essence of abandoned and forgotten objects, uncovering hidden treasures that resonate with profound meaning. From the intriguing textures of resin castings, molded foam, and natural stone, each carefully chosen element tells a unique story. With a keen eye for discovery and a passion for artistic exploration, Zook's sculptures invite us to delve into a world where forgotten relics are imbued with new life and evoke a sense of profound connection. Join us in experiencing the captivating narratives woven by Garett Zook's sculptures at the Harold J. Miossi Art Gallery.

August 31 – October 13, 2023 : Molly Segal's Scab Picker



In her works, Segal captures the battle between dystopian entropy and optimistic desire, a conflict that unfolds quietly yet violently across landscapes and within our souls. Nature and civilization collide in symbiosis and conflict, precariously sharing the atmosphere at great existential risk. Segal explicitly portrays this dynamic through surreal compositions, unsettling the pictorial space with discord. The decomposition of marine, insect, or avian life clashes with oilfields and waste sites, while romantic embraces evoke anxious recoiling. In a world with finite resources—both natural and emotional—we find ourselves grappling with insatiable needs and limited provisions. Join us in exploring Molly Segal's evocative art, where she confronts these complex themes with profound depth and introspection.

October 26 – December 8, 2023 : The Faculty Show



This exhibition is a testament to the department's diverse creative voices, encompassing a spectrum of mediums, including drawing, painting, ceramics, sculpture, photography, design, printmaking, collage, and sound. Each artist contributes a unique perspective, crafting a vibrant contemporary art tapestry. The Cuesta College Fine Arts Department, known for its commitment to nurturing emerging artists and fostering a rich creative environment, proudly presents this showcase. It offers a glimpse into the captivating range of work emerging from its dedicated faculty.

February 1 – March 15, 2024 : Cobi Moules' Showering of Sparkling Bits



Showering of Sparkling Bits invites viewers to contemplate the possibilities within the questions raised by Moules: What does it mean to be a queer body in nature, and how can we challenge historical ideologies while rethinking our movement within foundational spaces of American identity? Join us in this thought-provoking journey through Moules' lens, sparking conversations about queerness, desire, and the reshaping of historical narratives.

April 18 – May 17, 2024 : The 2024 Cuesta College Student Annual Art Exhibition



The Harold J. Miossi Art Gallery and Cuesta College are pleased to present the 2024 Cuesta College Student Annual Art Exhibition. Featuring ceramics, drawing, graphic design, digital art, painting, photography, printmaking, and sculpture, this juried annual exhibition serves to celebrate and showcase the talent and creativity of Cuesta students. The juror for the 2024 Student Annual is Artist and Cal Poly Assistant Professor of Photography **Makia Sharpe**.

Art History:

5-Year Summary

Full-time lead faculty, Dr. Michelle Craig, earned tenure in February 2020. She represented the Division on the Curriculum Committee, served as Academic Senate Vice President from 2021-2023, and joined the Equivalency Committee in Fall 2023. Dr. Craig continues to maintain a high level of academic rigor and success in her courses by providing multiple ways for students to access and learn information. Her mentorship of part-time faculty increased awareness and inclusive presentation of Non-Western content and assisted all the instructors with effective pedagogy. The 2-year rotation of art history surveys allows students to have access to global art histories. All art history courses were offered online beginning in Fall 2020, and the modality has remained popular. Art 208 - Survey of Mexican Art History II: Colonial to Contemporary is currently has the most demand of non-Western surveys. Our two capstone courses (Art 202 and Art 295) for the local Art History and Professional Practices were not offered remotely due to low student. Gallery Director Tim Stark taught Art 295 in-person in Spring 2023, and Dr Craig brought Art 202 back in Fall 2023.

DE is currently the preferred modality for most students taking Art History/Art Appreciation for GE credit. All faculty have been trained to teach DE courses. Our newest part-time art history instructor, Dr. Ruta Saliklis, complete DE training in 2022-23 Part-time faculty Inga Dorosz joined the inaugural J.E.D.I. Academy in Summer 2021 and improved her Art 200. She also designed a Correspondence Education Art 200 course for CMC during the Covid-19 pandemic and has taught in-person sections of Art 200 at CMC as well. Faculty lead Dr Michelle H. Craig participated in the Summer 2023 J.E.D.I. Academy. While Art 204 was her target course for the academy, equitized syllabi, transparent assignments, and culturally relevant course materials have also been added to Art 200, Art 202, Art 203, Art 210, and Art 211. New scheduling options are being tested to better serve student needs. Our most popular art history course, Art 204, is offered both online and in-person in Spring 2024. It is also offered in summer. Art 200 is offered as both an early and a late-start 9-week course. Part-time instructor Guy Kinnear brought in-person Art 200 courses back to the North County campus after the pivot to remote instruction.

One new course was developed:

Art 211: Survey of African Art was approved by Curriculum in Fall 2020, taught online in Fall 2021, and in person in Fall 2023. Students completing Art 211 earned Diversity credit.

New Art History Part-Time Faculty:

- Dr Ruta Saliklis (Fall 2022)
- Tim Stark (Spring 2023)

Ceramics:

2019-2020

Hired new FT 1yr. temporary replacement faculty Brittany Mojo after Previous FT faculty member Jared Pfeiffer left for another FT position.

2020-2021

We were approved for a hiring of a permanent full-time replacement and had a very successful hiring for the position with a start date of Fall 2020. We were able to hire Brittany Mojo to continue in the full-time tenure track position. She has made major contributions to the workings of our Ceramics program throughout 2019-2024.

Course/Curriculum Updates:

- Enrollment caps have increased from 18 to 20 students per class
- Minor Course Adjustments to titles effective Fall 2021:
 - Art 280, 282, 283
 - These changes help guide students through the coursework in a cumulative way and provide more opportunities for students to take these classes.

Room/Equipment Updates:

- Equipment and room adjustments have been examined to reflect these course cap and title changes and are continually considered for the ever-changing learning environment.
- Attention to social-distancing and examination of mobile workstations considered to increase in-person instruction for fall 2021.
- Outdoor yard workspaces prioritized for long-term solutions for pandemic-related strategies to continue working in person.
- Pre-pandemic furniture was built for the studio in order to improve workflow and streamline organization, safety, and storage.
- Consideration of mobile studio furniture for quick work-flow turnover for in-person learning.

Current Online Teaching Updates:

- The current approach to ceramics learning went exceedingly well with strong work ethic, commitment, and quality of works being produced.
- Students' work is at (or potentially over) the level it was pre-pandemic.
 - Online lecture material and taped, sped-up, demonstration videos have allowed students to return to areas of coursework.
 - One-on-one virtual weekly meetings allows for student success.
- In-person lab groups occur 5 times a semester, with students separated into two groups.
 - Students gain a sense of community, get to know the facilities, get hands-on experience with glaze and raku, and kiln finishes.

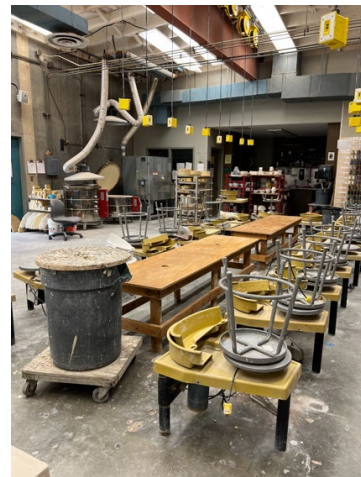
- Continue to have students come back to ceramics, with a few continuing ceramics students Fall 2020 and Spring 2020. Retention of current students has provided evidence of success in the online instructional format.
- Continued production of online demonstration videos and online lecture material for to promote a flipped classroom model of learning.

Community Building:

- The Cuesta College Arts Circle is an informal ‘meeting’ of Arts students at Cuesta. We will have weekly or biweekly meetings at 11am on Wednesdays. Occasional guest-lectures and virtual exhibition tours are scheduled. Portfolio review along with the Harold J. Miossi Gallery.
- The Alumni Series is a panel including a series of webinars of Cuesta College alumni who are currently working in the arts.

2021-2022

Room/Equipment Updates:



- Equipment and room adjustment have been examined to reflect course cap and title changes and are ever-changing learning environment.
- Addition of a brand-new outdoor awning to accommodate more in-person lab instruction.
- Acquisition of new wheels to meet course-cap increases.
- Outdoor yard workspaces have been prioritized for long-term solutions for pandemic-related strategies to continue working in person
- All studio furniture is currently on wheels and is mobile.
- Due to the expanded outdoor work area, as of Spring 2022 students in wheel classes are not placed in cohorts and are operating in the lab much like pre-pandemic times. It has doubled their time in class providing for more individual attention and time in the studio.
- Addition and upgrade of electrical drop-down ceiling units.
- Removal and construction of indoor fixed furniture.
- Acquisition of Professional Clay Mixer. Provides in-depth knowledge of clay making process and cheaper materials.

Current Teaching Updates:

- All ceramics courses are engaged in a mostly face-to-face model
- Open lab is now available to all students, with the ability to work indoors and outside.
- Some courses continue to be taught in cohorts, where others are completely face-to-face.
- Continuing ceramics students Fall 2021 and Spring 2022. Retention of students has provided evidence of success in the online instructional format during COVID.
- Student worker coming in twice a week assisting the lab tech.
- Currently, offering 6 total ceramics classes, all of which are full.
- Working towards opening another part-time ceramics pool to expand the program.

Enrollments in Ceramics area continue to rise. The addition of another wheel throwing course in Fall 2022 and Spring 2023 has shown promising fulfillment rates, resulting in an additional section for enrollment in Fall 2023. We continue to see successful fill rates in the hybrid Saturday course, a decision that affords more flexibility for that cohort. Currently, there are 4 ceramics hybrid classes from Spring and Fall 2022. In Fall 2023, all but two Ceramics classes are fully face-to-face.

The Ceramics area continues to foster the community spirit at Cuesta College. With the addition of Student Lunch Hour programming, which consists of artist lectures, workshops, and Art 21 screenings, students have continued to build upon their localized communities here at Cuesta. These events often supply lunch for students and enforce a larger understanding of the value of community within the fine arts workforce. The artist lecture series is focused on academic achievements and post-educational modes of continuing within the field. The first-hand knowledge of visiting artists who have navigated both academic and workforce paths within the fine arts field have served students with intimate knowledge of these avenues and

provides a blueprint of how these same paths may be applied individually. Students are granted informal access to artists and can ask questions specific to their own needs.

The Ceramics area has continued to build their Work Study/Work Experience program. In Fall 2022, The Ceramics area oversaw one work Study student and one Work Experience student. In Spring 2023, the Ceramics area oversees one Work Experience student and two Volunteer positions. These work study, work experience, and volunteer positions provide students with hands-on experience working in a lab environment, better preparing them for transfer level programs and workforce development. They also provide a path to completion of the Ceramics Certificate. In Fall 2022, two students completed the Certificate program and in Spring 2023, we are expecting two more students for completion.

The Holiday Sale in Fall 2022 was an enormous success with sales totaling \$3129.74. These sales provide funds for extracurricular activities including Student Lunch Hour presentations by professional artists and community events. The Holiday Sale also exposes students to commercial avenues in the workforce. Students volunteered to run the booth, allowing for access to bookkeeping, sales plans, and display strategies.

Each semester, the Ceramics area continues to support local organizations dedicated to fundraising for the houseless population in SLO County. We donated over 70 bowls in Fall 2022, and hope to donate around 100 in Spring 2023 to the local chapter's Empty Bowls event. We are the largest donor of wares in the county and continue to be a community pillar for these organizations and events. In Fall 2022, we were able to include Bowls made by the Los Osos Middle School students with our donations, including the community through many avenues and ages.

The Ceramics area plans to attend the California Conference for the Advancement of Ceramic Art (CCAC) in April 2023. Here, we will table a booth and gallery. The gallery will be curated by and with Student works from the program. PT faculty member Teri Sanders Brown will attend the Nation Council on Education for the Ceramic Arts Conference in Ohio in March of 2023.

For the Student Art Show, one ceramic student won Best in Show, and another student was awarded second place.

Ceramics Area Facility Updates

To provide a safe working environment for Ceramics students, Brittany Mojo, along with the ceramics area lab technician, have continued to organize and streamline the ceramics lab. This includes indexing all raw materials, replacing equipment and tools to be more efficient and greener, and working directly with facilities to ensure safe practices in upkeep, and proper storage and disposal protocols. Working alongside the safety compliance coordinator, we have identified areas of the lab that could use specific attention. The ventilation hood and HVAC has been updated to combat the dust.

The continued survey on the environmental impact of the ceramics lab includes an attention for greener energy sources. We have embraced greener practices through recycling glazes, added a recycling bin to the lab, and have introduced recycling clay to students. We have also made the decision to retire ‘cone 10’ glazes (which use more energy to activate) and are working on a more robust series of low-fire (low temperature) glazes. This will greatly impact our energy use and the upkeep and longevity of our equipment.

The Ceramics area continues towards the goal of making our clay all in-house. We have invested in a professional clay mixer and will start mixing as a studio (hopefully) beginning 2023 academic year. We are waiting on facilities to update the electrical outlets to accommodate the equipment, which was included in the initial budget when approved. Students, instructors, and the lab technician will all be responsible for mixing clay. This will not only provide students with an understanding of how clay is made but will provide a sense of responsibility to the material. Making our clay in-house also greatly reduces the financial impact on students and affords the studio to provide more clay to more students each semester. We have also worked with the bookstore on campus to provide alternative clay bodies for students who are interested in more extra-curricular activities.

Other facilities updates include:

- Acquisition of two donated electric kilns
- HVAC updated
- Acquisition of wheel tables for wheel work processes
- Removal of unnecessary storage in favor of space and workflow
- Addition of Ceramics Glaze Test Tile board
- Addition of furniture for equipment
- Addition of outdoor work tables and white board
- Addition of Lockers for each student

Cuesta Curiosity League through the i3 Chancellor’s Grant

Ceramics faculty, Brittany Mojo, is working with Neil Higgins and Susan Kline on bringing i3 curriculum to Cuesta. The i3 initiative is a landmark learning experience that prepares students for the challenges and opportunities of the 21st century workforce. The learning approach responds to employer demands for employees who can adapt to a fast-paced changing world, changing skills, and those who can thrive in a team environment. Instructors will facilitate team-based problem finding and solving to real-world challenges. All students, regardless of areas of interest, major or disciplines are encouraged to participate. Students will begin the semester by identifying a problem in the community (Cuesta Community included!) and work to find a viable solution to the problem. These issues could be as simple as developing a Cuesta Coffee Cart or as complex as trying to address the houseless crisis in San Luis Obispo. Students are in teams of 3 or 4 and each group is addressing a different problem.

The big goals of i3 are developing 21st century workforce skills while solving community problems (on campus and beyond), scaling experiential learning for all students, as well as learning the entrepreneurial mindset as a skill, and learning as a cohort in an interdisciplinary environment while building confidence and professional networks

Cuesta College's i3 program will offer a 12-week interdisciplinary workshop for up to 25 students. Students in the i3 program will learn the process of Invention Education by identifying local problems in need of creative solutions within our community. The i3 faculty will lead students through a process of identifying and interviewing stakeholders, defining problems, and ideating and prototyping possible solutions. The program culminates with a presentation of student-developed solutions.

Thanks to the generous support of Coast Hills Credit Union, each student will receive a \$500 scholarship for completing the workshop. The i3 pilot program will be offered in Spring 2023 through Community Programs, under the name "Cuesta College Curiosity League".

In Spring 2022, Mojo attended the National Association of Community College Entrepreneurship conference which delved into various teaching strategies in interdisciplinary fields. This training was state-wide and met with faculty throughout dozens of Community Colleges in the state to discuss strategies for implementing programs in each of the specific campuses. Currently, the Cuesta cohort, comprised of Neil Higgins from Business, Susan Klein from Business, and Brittany Mojo meet weekly to discuss our program implementation for Spring 2023. Students are paid \$500 for completion of the program. The i3 initiative currently lives as a community program with the hopes of making it into curriculum. We are well into the Spring cohort and it is so far successful. Students are working to address homelessness in SLO county, address social community on Campus, and fitness options for students at Cuesta.

Through the continued oversight of full-time Ceramics instructor, Brittany Mojo, the Ceramics area has grown in class offerings, successful hirings of part-time faculty, and facilities capabilities. She has made significant contributions to the area since her appointment in 2019.

Course/Curriculum Updates:

- Enrollment caps have increased from 18-20 students per class, with Art 280 consistently enrolling 20-22 students each semester. Most ceramics courses hold a waitlist at the start of the semester, even with the addition of one more section to the course schedule.
 - Growth in the Ceramics area could continue through the expansion of the wheel and hand building areas to separate rooms. This would allow both Wheel Throwing classes and hand building classes to run concurrently.
- Major Course Adjustments effective Spring 2024:
 - Art 280, Art 281A, Art 281B, Art 282, Art 283, Art 284.

- The variable lab hour changes were made to accommodate new lab/lecture loading agreements for faculty. The title change in Art 284 was made to more accurately reflect updated course topics in the fast-advancing field of Ceramics

Room/Equipment Updates:

- Equipment and room adjustment have been examined to reflect these course cap and title changes and are continually considered for the ever-changing learning environment.
- Acquisition and installation of a clay mixer to address the loss of clay supplier in the area, while also expanding student knowledge in clay processing.
- Acquisition and installation of a 3d clay printer to expand clay applications and further technological knowledge in the field. Acquisition was made possible by a Foundation Grant.
- Outdoor Yard workspaces have transitioned from accommodating the needs of the pandemic, to supporting the expansion of student needs/space to work in the program. The outdoor work area provides more space for students to continue to work on projects while other classes are in session in the indoor lab. Long-term workstations outside have also been assigned to students pursuing the Ceramics Certificate and those working towards a portfolio for undergraduate transfer and graduate applications.
- Acquisition of new electric kiln through a generous donation of a community member. The program is currently seeking funding support for the installation of the kiln to accommodate the growth in numbers of students needing works fired.
- Advancer shelves, Pull down photo area, and New exhaust in dry materials.

Graphics:

5-Year Summary

Graphic Design FT faculty lead Canguo Liu conducted program research and review to complete this planning process.

The Graphics program is part of the Fine Arts division. We provide a Certificate of Achievement for students who wish to pursue a career in a graphics-related field or upgrade their skills and knowledge in newer software. The mission of the Graphic Design department is to provide a comprehensive and innovative education in graphic design that prepares students for successful careers in the field. This includes developing skills in visual communication, problem-solving, and critical thinking, as well as an understanding of the cultural, historical, and ethical contexts of design. The department aims to foster creativity, collaboration, and professionalism among students, and to equip them with the tools and knowledge necessary to succeed in a constantly evolving industry. The program strives to create an inclusive and supportive learning environment that values diversity and promotes equal opportunities for all students.

Fine Arts students can enroll in graphics classes as part of their concentration, either to transfer to another institution or to supplement their education in traditional Fine Arts subjects. After years of waiting, the transfer degree in Graphics is now open for feedback on the Transfer Model Curriculum listserv. Once the degree is finalized, we will begin the process of introducing the Graphics AD-T program to Cuesta.

Highlight any changes and improvements since the last Comprehensive Program Review:

Since the last report, the Graphic Design program has worked to continuously improve our class content and enhance the student experience. We have also upgraded our equipment and knowledge to better serve our students' needs. As a result of our efforts, the number of students who have successfully transferred to design programs has increased. Our students have been accepted into various institutions across the United States and beyond, including UCs, CSUs, Cal Poly, and universities across the world. One of our students was even accepted into film school in Canada to continue their studies in motion design.

We believe that everyone, regardless of their background, should have equal access to opportunities and resources to help them succeed in the industry. Creating an inclusive and supportive learning environment is the key to supporting our efforts on equity gaps.

1. The remodeled layout design was done with equity in mind. We changed our class layout and equipment to meet students' needs.
2. Height-Adjustable desks and chairs make all student workstations meet DSPS standards.
3. A moveable layout design for the classroom can help students needing special seating find a comfortable learning environment.
4. With the re-designed lab experience we created a better theater-style layout, so students can naturally look at the two large instructional displays without turn-around.
5. We replaced our iMacs with PowerBooks laptops and iPads. The laptops have a standard screen size that relates to what the students' might encounter with their personal computers and industry standard work computers. In this way, we can better support student needs and work while letting them experience an industry standard work environment.
6. Additional equipment purchases to bring the most up to date and contemporary experiences to our students in the Graphics Area: Roland CAMM-1/ GR2-640 Large Size Cutting Machines, Roland LV-290 - Laser Cutters, Roland Versa UV LEF2-300, UV-LED Printers, Roland Versa STUDIO BT-12 Direct-to-Garment Printer. In the near future we would like to focus on incorporating AI software in the program.



Identify how your program addresses or helps to achieve the District's Mission Statement:

The Graphics program offers a comprehensive education that helps students achieve their educational goals. Through a combination of foundational and advanced courses, students develop the skills, knowledge, and software proficiency needed to earn a certificate, contribute to an AA Art Studio degree, enter or retrain for the workforce, or transfer to a four-year institution. Our courses provide ample opportunity for cultural, intellectual, personal, and professional growth, and are tailored to each student's individual goals. Through group critiques and class discussions, students learn to appreciate and articulate diverse points of view. In addition, our instructors regularly present media and exhibitions in our main and student galleries, exposing students to a wide range of art from diverse cultures, socioeconomic backgrounds, races, and experiences. This prepares our students to be visually and intellectually engaged in both face-to-face and digital communities, and to thrive in an increasingly complex world.

Identify how your program addresses or helps to achieve the District's Institutional Goals and Objectives:

- a. **San Luis Obispo County Community College District will increase the rates of completion for degrees, certificates, and transfer-readiness overall for all students.**
 - i. Increase student success in Basic Skills, English as a Second Language, Career Technical Education, degrees, and transfer programs.
 - ii. Foster a college environment where students are Directed, Focused, Nurtured, Engaged, Connected, and Valued.

Our new Certificate of Achievement which is more robust and focused on contemporary skills needed for entry into the workforce and preparation of a portfolio for transfer students supports the needs of students to complete a meaningful certificate as a stand-alone education or in conjunction with our AA or AD-T in studio art.

- b. **San Luis Obispo County Community College District will increase student access to higher education.**
 - i. Increase enrollment of low-income and underrepresented students through targeted outreach efforts.
 - ii. Increase enrollment opportunities for community members who are 55 years of age and older.
 - iii. Expand financial support opportunities for students.
 - iv. Increase career pathways for local high school students.

The Graphics program aims to increase student access to higher education through face-to-face and DE classes. We often offer an evening course but have had to cut these offerings the last several semesters due to low enrollment. As we build our program, we will keep exploring the viability of an evening program but will intensively focus on Online models. During the COVID19 lockdown, we are expanding our ability to offer more class options for students.

Online teaching has the potential to increase the enrollment of low-income and underrepresented students, as it eliminates materials fees and textbook costs, making classes more affordable. To further support our students, we have also reduced materials fees for all major face-to-face digital classes, and we now offer two digital classes - Motion Design and WEB & UX Design - with no materials fees. By removing these financial barriers, we are working to increase access to higher education for all students. We remain committed to exploring new ways to improve accessibility and ensure that all students have the opportunity to succeed in their academic pursuits.

Additionally, we are actively exploring new courses that utilize more accessible creative technology, which can expand enrollment opportunities for community members aged 55 and older. We believe that lifelong learning is essential to personal growth and development, and we want to ensure that everyone in our community has access to educational opportunities that can enrich their lives.

We have Dual Enrollment for foundation courses Art 255, ART 256 and ART 258 being offered in local high schools, including SLO, MB, AG, and PASO high. We are exploring classroom/lab and instructor availability to offer courses at the North County Campus.

The practical application of graphic design for jobs specific to graphic design and those in which graphics skills are a secondary, yet essential, part of the job make our program attractive to students of all ages that are looking to enter or re-enter the job market.

c. San Luis Obispo County Community College District will develop and sustain collaborative projects in partnership with our community's educational institutions, civic organizations, businesses, and industries.

With the help of the Graphics Advisory Board, we are forging connections with the graphics and creative business community and with Cal Poly. The members of the Advisory Board recognize that our reputation as a top choice for the community - local and vocational creative design education has been earned through our commitment to excellence.

d. San Luis Obispo County Community College District will integrate and improve facilities and technology to support student learning and the innovations needed to serve its diverse communities.

A robust Graphics program supports the Common Core and technologically adept students SLOCCD anticipates enrolling within the next ten years. The full-time leadership of Canguo has kept us current with technology, pedagogy, software and industry standards within our budgetary restriction.

The Graphic Design program is committed to integrating and improving facilities and technology to support student learning and serve its diverse communities. To this end, we are implementing several initiatives, including:

1. Upgrading teaching furniture, DSPS accommodations, and high-adjustable desks to encourage standing learning can improve health and focus and better serve our diverse communities.
2. Replacing iMacs with laptops to better meet the personal situations of most students (more common in work and home place) and enhance their home-lab integrated learning experience.

These initiatives are designed to promote student success and improve access to education for all students, regardless of their backgrounds or circumstances.

e. San Luis Obispo County Community College District will build a sustainable and stable fiscal base.

Past CPPR years show the results of Canguo Liu's leadership are apparent in increased enrollment in Graphics courses. We have improved efficiency by adding four computers to the classroom that will result in a potential of 40-50 additional students in our courses each year.

The increased caps and enrollment maximums were phased in late in the spring 2017 enrollment process and are now reflected in our institutional data to show constant increases.

Identify how your program helps students achieve Institutional Learning Outcomes:

Graphic Design helps students successfully meet several **Institutional Learning Outcomes:**
ILO

1. Personal, Academic, and Professional Development

Students who have successfully completed Graphic Design courses demonstrate the professional skills necessary for successful employment. The number of jobs that require graphic design skills has increased. While such positions may not be listed as design jobs, they may well include positions such as administrative assistants who are required to update the company website (a recent SLO real estate company hire), or positions requiring typography skills needed for transportation, architectural and other types of planning positions that require visual presentation skills.

ILO 2. Critical Thinking and Communication

The conceptual and visual challenges in the Graphics Certificate develop critical thinking as well as work skills involving time management, professionalism and expertise using a variety of software programs in use by many industries.

ILO 4. Social, Historical, and Global Knowledge and Engagement

The study of communications within graphic design courses helps students engage in thoughtful analysis and evaluations of historical and social visual literacy and power structures within society.

ILO 5. *Artistic and Cultural Knowledge and Engagement*

The elements and principles of design and the conceptual and inspirational aspects of graphic art are embedded within each graphic design course. Group critiques in the classes teach students to appreciate and articulate diverse points of view. Media presentations by instructors and exhibitions in our main gallery and student gallery teach students about a wide range of art by people of various cultural, socioeconomic, racial, and other diverse richness of experience.

ILO 6. *Technical and Informational Fluency*

Contemporary Graphic Design is rooted in computer technology. Our students gain skills and knowledge in software from the Apple and Adobe Suites and become discerning about appropriate software for projects. Two of our courses have distance education modalities.

PROGRAM DATA ANALYSIS AND PROGRAM-SPECIFIC MEASUREMENTS:

The current Graphics Certificate of Achievement includes

- Art 220: Fundamentals of 2-D Design,
- Art 255: Foundation of Digital Graphic Art,
- Art 256: Foundation of Digital Imaging Art,
- Art 258: Foundation of Digital Layout Design,
- Art 259: Foundation of Web and UX Design,
- Art 266: Graphic Design I,
- Art 267: Graphic Design II,
- Art 268 Digital Typography Art

Art 220 is a fundamental course in our studio art degrees and is a popular GE for non-art majors. For data analysis, we choose to exclude Art 220 and use all courses in the graphics area except Art 253: Digital Art (a course for studio art majors).

The data is based on the following eight graphics courses:

- Art 255: Foundation of Digital Graphic Art,
- Art 256: Foundation of Digital Imaging Art,
- Art 258: Foundation of Digital Layout Design,
- Art 259: Foundation of Web and UX Design,
- Art 266: Graphic Design I,
- Art 267: Graphic Design II,
- Art 268: Digital Typography Art

Also included the three dual-enrollment to date, ART 255, ART 256, and ART 258

The *enrollment data* for Non-Dual Enrollment shows steady growth and less impact in the graphic fields compared to the overall College data. Despite drops in general enrollment across

colleges in 2021-2022, we have seen an increase in enrollment in our Graphic Design program. This is a testament to the high quality of education we provide and the strong demand for skilled professionals in the field of Graphic Design. We remain committed to fostering student success and preparing our students for rewarding careers in the industry. Overall data show a massive drop in dual enrollment in 2020-2021 due to the pandemic and the data restored back in 2021-2022. This aligned with the college-wide data.

The *fill rate* for Graphics classes remains high since 2017 at 132% and at record high in 2018-2019 at 165%, which near doubles the overall college fill rate. We continue at 147% 2019-2020 and drop to 92.70% in 2020-2021, and back to 123.56% in 2021-2022. Two factors contribute to the high fill rate in our Graphic Design program. Firstly, our main lab on the SLO campus generally has a fill rate close to the class capacity, indicating strong demand for our courses. Additionally, our dual enrollment programs have contributed to the high fill rate for ART 255, ART 256, and ART 258. These programs allow high school students to take college-level courses in Graphic Design, providing them with valuable skills and experience while also increasing enrollment in our program. We are proud of our high fill rate, which reflects the quality of education we provide and the strong demand for skilled professionals in the field of Graphic Design.

Efficiency in graphics courses has remained steady. We are above 10 and remained close to 10 since 2017, also close to 12(11.71) in 2018-2019 academic year, 9.66 in 2020-2021 and 10.1(10.09) in 2020-2022. Graphics is working to improve efficiency rates in several ways. Our caps have been changed and approved by the Workload Committee, and as of summer 2017, all will have board approval. After the remodel of 7138, we increased our enrollment maximum from 18 to 22 for face-to-face courses (effective Spring 2017) and 24 in 2018. and from 18-24 for DE sections (effective summer 2017). The target for Fines Arts is to increase FTES by 1% and decrease FTEF by 2.8%. We plan to meet these targets with increased caps and maximum enrollments and by not replacing one of our instructors who is retiring and taught a 33% load course. Graphics plays an important role in FTES increase. In addition, we are pursuing dual enrollment to further boost our numbers.

The *successful completion rates* for our face-to-face Graphic Design courses are increasing due to enhanced class content, teaching methods, and the adoption of new technologies such as live collaboration documents. We provide a studio-like environment with more one-on-one meetings to help students gain confidence and produce a stronger portfolio. However, success rates for our online courses could be higher. To address this, we will offer open lab time on the SLO campus to online students to provide additional support and resources. We remain committed to developing more modules and improving the overall learning experience for our students.

Degrees and Certificates since 2017 show more students see the values of our certificates and we started to see the growth of Certificates awarded. 4 CA in 17-18 and 5 CA with 4 CS in 18-19 and 8 CA in 2019-2020 we have less in 2021 and 2022. Our students tend to pursue BFA via transfer or start to work without a certificate as it is not as crucial. However, more students started to show interests. We plan to encourage student to see it as an important resume item that can help them be hired early. We are in the planning stage of two small certificates in Web and UX design and Motion Design to increase the program's certificate awards and better serve our students.

Successful completion rates for graphics courses started increasing from 2016-2017 and began significantly higher than overall college and Fine Arts success rates, at 81.26%, 82.22%, 87.21%, 72.75%(2020), 80.00%(2021-2022). Thanks to enhanced class contents and teaching methods, pedagogical innovation, and adopted new technology such as live collaboration documents, one-on-one, and One-by-One meetings, our students are more engaged in the classes, which increases the success rate.

Graphics doesn't have a separate data set for *Disaggregated Student Success*, so our discussion is based on the *Disaggregated Student Success Data for Fine Arts*.

Fine Arts has a smaller successful course completion gap than the college for Low Income populations. This had improved in the Fine Arts from 2018-2019 where there was a gap of 14.5% and a gap for this year tabulated at 13.01%. We are basically equal to the college in success for Not Low Income. This metric displays 2019-2022 data and is especially important as we see economic disparity grow in our area over time and work to respond to this in the Fine Arts. Overall, Fine Arts shows a slightly higher successful course completion in several subpopulation areas (Asian and Hispanic/ Latino) for non-white students when compared to the college. The Black or African American subpopulation does display a large performance gap that will be discussed within the Division to align with the efforts put forth in the California Community College Chancellor's Student Equity and Achievement Program where Cuesta College developed an integrated Student Equity Plan for the college. The plan focuses on specifically eliminating achievement gaps in relation to access to the college, course completion, certificate and degree completion, and transfer readiness. The Graphics program has implemented more one-on-one meetings with students during regular class studio time to better understand their educational goals. This allows us to customize teaching content and projects to help students achieve their goals and produce professional portfolio pieces in graphic design. We incorporate more real-world examples, such as freelancing job opportunities or design commissions, to inspire students to apply their skills and recognize the value of their knowledge

and experience. Our faculty regularly attend equity-related training offered by the district and strive to create equity-minded syllabi and best practices for student success.

Program Development:

The Graphics program is committed to continuing pedagogical experiments and designing new projects that are attractive and practical and include the latest technology (Online real-time collaboration for in-person class) and innovation (such as AI, ChatGPT workflow). Our goal is to provide students with a classroom experience that closely mirrors real-world work environments, enabling them to build a strong work portfolio and gain practical experience. We aim to equip our students with the skills and knowledge needed to jump-start their careers as early as possible. Additionally, we seek to take a more active role in the local community by connecting with students, professionals, companies, and organizations, establishing clear connections between our school and the local workforce.

To achieve these goals, we are focused on building a stable, enhanced, and improved schedule to increase enrollment and fill rate, as well as offering small certificates to increase the number of certificates awarded and workforce preparation. We are also working to enhance the teaching contents of our online courses to increase success rates and revising our curriculum to align more closely with career-focused pathways. We are embedding Universal Design for Learning concepts to maximize successful learning and course completion for all learners.

Since the Spring of 2020, our program has fully transitioned to a digital environment, with all full-time and part-time faculty earning DE certificates. We are building and testing a more coherent digital learning experience and preparing for a return to in-person lab teaching with a newly designed instruction mode. Our focus is on better supporting our students' needs, producing effective online content, and helping them develop essential skills and strategies to become more adaptive learners during these challenging times.

Anticipated Changes (Curriculum and scheduling, Support services to promote success, persistence and retention, Facilities needs, Staffing needs/projections):

After several years of expansion, we have now optimized our Graphic Design curriculum to include Interactive Design and Motion Design, which are highly sought-after areas in the industry. Recent research by Adobe indicates that most tech companies prioritize Designers on par with Developers. We will continue to expand the range of our curriculum to cover more high-demand areas to help our students plan for their future careers. In the 2023 academic year, we plan to complete two small certificates for Motion and UX Design and develop small or minimal documents to enhance and endorse student resumes. Our goal is to provide our students with the skills and knowledge needed to succeed in the ever-changing field of Graphic Design and to prepare them for rewarding careers in the industry.

We are actively working to reduce and eliminate material fees for our digital courses. By providing more content online, we are enabling students to access class instruction more easily and conveniently. We are also exploring new modes and methods to improve student persistence and retention, ensuring that our students have the support and resources they need to succeed in their academic pursuits. Our goal is to create a more equitable and inclusive learning environment that promotes student success and removes financial barriers to education.

Graphics is changing by providing high-quality design education that is remote-friendly, focused on building real-world skills toward the workforce, and help students establish multidisciplinary exploration of their digital creativity.

Photography:

5-Year Summary

The pandemic and the creation of the Photography Certificate of Achievement becoming available starting Fall 2019 were the two most influential factors for the Photography area since the last CPPR.

2020-2021

The Photography Area was awarded several grants for critical equipment replacements last year with equipment being purchased and delivered. This equipment is in direct support of student and program learning outcomes - [Digital Cameras and Cases, Small/Portable Flash Location Lighting Kits, Studio Strobe Lighting Kit].

Due to the COVID-19 pandemic some of the classes that would make use of this equipment were unfortunately canceled due to lack of enrollment for remote/online instruction. Other equipment such as digital cameras were in high demand to support our increased online/ DE offerings. Modifications to instructional modalities and methods to accommodate restricted F2F Lab instruction were implemented. Darkroom Lab based classes were moved to a hybrid model which implemented remote/ online lectures with split cohort F2F labs. This model proved very successful with students commenting very positively about their experience. Additional offerings of digital photography were made available in 18-, 15-, and 12-week term lengths with the shorter-term lengths being offered as late start after the start of the term to assure high fill rates. Some of these courses were instructed in a hybrid model with synchronous online Lectures and DE Labs.

Based on continued declining enrollment numbers for the college as a whole, the Photography Area responded by cutting sections of classes. This improved the area's fill rate and successful

course completion versus previous years. We have also had success in offering short-term versions of Art 249A/B Digital Photography I/II in the DE and Hybrid modalities with full-term (18 week) offerings of face-to-face modality continuing. Offerings for F2F sections of 249A at a slightly latter start time showed greater student interest and enrollment also. Additionally, we look forward to assisting students in achieving the newly approved certificate in Photography starting Fall 2019. Although no students have been awarded the new certificate, several were working to complete the requirements through the Spring 2021 term.

2021-2022

The Photography Area was awarded several grants for critical equipment replacements last year and the previous year with equipment being purchased and finally delivered due to supply chain issues surrounding the COVID pandemic. This equipment is in direct support of student and program learning outcomes - [Digital Cameras and Cases (12), Small/Portable Flash Location Lighting Kits (15), Studio Strobe Lighting Kit (1), High-End Professional Lens (2)]. These awards were from a variety of sources that included Foundations Grants, Cares Act Funding, Academic Affairs Strategic Instructional Support Funding, and VPAA Grants. New needs reflected in the Resource plan include the replacement of aging, 10-year-old high-end photographic inkjet printers (2) to support all digital and three of our traditional photography courses and photographic darkroom paper dryers (2) that are critical in the day to day operations for all traditional photography courses.

Due to the COVID pandemic some of the classes that would make use of this equipment were unfortunately canceled due to lack of enrollment for remote/online instruction. Other equipment such as digital cameras were in high demand to support our increased online/ DE offerings. Modifications to instructional modalities and methods to accommodate restricted F2F Lab instruction were implemented. Darkroom Lab based classes were moved to a hybrid split-lab model which implemented remote/ online lectures with split cohort F2F labs. This model proved very successful with students commenting very positively about their experience. Additional offerings of digital photography were made available in 18, 15, and 12-week term lengths with the shorter-term lengths being offered as late start after the start of the term to assure high fill rates. Some of these courses were instructed in a hybrid model with synchronous online Lectures and DE Labs. Curriculum changes will concentrate on Art 249A satisfying CSU GE requirements, and exploration of changing minimum quals. for specific courses and/or areas in the Fine Arts.

Based on continued declining enrollment numbers for the college as a whole, the Photography Area responded by cutting sections of classes, especially in face-to-face Digital Photography classes. This improved the area's fill rate and successful course completion versus previous years. We have had continued success in offering short-term versions of Art 249A/B Digital

Photography I/II in the DE modality with full-term (18 week) offerings of face-to-face modality not continuing as they haven't proved nearly as popular with students post the COVID pandemic. When these classes return, offerings for F2F sections of 249A should be scheduled at a slightly later start time which has shown slightly greater student interest and enrollment.

Additionally, we look forward to assisting students in achieving the newly approved CA certificate in Photography. One student has been awarded the certificate and several students have expressed interest this year. Future students' abilities to progress in Photography courses and complete the CA will be dependent on being able to offer required courses.

2022-2023

The data for photography was not analyzed this year because our fulltime photography instructor, Doug Highland, was on medical leave. The following comments were compiled by Margaret Korisheli and Magnolia Stork.

Photography continues to have challenges hiring and retaining adjunct faculty. We were unable to cover Doug Highland's classes with adjunct faculty from the pool leading us to do an emergency hire that required the applicant to be approved by the equivalency committee. The recent successful hiring of Tim Stark and David Pascolla in 2022 brought two talented photographers to the program, both of whom completed training for DE Certification, but both instructors have limited availability due to work and personal commitments. Tim Stark as an artist and gallery coordinator brings rich experience to the classroom in terms of techniques and the conceptual aspects of contemporary art and photography. Fine Arts is running ongoing part time pools to search for new instructors and are exploring changing the minimum qualification for specific courses.

The photography area celebrated several students and program grants this past year:

- We were able to award 13 students \$75 each thanks to the Frank A. "Tony" Sprague endowment that recognizes students for the excellence in studio class performance in photography. They are awarded based upon the highest combined achievements in motivation, overall growth and accomplishments, technical excellence, and conceptual clarity of their work.
- The Photography area greatly benefitted from Foundation grants in 2022-23 with the addition of 2 large format ink jet printers to replace the aging and broken ones in the digital photography studio. We were also awarded a Foundation grant to purchase 2 print dryers for our B&W photo darkroom but are still trying to locate these highly specialized and somewhat old-fashioned pieces of equipment for purchase. Ultimately, 1 used fiber

base print dryer was purchased, while the other was unavailable for purchase. The unused monies were returned to the Foundation.

- Photo student Emily DesJardins who has worked her way through the photo program has launched a wedding photographer business and has been a contributing photographer to SLO Life Magazine this year.

Looking forward, the next big expense we expect is replacing the 19 iMac computers in the digital photo lab, which are now 7 years old and approaching the end of their useful lifespan per the technology plan. The expected cost for this lab update is \$86,000.

Curriculum changes will concentrate on Art 249A satisfying CSU GE requirements.

The photography faculty look forward to assisting students in achieving the CA certificate in Photography. Another student was awarded the certificate in 2022 and several students have expressed continuing interest this year. Future students' abilities to progress in Photography courses and complete the CA will be dependent on being able to offer required courses.

2023-2024

Doug Highland, FT lead in Photography and the Fine Art Division Chair was able to return late Spring 2023 from medical leave to take over classes and other duties. He also serves on the Planning and Budget Committee and Instructional Cabinet Committee for the division.

The COVID pandemic and the creation of the Photography Certificate of Achievement were the two influential factors in the photography discipline since the last CPPR. Although continuing to post ongoing hirings and placing several new persons in the pool, Photography has had difficulty in filling the areas current instructional needs and any future expansion. These efforts will be ongoing as Photography continues to have challenges hiring and retaining adjunct faculty. We were able to complete an emergency hire with Dara Rosenwasser for our Spring 2024 face-to-face Art 249A course. We look forward to Dara applying to the pool and becoming a permanent PT faculty member. To continue and increase enrollments, we offered even shorter term fully DE digital photography offerings in Spring 2024 to allow students to complete both Art 249A (1st 9-weeks) and Art 249B (2nd 9-weeks) in one term. 249A filled extremely well and early enrollment in 249B is very promising. We were also able to bring back Art 252 (Spring 2023) and Art 251 (Spring 2024) for face-to-face instruction after a 4yr. hiatus due to the COVID pandemic causing cancellation of classes due to interest and inability to instruct safely. Additionally, materials fees for all courses were evaluated and we were able to substantially lessen our fee for our face-to-face digital photography courses which should make Another focus for our curriculum will be to complete work to make our Art 249A Digital Photography I course

satisfy CSU GE requirements. We are hopeful that as we return to being able to offer all of our curriculum on a consistent basis and find staff to instruct these courses that our enrollment numbers and certificate earners will increase.

The photography faculty again look forward to assisting students in achieving the CA certificate in Photography and their goals of transferring to 4-yr. institutions and/or entering the workforce. One student completed in 2021 and one more in 2022. There are a minimum of three students who have stated they would like to complete the certificate by Spring 2024 with several more stating interest in the future. Future students' abilities to progress in Photography courses and complete the CA will be dependent on being able to offer required courses and finding skilled instructional faculty to staff the courses. Several students from the Fall 2024 Art 293 portfolio course have expressed interest in transferring to a 4 yr. institution to continue their studies in Photography.

In support of our students' financial needs, we are now able to give monetary awards to students in both the Fall and Spring terms from the Frank A. "Tony" Sprague endowment that recognizes students for the excellence in studio class performance in photography. Students submit work and are awarded based upon the highest combined achievements in motivation, overall growth and accomplishments, technical excellence, and conceptual clarity of their work. We look forward to seeing how this support and encouragement might foster a more equitable experience in the Photography area and pay dividends with increases in enrollment and certificate and degree earners.

The biggest need in the area is to replace the 19 iMac computers in the digital photo lab, which will be 9 years old in Fall 2024, not able to successfully run the needed software, and at the end of their useful lifespan per the technology plan. The expected replacement cost for this lab update is \$47,000. Unfortunately, these computers were not funded last year. This was the highest ranked need last year and again this current year in the division's IPPR Resource Plan. We will be writing proposals for Institutional Support and Foundation grants in support of this need. These computers support not only all digital photography options, but also all other offerings in the Photography area, our open lab times, as well as Art 293 Portfolio, the capstone class in the Fine Arts Division. The portfolio class specifically uses the lighting studio to photograph their diverse works, computers to edit those images and assemble digital portfolios that include professional writing, and professional printers to create finished physical portfolios.

Making sure that the Photography area's equipment and lab spaces are up to date allows equitable support for all students interested in the Fine Arts. The physical Photography area directly supports all courses including DE versions of digital photography, the division's Art 293

Portfolio class, and open lab times with rental cameras and equipment both film and digital, on-site lighting equipment, our lighting studio, our darkroom spaces, and our digital lab which includes computers, software, scanners, and professional printers. Our part-time tech. is instrumental in supporting our area and staffing our open lab times. Of specific note, we many times see our fully DE digital photography students coming in to check out cameras and use our Friday 6hrs. of open lab time to support of their courses. Making sure that these resources continue to be accessible in an equitable way is critically important.

Curriculum Changes: will concentrate on Art 249A satisfying CSU GE requirements.

Summary of Facilities Improvements:

- 2020-2021 - Digital Cameras and Cases (4), Small/Portable Flash Location Lighting (4) & Studio Strobe Lighting Kit (1)
- 2021-2022 - Digital Cameras and Cases (12), Small/Portable Flash Location Lighting Kits (15), Studio Strobe Lighting Kit (1), High-End Professional Lens (2)
- 2022-2023 - Large Format Ink Jet Printers (2), Print Dryers for B&W Photo Darkroom (1), Professional Photographic Shooting Table for Photographic Lighting Projects (1).

Sculpture:

5-Year Summary

The pandemic and the creation of the Sculpture Foundry Certificate of Achievement were the two most influential factors in the sculpture discipline since the last CPPR.

The pandemic created a temporary burden but long-term opportunity for developing robust Canvas instructional material, which continues to augment face-to-face courses and is particularly helpful for students who were absent or need more review of material. Teaching online also opened new avenues of less equipment focused materials that create pathways for students to continue creating sculpture after they leave the sculpture courses.

Robust Canvas content has also opened the possibility for hybrid courses. In the last few years sculpture has experimented with hybrid and shortened courses. Art 270: 3-D Design and Art 271: Sculpture I were taught two fall semesters on 15-week calendars, which worked well for keeping the pace of the courses dynamic but was a challenge for some of the students. This coming fall we will go back to an 18-week schedule in 271: Sculpture I and try a 16-week schedule in Art 270: 3-D Design.

The Sculpture Foundry Certificate of Achievement was completed in 2019 to prepare students for entry level work in artistic and commercial sculpture foundries, complement existing Fine Arts degrees for students hoping to transfer in sculpture, and prepare students to set up their own production studios to work as independent artists. Students learn the foundations of sculptural design and produce original work that demonstrates a high level of craft. Emphasis is placed on job-related skills, including mold making, chemical safety, and the casting process including gating, investing, burnout, casting, chasing, and patina.

One student completed the certificate in 2020, one in 2022, and two in 2023. The awarding of the certificate went to students who had completed most of the course work pre-pandemic. Students had the opportunity to complete the 3-D Design, Sculpture I, and Sculpture II courses when they were offered online. We are not anticipating any certificate being awarded in 2024 due to disruption of the pandemic.

- Most students dropped the Sculpture Foundry courses when they unexpectedly went online in Spring 2020. Most students wanted to save the opportunity to re-enroll when the course came back in-person.
- No Sculpture Foundry courses were offered in Fall 2020 or Spring 2021
- The Sculpture Foundry courses were hybrid in the 2021-22 academic year.

Sculpture Data

Data metrics can be found in the 2024 CPPR for the Sculpture Foundry Certificate of Achievement. To summarize, the six courses contained the certificate, as well as the AA Studio, Art Degree show:

- o A slight increase in enrollment except for a significant dip 2020-21 when many students postponed taking sculpture classes to get the full in-person lab experience at a future date.
- o Fill rates that are near to slightly higher than overall college fill rates.
- o An increase in efficiency in 2022-23, but otherwise efficiency is lower than the overall college presumably due to smaller class sizes.
- o Successful course completion was higher than the overall college except for 2019-20 when the sculpture completion rates slightly dipped below.

Strategies for Sculpture Equity and Inclusion

- Low materials costs:
 - o The introductory courses stay within the \$30 materials fee paid at registration and Sculpture Foundry students may work small to avoid high materials costs with no negative repercussions on their grade.
 - o Instructors avoid requiring an expensive textbook by presenting original material in Canvas, through homework assignments that require the student to research

relevant examples, and by providing written articles and short excerpts that relate to the assignments.

- Accessibility:
 - o Course work is structured for clarity and is supplemented with robust and accessible Canvas content.
 - o Teaching to multiple learning styles.
- Diversity and Inclusion:
 - o A firm commitment to including representational artists throughout the semester in assignments, media presentations, and as featured artists on the Canvas home pages.
 - o Ongoing equity professional development for instructors
- Flexibility:
 - o Working with students who need flexible deadlines.
 - o The certificate consists of three levels of Sculpture Foundry, two introductory courses, and a choice between Sculpture II, Occupational Work Experience in Art, or Portfolio Presentation.
 - o Teaching to multiple learning styles
 - o Checking in with students who are absent for more than one day

Highlights

Student Exhibitions in the Student Gallery



- A former Sculpture II student, Lane Stevens, had a solo show of her mushroom sculptures in the Student Gallery, January-Feb. 2023



- Sculpture II students group exhibition in Student Gallery, April 2023
- Sculpture students Renee Lopez and Carter Campbell exhibition in Student Gallery January 2024
- Sculpture II students “Nonfunctional Furniture” group exhibition in Student Gallery, March 2024

Artist demos in the sculpture classes in conjunction with exhibitions in the Harold J Miossi Art Gallery

- Mohamad Hafez – Sculptural tableaux, Spring 2019
- David McDonald – cast plaster sculpture, Fall 2022



- Gareth Zook - cast foam sculpture demonstration, Fall 2023
- Cobi Moules – cast silicone, Spring 2024

Sculpture Curriculum

Art 270: 3-D Design, Art 271: Sculpture I, Art 271: Sculpture I, Art 274A: Sculpture Foundry I, Art 274B: Sculpture Foundry II, and Art 274C: Sculpture Foundry III had major revisions that will be effective in Fall 2024:

- Created variable 2–3-unit lab hours
- Expanded Topics and Scope
- Aligned all aspects

In addition, the three levels of Art 274A,B,C had “Bronze Casting” added to each title in response to student input. For example, Art 274A: Sculpture Foundry I is changing to Art 274A: Sculpture Foundry Bronze Casting I with an abbreviated title of Sculpture: Bronze Casting I. The title changes also make the courses easier to find in internet searches.

Scheduling Changes

The division added a second section of Art 270: 3-D Design for Spring 2024; it filled without decreasing enrollment in other sculpture courses. Future scheduling involves seeing if a second section of Art 270: 3-D Design is viable for both Fall and Spring semesters. The addition of this fourth class utilizes the classroom Monday-Thursday in the daytime hours. We do not anticipate adding any additional classes because enrollment was historically low when sculpture classes were offered on Fridays or in the evenings.

2-D Area (Drawing, Painting, Printmaking):

5-Year Summary

Enrollments in the 2D area have been on a steady rise as we move out of the pandemic, with the 2D area remaining one of the largest contributors to studio course FTES/FTEF growth in the Fine Arts Division. The return to face-to-face teaching has played a major role in the return to larger enrollments numbers within all sections of the 2D area. During the pandemic the 2D faculty worked hard to move their studio courses into online modalities in a short period of time. Many instructors found the online modality of teaching 2D studio practices left many students frustrated by the lack of workspace at home. Most of the 2D area instruction was able to quickly transition to a hybrid model when allowed to provide students with the studio environment they desired and needed to complete their studies, while also providing an essential outlet for community building and personal support during the pandemic. The 2022/2023 school year brought the return to face-to-face teaching in the majority of the 2D courses, apart from one Art 221 course which has remained in a Hybrid/Synchronous model for those GE students looking to work from home. This class has remained very popular and supports our local and non-local student populations. The 2D area enrollments remain robust because of the dedication and professionalism of the 2D faculty and their commitment to bringing students back into the

classroom. The Studio Arts discipline has a foundation built on direct interactions of students working in an academic studio environment. It cannot be overstated how important the community building and sharing of academic skills works to prepare students for the academic environments they will be experiencing when they transfer to another college or enter professional practice.

There have been many FTES/FTEF challenges facing the Art Studio department since the implementation of non-repeatability and the isolation of the pandemic. Since all studio art courses are developed around theoretical concepts and the application of applied skill processes, students have found they needed the face-to-face time to develop their studio skill sets while developing a strong body of work for transfer or for entrance into the private sector. Over the last five years, the 2-D area has worked to develop a series of upper division courses to assist students in the development of these skills sets, while also working to increase enrollments. These additional courses and studio access have worked to strengthen student success by providing the extended studio practicum essential in building a confident and professional portfolio of work for transfer.

The division's new gallery director, Tim Stark, has worked to provide the 2D area with several Artist's talks and in-class demonstrations that have enhanced the 2D student's awareness of the efforts that go into the development of a body of work. Their efforts to provide students access to these talks/ demonstrations assist in strengthening the student's work both now and into the future. Under his guidance the Art gallery continues to play an essential role in the arts education of the division's students.

Course and Schedule Changes:

Efforts have been made to bring enrollments up in the North County campus by adding two upper division courses in Spring 2024, Figure Drawing, taught by Guy Kinnear, and Watercolor taught by returning faculty Marcia Harvey. Another section of Art 221 will be transitioned to the Hybrid/Synchronous model Summer 2024 and Fall 2024 as this modality is proving very popular with local and non-local students. Finally, one additional section of Art 221 will be added in the evening for the Fall 2024 in the hopes of drawing in community members who work and cannot attend daytime classes. These additional course offerings will work to build a stronger North County presence while hopefully continuing to bring strong enrollment to the 2D area. All 2D fill rates have greatly benefited from the return to face-to-face instruction and the creation of cross-listed course sections. Inga Dorosz has stepped in to teach Printmaking courses face-to-face and numbers have continued to improve since the pandemic. Art 222 and Art 229 have also seen a rise in enrollment levels under new adjunct instructor Sommer Roman Sheffield. These instructors are very excited to assist us in bringing the enrollment levels in these courses up to

previous highs. The 2D area in consultation with the division chair and dean have monitored the number of Art 221 sections being offered to assist in keeping enrollment levels high in all sections. Fall 2024 will also see the return of Art 243A Book Arts. These course and scheduling changes, along with the current enrollment numbers in the 2D area, will assist in maintaining positive rates moving forward.

Student Success in the 2-D area:

The return to face-to-face instruction and open lab hours have worked to support student success rates, academic goals, and increase enrollments in the 2D area. Most art students lack access to a home studio space, with many lower income students being most affected. The 2D area continues to provide a variety of face-to-face and online courses throughout the day, evening, and on the NC campus to assist all students in achieving their academic and artistic goals.

Students face many obstacles moving through a 2-year system of GE fulfillment and major concentrations. How we guide and assist them require many levels of direct support campus wide. Efforts to inform counseling and registration so that they may direct students about the importance of course sequencing in the 2-year academic calendar. This would assist students to successfully build on previous course content to better develop skillsets needed to develop professional portfolio of work for transfer.

Transfers:

- Recently, former graduate Nicole Anderson was accepted into the MFA program at UC Davis.
- Former student Roston Johnson is completing his MFA degree at San Jose State University.
- Currently the 2D area has several students applying for 4-yr. transfer to colleges including Cal Poly, Cal State Long Beach, UC Santa Cruz, UC Santa Barbara, Cal Arts, Emerson, Northwestern, and Laguna College of Art and Design.

Personnel:

Since the retirement of full-time faculty Marian Galzenski in the Fall of 2014, the 2D area has been under the leadership and oversight of one full-time faculty. The 2D area has one of the largest studio areas with some of the highest FTES numbers. For the last 10 years, the area has prioritized a full time replacement for this position to assist in building a stronger NC campus, as well as assisting with instruction and oversight of the 2D area.

Tech Support:

The 2D studio area has one of the largest numbers of PT faculty, one of the largest numbers of rooms to maintain, and some of the largest student numbers in the Fine Art Division. Unfortunately, due to previous budget cuts, the 2D tech received a reduction in hours. The tech position provides access and technical support for students during open labs, manages hazardous waste, oversees supply purchases, and maintains equipment and workspaces safety. The increase of tech support hours will continue to be a priority for the 2D area.

Facilities and Equipment Updates:

The 2D area recently received long-awaited required maintenance to resolve roof leaks in classrooms 7102/7106. This has been a great assistance to the safety of these heavily trafficked rooms.

The 2D painting studio 7125 is still in need of a ventilation system to assist in venting harmful mediums and solvents from the room. This has been an ongoing concern and has been placed on our Resource Prioritization since the completion of the building. This remains an ongoing health and safety concern for students and faculty working in this space.

Marcia Harvey wrote a successful grant request for a \$10,000 Gocco Pro Digital Printer for the printmaking classes. The printmaking area also received a local donation of a plate printing press.

Cuesta AV department provided an updated AV audio system for classroom 7102 and 7125.

Student Support and Outreach:

Since the pandemic, 2D lead faculty David Prochaska has been working with the local art supply store, Art Central, to assist in providing supplies and bringing the cost of said supplies down to lower levels. Art Central has been willing to assemble and distribute art material kits for 2D students to ensure they have the required materials for their courses. Since the Cuesta Bookstore no longer carries some of the required materials this has been important to student success. Etty, the owner of Art Central, along with the 2D lead have put together a series of art sales that have brought in over \$7,000 in grant money to assist us in supporting students in need of art supplies. These monies have been distributed via gift cards during the year. Hopefully, these events will continue for the foreseeable future. Etty and our gallery director also worked to organize a student exhibition at the Art Central Gallery comprising student works not chosen for the Student Annual exhibition. This opportunity provided greater visibility for our arts programs.

FT 2D lead faculty David Prochaska reached out for campus funding for the return of the Art Excursions bus trips to visit the De Young Museum in San Francisco for Fall 2023.

Unfortunately, funding was not approved, but we will continue to seek support for this essential learning opportunity. Over the years these trips have played an important role in bringing students 1:1 to help shape their visual literacy. These experiences greatly shape the way students engage with the subject of art in the classroom.

FT 2D lead faculty David Prochaska continues as a support volunteer for: "Rita's Rainbows", a local non-profit Arts organization. All proceeds from fundraising events go back to supporting art students and programs in the community.

FT 2D lead faculty David Prochaska continues to attend arts events and exhibitions in the community. These events allow engagement of potential students and the community members away from the college, hopefully resulting in increased enrollments and supporting a strong arts community on and off campus.

2D Faculty Highlights:

David Prochaska:

FT 2D lead faculty David Prochaska has served on the Wellness committee since 2002. David has worked to provide events and studio opportunities to assist our faculty, our students, and our classified staff in enriching their lives and their wellbeing through Art and Expression.

Over the last five years the 2D lead faculty has traveled on yearly summer sabbaticals across the United States visiting museums, exhibitions, artist lectures and symposiums. This direct contact with contemporary trends and movements that shape the arts today has allowed him to bring a wealth of knowledge back to the classroom and division each year. This research positively effects class have structure to include experiences of viewing examples of diverse artworks which assists in building visual literacy for our students.

IX. After completing and submitting this document, please complete the [Overall Program Strength and Ongoing Viability Assessment](#) with your Dean before **May 3, 2024.**

SIGNATURE PAGE

Faculty, Director(s), Manager(s), and/or Staff Associated with the Program

Instructional Programs: All full-time faculty in the program must sign this form. If needed, provide an extra signature line for each additional full-time faculty member in the program. If there is no full-time faculty associated with the program, then the part-time faculty in the program should sign. If applicable, please indicate lead faculty member for program after printing his/her name.

Instructional Programs: All full-time director(s), managers, faculty and/or classified staff in the program must sign this form. (More signature lines may be added as needed.)

Douglas Highland		May 15, 2024
Division Chair/Director Name	Signature	Date
Michelle Craig	 Michelle Craig (May 1, 2024 14:27 PDT)	May 1, 2024
Name	Signature	Date
Margaret Korisheli		May 2, 2024
Name	Signature	Date
Canguo Liu	 Canguo Liu (May 2, 2024 16:01 PDT)	May 2, 2024
Name	Signature	Date
Brittany Mojo		May 2, 2024
Name	Signature	Date
David Prochaska		May 15, 2024
Name	Signature	Date

Name

Signature

Date

SUPPLEMENTAL DOCUMENTS

FACULTY HIRING PRIORITIZATION INFORMATION (If Applicable)

If your program requested a faculty position for consideration, please attach or embed the following worksheets that were presented to the College Council. The guidelines for faculty prioritization can be found here: [Faculty Prioritization Process Handbook](#)

APPLICABLE SIGNATURES:

Vice President/Dean	Date
----------------------------	-------------

Division Chair/Director/Designee	Date
---	-------------

Other (when applicable)	Date
--------------------------------	-------------

The above-signed individuals have read and discussed this review. The Director/Coordinator, Faculty, and staff in the program involved in the preparation of the CPPR acknowledge the receipt of a copy of the Vice President/Dean's narrative analysis. The signatures do not necessarily signify agreement.

ART-CPPR-2024

Final Audit Report

2024-05-15

Created:	2024-05-01
By:	Emily Hinkle (emily_hinkle@cuesta.edu)
Status:	Signed
Transaction ID:	CBJCHBCAABAA-YDKN5Yz7GzQLZ4TZ8IPO1_GpwxQ4ct5

"ART-CPPR-2024" History

-  Document created by Emily Hinkle (emily_hinkle@cuesta.edu)
2024-05-01 - 7:43:15 PM GMT- IP address: 209.129.64.82
-  Document emailed to Michelle Craig (michelle_craig1@cuesta.edu) for signature
2024-05-01 - 7:46:39 PM GMT
-  Email viewed by Michelle Craig (michelle_craig1@cuesta.edu)
2024-05-01 - 9:26:26 PM GMT- IP address: 104.47.73.254
-  Document e-signed by Michelle Craig (michelle_craig1@cuesta.edu)
Signature Date: 2024-05-01 - 9:27:25 PM GMT - Time Source: server- IP address: 66.215.51.22
-  Document emailed to Margaret Korisheli (mkorishe@cuesta.edu) for signature
2024-05-01 - 9:27:29 PM GMT
-  Email viewed by Margaret Korisheli (mkorishe@cuesta.edu)
2024-05-02 - 10:43:29 PM GMT- IP address: 209.129.64.194
-  Document e-signed by Margaret Korisheli (mkorishe@cuesta.edu)
Signature Date: 2024-05-02 - 10:45:01 PM GMT - Time Source: server- IP address: 209.129.64.194
-  Document emailed to Canguo Liu (canguo_liu@cuesta.edu) for signature
2024-05-02 - 10:45:05 PM GMT
-  Email viewed by Canguo Liu (canguo_liu@cuesta.edu)
2024-05-02 - 10:55:16 PM GMT- IP address: 174.194.200.39
-  Document e-signed by Canguo Liu (canguo_liu@cuesta.edu)
Signature Date: 2024-05-02 - 11:01:13 PM GMT - Time Source: server- IP address: 174.194.200.39
-  Document emailed to Brittany Mojo (brittany_mojo@cuesta.edu) for signature
2024-05-02 - 11:01:17 PM GMT

 Email viewed by Brittany Mojo (brittany_mojo@cuesta.edu)

2024-05-02 - 11:14:53 PM GMT- IP address: 104.28.111.145

 Document e-signed by Brittany Mojo (brittany_mojo@cuesta.edu)

Signature Date: 2024-05-02 - 11:15:12 PM GMT - Time Source: server- IP address: 97.144.35.32

 Document emailed to David Prochaska (dprochas@cuesta.edu) for signature

2024-05-02 - 11:15:16 PM GMT

 Email viewed by David Prochaska (dprochas@cuesta.edu)

2024-05-03 - 2:24:22 PM GMT- IP address: 209.129.64.125

 Email viewed by David Prochaska (dprochas@cuesta.edu)

2024-05-15 - 9:37:23 PM GMT- IP address: 209.129.64.125

 Document e-signed by David Prochaska (dprochas@cuesta.edu)

Signature Date: 2024-05-15 - 9:38:29 PM GMT - Time Source: server- IP address: 209.129.64.125

 Document emailed to Douglas Highland (dhighlan@cuesta.edu) for signature

2024-05-15 - 9:38:33 PM GMT

 Email viewed by Douglas Highland (dhighlan@cuesta.edu)

2024-05-15 - 9:39:05 PM GMT- IP address: 209.129.64.106

 Document e-signed by Douglas Highland (dhighlan@cuesta.edu)

Signature Date: 2024-05-15 - 9:42:01 PM GMT - Time Source: server- IP address: 209.129.64.106

 Agreement completed.

2024-05-15 - 9:42:01 PM GMT