

2022 INSTRUCTIONAL ANNUAL PROGRAM PLANNING WORKSHEET

CURRENT YEAR: 2021-2022

PROGRAM: FINE ARTS - AA ART STUDIO / AAT STUDIO ARTS

CLUSTER: HUMANITIES

LAST YEAR CPPR COMPLETED: SPRING 2019

NEXT SCHEDULED CPPR: SPRING 2024

CURRENT DATE: 3/1/2022

The Annual Program Planning Worksheet (APPW) is the process for:

- reviewing, analyzing and assessing programs on an annual basis
- documenting relevant program changes, trends, and plans for the upcoming year
- identifying program needs, if any, that will become part of the program's [resource plan](#)
- highlighting specific program accomplishments and updates since last year's APPW
- tracking progress on a Program Sustainability Plan if established previously

Note: Degrees and/or certificates for the *same* program *may be consolidated* into one APPW.

This APPW encompasses the following degrees and/or certificates:

AA Art Studio

AAT Studio Arts

CA Ceramics (pg. 24)

CA Photography (pg. 24)

CA Sculpture (pg. 24)

GENERAL PROGRAM UPDATE

Describe significant changes, if any, to program mission, purpose or direction. *If there are not any, indicate: NONE.*

The Fine Arts program remains consistent and strong from year to year even in the face of the COVID pandemic. Although many of our studio areas experienced challenges and some drops in enrollment in Fall of 2020, with careful safety planning for all our studio spaces, we were able to rebound well in Spring of 2021 with strong gains in enrollment when most of the college continued to encounter many enrollment issues. The Fine Arts continues to show resilience in enrollment and student success in Fall 2021 and Spring 2022. Our successes resulted from concerted efforts by all of our faculty that included substantial changes to our facilities, and an implementation of a multitude of instructional modalities from fully F2F, Hybrid, Split-Labs, and DE to meet the needs of our students while maintaining a high level of effectiveness during these most difficult times.

In addition to these efforts, all but one Fine Arts faculty member became fully DE certified (final member certified Spring 2022) to help bring the level of online/ remote instruction to a consistently high level. Additionally, DE addendums for all courses in the Fine Arts passed Curriculum review. These addendums maximize our options and flexibility for all future instructional needs.

The Fine Arts is dependent on our varied facilities for lecture and laboratory modalities to deliver diverse instructional experiences. Although all classes were forced into a variety of modified instructional models for the safety and well-being of our students and staff, major efforts in the Fine Arts allowed us to achieve our instructional goals in all areas and give students valuable and high-quality educational experiences.

Although we do not see a need for significant change to our mission, purpose, or direction, we do feel the need to state our continuing efforts to maintain the consistent strengths of the program under the duress of the COVID Pandemic. Fine Arts is an academic division focusing on the skills and knowledge for the studio practice and study of art. An emphasis on portfolio presentation, exhibition preparedness, finding your artistic voice, and a progression of intermediate courses prepares students for successful junior level transfer to universities, colleges, and art academies as well as vocational opportunities. In support of our students, we are able to give award monies between the Student Annual Show awards, Novy awards, and Sprague awards.

When assessing our AA Art Studio and AA-T Studio Art degrees, we continue to find students needing additional opportunities outside of the classroom to further help articulate concepts and processes of art in their artwork, written work, and verbal communication at the college level utilizing relevant terminology and vocabulary (Art Studio and Studio Art PLO # 4). Our robust gallery program, supported by the Harold J. Miozzi (HJM) Art Gallery, is used to increase the effectiveness of meeting this objective and has become an integral part of our instruction and student experiences in the arts. All of our instructors have the opportunity to integrate instruction with the HJM Gallery through special programming and additional instructional tasks such as papers, group work, or leading class discussions concentrated on current, past, and future exhibitions and events. The gallery program along with our instructors participating in professional development, community service and additional divisional events, provides our students with opportunities to engage in the work of contemporary professional artists and educators, thereby strengthening their abilities to creatively apply the visual elements and principles of design to art forms (PLO#1, #2). Opening Day events and division meetings allow for reflection from all of our instructional staff. Consensus was reached that to increase success for our Program Learning Outcomes we will continue efforts at improving and evaluating the artwork and written work produced in our Capstone Art 293 Portfolio class and allow those same targeted efforts to filter into our other classes through specified instruction, co-instruction, assignments, and workshop days available to all students.

Harold J. Miozzi Art Gallery - 2021/2022:

The Harold J. Miozzi Art Gallery's long time gallery coordinator Emma Saperstein resigned at the end of Spring 2021. We were fortunate to receive approval to hire a replacement. After an extensive search we were successful in finding a replacement for the position in Tim Stark. Tim comes to Cuesta with a vast range of experiences suitable to the position. He is an artist, curator, and fine arts professional with over 10 years of experience in contemporary art management, exhibition design, installation, and curation. He has cultivated funding opportunities with public and private organizations for student artists and designers. He received his MFA from The School of the Museum of Fine Arts, Boston at Tufts University and his BA from the Johnston

Center for Integrative Studies at the University of Redlands. As a fine arts professional he has worked with a diverse range of arts organizations in institutions, including Los Angeles Nomadic Division, LA Louver, Hammer Museum, Oklahoma State Museum of Art, the Norman Arts Council, and the Herron School for Art + Design. It bears strong mention that during Emma's absence and before our new gallery coordinator could begin in the position, our division assistant Magnolia Stork went above and beyond in efforts to support and continue the gallery programming that is so essential to our students, the college, and the community.

The Harold J. Miossi Gallery supports the programs in the Fine Arts Division and the college as a whole by introducing contemporary artists and their work to our students. It serves as an outreach tool and acts as a powerful bridge to the community. Diversity of artists and media are central to our mission. The 2021-22 exhibition year included artist talks for each exhibition and extra events to further include our student body and stimulate dialogue and engagement for the community. Although the COVID crisis has caused a restructuring of the programming and offerings of the gallery, a robust schedule of exhibitions and programming that is well planned and designed to support the needs of our students, the college, and the community has continued while adhering to and maintaining safe operating protocols. Like many other galleries and museums, the Harold J. Miossi Gallery's in person exhibition schedule was entirely curtailed between March 2020 and August 2021. While virtual programming served to supplement the lack of physical exhibitions, the total shut down of the gallery left the space vacant without a road map for reopening. In September 2021 the gallery in cooperation with Cuesta College administration, developed a plan for reopening the gallery for in person exhibitions and programming. This plan worked to allow the gallery to reopen to the public, while also making sure that visitors adhered to Covid-19 safety protocols set out by Cuesta College. This operation plan allowed the gallery to operate at a near normal level of engagement and to make concrete plans for future exhibitions.

VR To-Go Program:

Launched March 2021. This program is part of the Harold J. Miossi Gallery and allows patrons to experience virtual reality at home with the rental of a *Miossi Gallery VR TO GO* headset. Short films and virtual reality content are included. The Miossi Gallery VR TO GO all-in-one headset allows experience of breathtaking, unexpected, and moving moments with your family or alone in the comfort of your home. The selection of short films that have won awards at major international festivals will transport you to multiple universes, from the summit of Everest to the frenzy of a Cirque du Soleil tent to a visit in space with the astronauts of the International Space Station. In addition, we will be commissioning or loaning VR projects from visual artists who are working within this medium. Each season will include VR short film projects that have been licensed. This project will be promoted on the Cuesta website, the Miossi Gallery newsletter and through local press releases. The gallery will arrange for 2 days of pickups and returns, and each guest will be permitted to check out the headset for up to 4 business days. They will receive one Oculus Quest headset, case, and charging cable as well as the software with content embedded directly into the headset. Between each rental the headsets and cases will be thoroughly sanitized, and quality checked.

Exhibitions (virtual):

[Student Art Show 2021 \(click here\)](#), January 10, 2021

Juried by Catherine Trujillo, Exhibitions and Creative Works Curator Cal Poly SLO

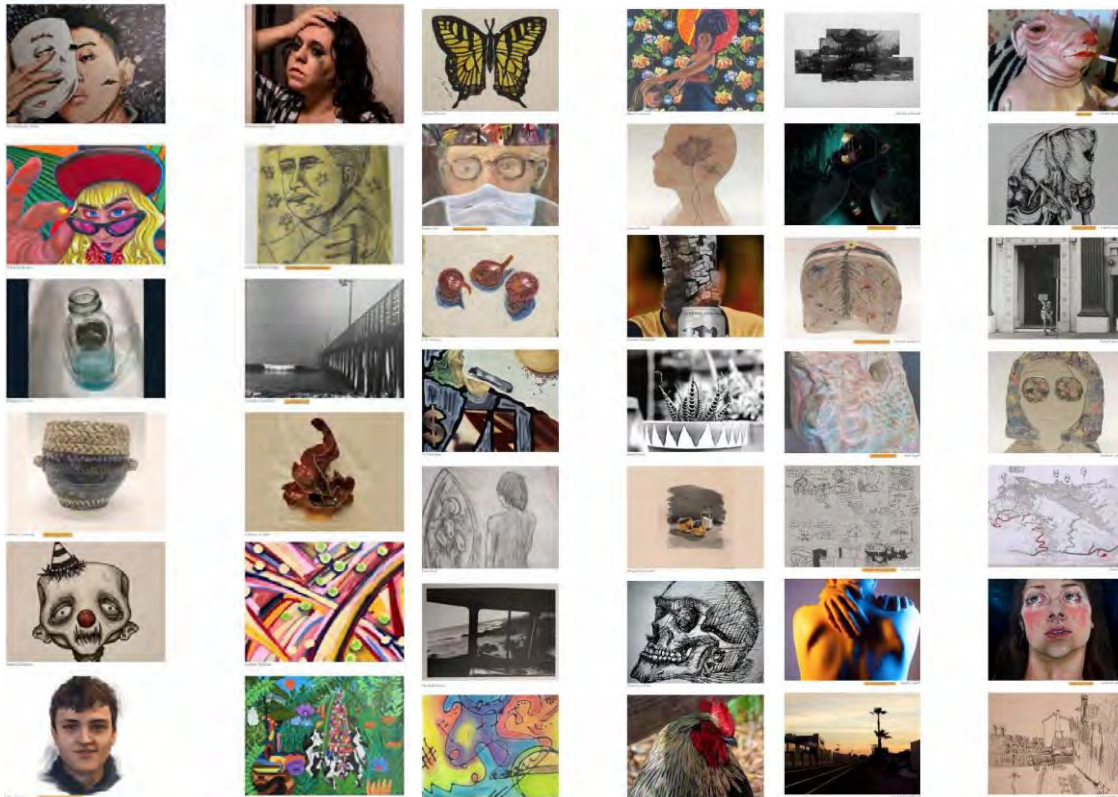


2021 Student Art Show

Posted: January 10, 2021

Tags: 2020-2021-Virtual-Programming

2021 Student Art Show



Artist Talk with Christopher Ulivo, January 26, 2021



Artist Talk with Christopher Ulivo

Posted: January 26, 2021

Tags: 2020-2021-Virtual-Programming

Artist Talk with Christopher Ulivo

Exhibitions (physical):

Race MATTERS SLO: we are here, October 15, 2021

Featuring photographs by Eric Deshawn Lerma

4 San Luis Obispo County Community College District
Instructional Annual Program Planning Worksheet

Approved by Academic Senate April 28, 2017 Document to be Used for Submission Spring, March 7, 2022

Panel Discussion (Via Zoom): October 21

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 and rage as well as transformative joy performed in the streets in the during the racial justice protests of Summer 2020. **we are here** featured 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.

Opening reception: 131

Total exhibition attendance: 245

Panel Discussion: 21





Alloy: Ideas and Influence, November 17, 2021

Featuring works by Margaret Korisheli, Paula Zima, nicolaalee, Elizabeth Dorbad, Randall Johnson, Ariane Leiter, Marcia Harvey, and Barry Frantz

Artists Panel Discussion (Via Zoom): January 19

Bringing together representational works from current and former faculty, and alumni, this exhibition highlights the amazing breadth and depth of talent that has been inspired by the Foundry Program at Cuesta College. 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 in Sculpture.

Opening reception: 65

Total exhibition attendance: 260

Artist Panel Discussion: 27



Sommer Roman: Nobles Among Us: Material Thoughts on a Poetic Ecology

February 9, 2022

Artist Talk (In person and live streamed via YouTube): March 10

Artist conversation/demonstration with Cuesta students: TBD

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.

About Sommer Roman: Sommer Roman is a multi-disciplinary artist who uses discarded clothing and linens, nature objects, feathers, fur, mirrors, toilet paper, and domestic building

materials to create works imbedded with themes of the everyday life, domesticity, the body, and the wild. The larger question that drives her making is “How do we know ourselves and understand the human experience in relation to the domestic & natural worlds around us?”

Opening reception: 50

Total exhibition attendance: TBD (exhibition ongoing)

Artist Talk: TBD (future date)



2022 Student Annual

April 21, 2022

Juried by Emma Saperstein Chief Curator and Director of Programming SLO Museum of Art

Juror's Talk and Awards: April 21

The Harold J. Miossi Gallery is proud to host the 2022 Cuesta Student Annual Art Exhibition. This special event will, once again, be in person and will feature some of the best artwork

created by Cuesta students in 2021 and 2022. Event that will happen in conjunction with the opening reception are currently to be determined.

Opening reception: tbd

Total exhibition attendance: tbd

Panel Discussion: tbd

Exhibitions (up coming):

Given the significant challenges due to the COVID pandemic and recent staffing changes within the gallery, a full schedule for the summer and fall of 2022 and beyond is still in development. Great care is being taken to build a schedule that will bring a diverse range of contemporary artists and their works to the Harold J. Miozzi Art Gallery. It is the gallery's goal to present concepts and artworks that engage, challenge, and inspire.

Click here to enter text.

PROGRAM SUSTAINABILITY PLAN UPDATE

Was a Program Sustainability Plan established in your program's most recent Comprehensive Program Plan and Review?

Yes If yes, please complete the Program Sustainability Plan Progress Report below.

No If no, you do not need to complete a Progress Report.

If you selected yes, please complete the Program Sustainability Plan Progress Report below after you complete the Data Analysis section. That data collection and analysis will help you to update, if necessary, your Program Sustainability Plan.

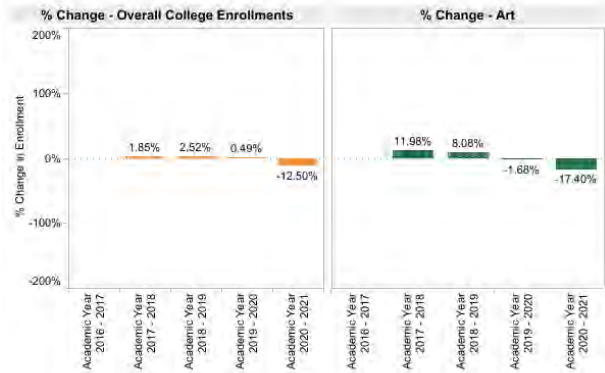
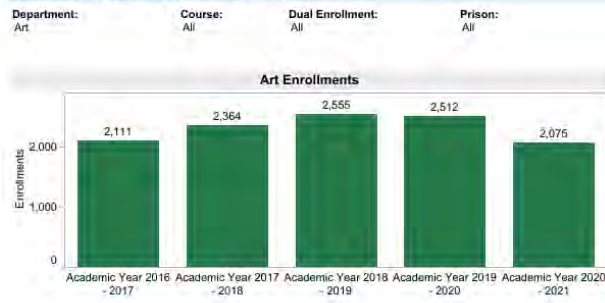
DATA ANALYSIS AND PROGRAM-SPECIFIC MEASUREMENTS

Your responses to the prompts for the data elements below should be for the entire program. If this APPW is for multiple degrees and/or certificates, then you MAY want to comment on each degree and/or certificate or discuss them holistically for the entire program being sure to highlight relevant trends for particular degrees and/or certificates if necessary. Responses in this document need only reference the most recent year's available data.

[General Enrollment \(Insert Aggregated Data Chart\)](#)

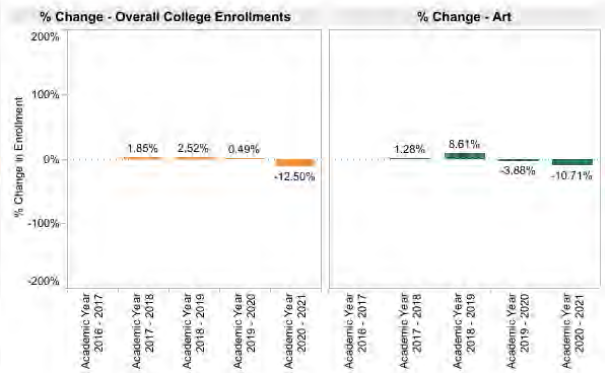
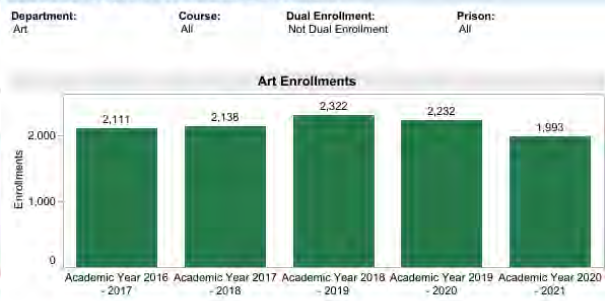
Insert the data chart and explain observed differences between the program and the college.

SLOCCCD Program Review Data - Enrollment



Enrollment. Duplicated count of students who completed greater than 0 units in positive attendance courses or were present on census for all other accounting methods.

SLOCCCD Program Review Data - Enrollment



Enrollment. Duplicated count of students who completed greater than 0 units in positive attendance courses or were present on census for all other accounting methods.

Fine Arts Enrollment Data (All)

Fine Arts Enrollment Data (W/Out Dual Enrollment)

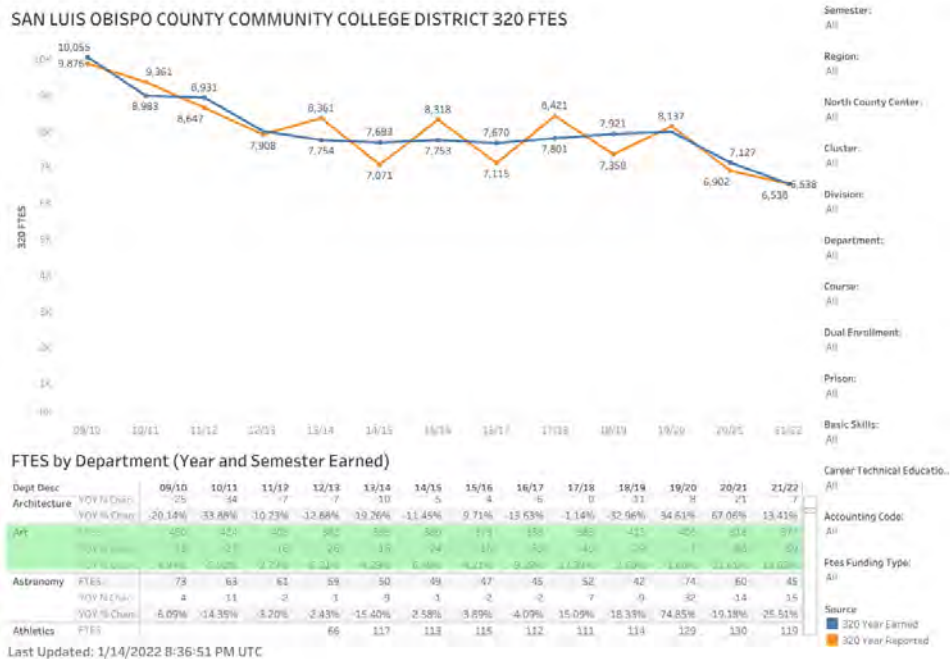
Due to the unprecedented times under the COVID pandemic combined with Cuesta College experiencing a loss of student enrollments overall, the Fine Arts Division has seen a reduction in general enrollment that is very comparable to reductions seen in other divisions and at the college as a whole over this previous year. The overall number of students taking Fine Arts courses remained steady with a drop of 17.4%/437 students from last year. Traditional students declined by 10.71%/239 students and dual enrollment by 70.71%/198 students versus last year. Although disappointing, these declines mirror those of the college.

The Fine Arts has continued to scrutinize scheduling; reducing course offerings where needed and adding cross-listed courses in response to shrinking enrollments on the San Luis Obispo and North County campuses to increase efficiency. We have continued to add late-start sections of Art History, Graphics, and Photography after census which have been successful. We have also offered a variety of instructional modalities (DE, Hybrid, Split-Labs) throughout our varied areas in the Fine Arts in response to student needs to stimulate enrollment numbers. Although we are disappointed to see a drop of traditional students placing that number below the college mean, we also feel that our efforts during these incredibly difficult times have prevented our numbers from dropping further. Although disappointed to see a sharp drop in dual enrollment numbers, we believe this is directly related to the difficulties for that particular cohort during the COVID pandemic. We look forward to continuing our outreach efforts for dual enrollment and expect these numbers to increase once more instructional normalcy returns to our local area high

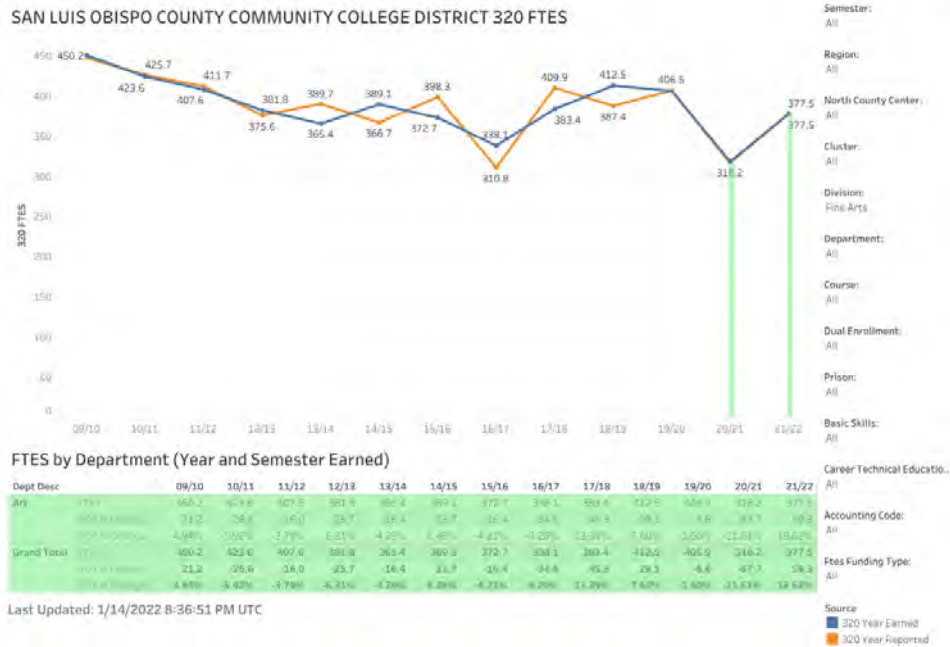
schools. Our overall efforts in scheduling, engagement in the classroom (F2F / DE / Hybrid), outreach, and other opportunities for students to engage with art within our division and outside of the classroom through the programming of the Harold J. Miossi Art Gallery under the leadership of our previous coordinator Emma Saperstein and new coordinator Tim Stark have been very effective.

As we look forward, we are encouraged to see that our efforts to safely return to the classroom have already paid dividends with a sharp increase in enrollments moving into 2022. The Fine Arts has displayed one of the largest enrollment turn arounds across Cuesta College from a low point at the end of Spring 2021 of -21.61% to Spring 2022 with a gain of +18.63%. We look forward to maintaining this enrollment moving forward and expect to see gains in the near future.

(Please see enrollment data below)



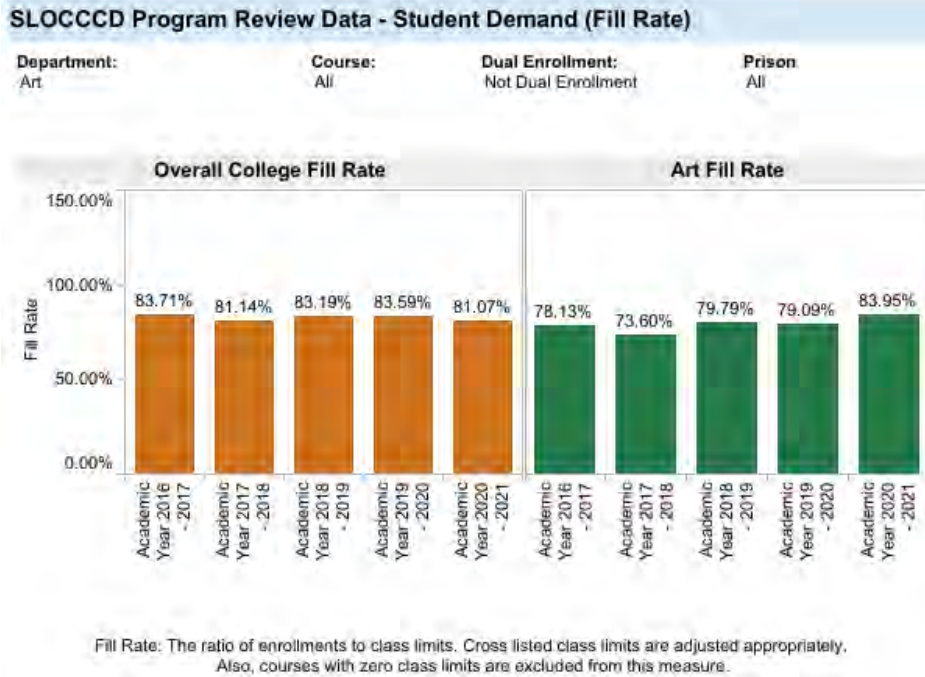
Cuesta College FTES: 20/21 - 21/21 Comparison (Fine Arts Highlighted)



Fine Arts FTES: 20/21 - 21/21 Comparison

[General Student Demand \(Fill Rate\) \(Insert Aggregated Data Chart\)](#)

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



The Fine Arts Division fill rates were above those of the college for 2020/2021. Even with the COVID pandemic, our fill rate increased by 4.86% from 19/20' and was above the college's by

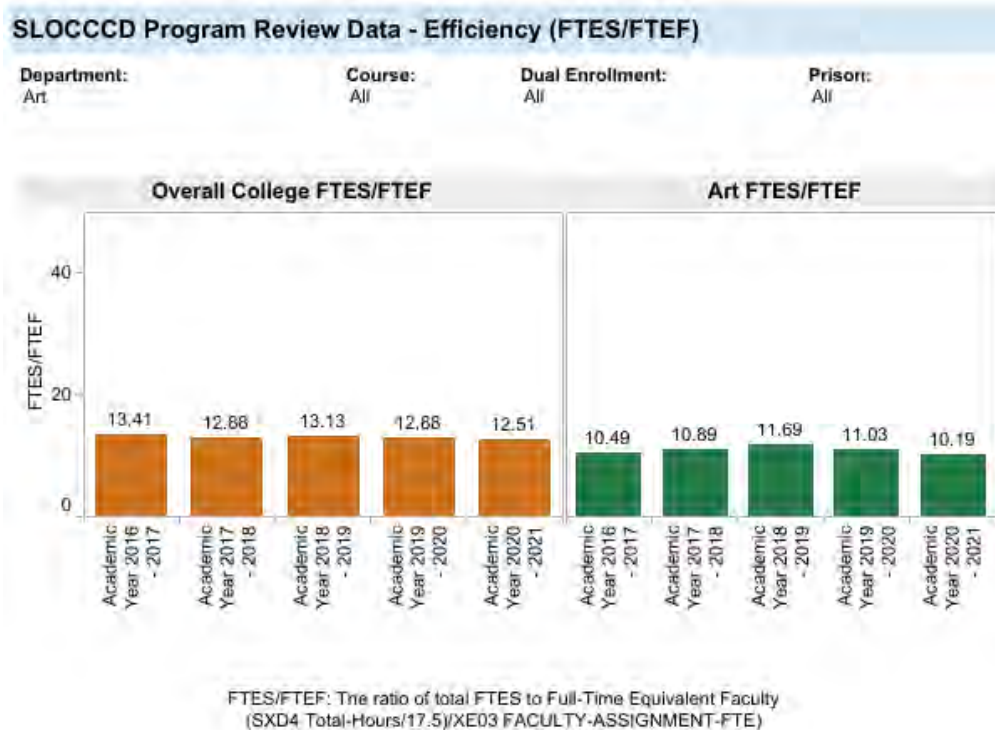
2.88%. We believe that our efforts at scrutinizing scheduling, reducing course offerings where needed, adding cross-listed courses in response to shrinking enrollments, and introducing diverse instructional modalities were key to our success during these unprecedented times.

As we move back to F2F offerings in the future, there are past factors that may negatively influence differences between success rates for the division and the college that bear mention:

- Moving Art 200 (Art Appreciation) courses to large lecture halls on both the SLO and NCC campuses.
- Overall fill rates for Art 200 were approximately 75% for the last four years.
- Low enrolled capstone/upper level courses.
- A variable in cancelling low enrolled courses as the college seeks enrollment.
- Historical trends for our NCC lecture courses that do not fill to the level of our SLO campus courses, but we feel they are incredibly important in the face of needed equity and serving underrepresented populations.
- No 2-unit classes and/or repeatability of courses allowed.

[General Efficiency \(FTES/FTEF\) \(Insert Aggregated Data Chart\)](#)

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



Fine Arts has seen a decline in efficiency over the previous year. Again, we believe that the COVID pandemic has caused our efficiency to drop just as it has for the college as a whole. As a very large majority of our instruction depends on hands-on, facility dependent instruction across

almost all of our art mediums, moving a majority of our instruction to online and/or split lab modalities has had a negative effect on enrollment numbers and retention throughout our division. Although we have continued our efforts through scheduling, modifications to facilities and raising enrollment maximums and caps in courses where possible we see this decline as a direct effect of the COVID pandemic.

Once some form of normalcy returns, we look to continuing previously defined strategies:

- Continued re-designed of facilities where possible to increase enrollment.
- Retention strategies continue to be discussed and stressed with faculty.
- Fine Arts participation in Cougar Welcome Day, Promise Day, Educate, and Student Success Festivals on the SLO and NC campuses, and will continue.
- Full-time Graphics instructor Canguo Liu's and Division Chair Douglas Highland's continued visitation of dual enrolment classes to introduce our programs. Enrollments in DE Graphics have continued to be a high mark in our studio offerings. Canguo's full-time leadership of this area is incredibly valuable.
- Schedule courses on a rotation, especially low-cap courses like Museum Practices and Art Gallery, which are on a two-year rotation.
- Continue the trend of holding late start DE Art 200 courses, Graphics courses, and 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.
- Continued offering of our intermediate courses as cross-listed in dual or triple family listings.
- Although enrollment in our large lecture section of Art 200: Art Appreciation has been much lower than capacity, we are continuing to offer it in 6304 to pick up enrollments beyond the 40 that our other available classroom seating allows.
- In response to seeing a trend of decreasing enrollment from Fall to Spring, we will plan courses with efficiency as a goal and will look to decrease duplicate numbers of sections.
- Continue to look to offer an additional section of Art 204: Renaissance Art History as a DE course.
- Continue to move previous hard to fill/ low enrolled classes to more popular afternoon time slots.
- Continue to move most courses in the Fine Arts to a 9am start time.
- Continue the trend where those instructors, who have maximum enrollments that are smaller than course caps due to classroom size and equipment, 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.
- Continue to devise a schedule that lessens duplicate sections of classes with potential limited enrollment numbers to improve the efficiency of all remaining sections.

[Student Success—Course Completion by Modality \(Insert Data Chart\)](#)

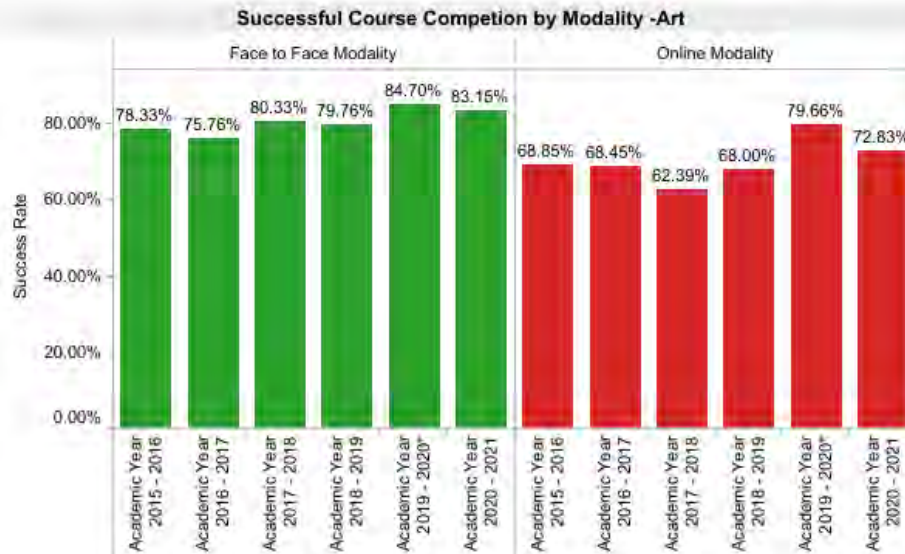
Insert the data chart and explain observed differences between the program and the college.

SLOCCCD Program Review Data: Successful Course Completion

Select Department:
Art

Course:
All

Legend:
■ Face to Face Modality
■ Online Modality



Successful Course Completion by Modality Table - Art

		Academic Year 2015 - 2016	Academic Year 2016 - 2017	Academic Year 2017 - 2018	Academic Year 2018 - 2019	Academic Year 2019 - 2020*	Academic Year 2020 - 2021
Face to Face Modality	Department Success Rate	78.33%	75.76%	80.33%	79.76%	84.70%	83.15%
	Total Department Enrollment	1,947	1,741	1,795	1,917	1,923	376
Online Modality	Department Success Rate	68.85%	68.45%	62.39%	68.00%	79.66%	72.83%
	Total Department Enrollment	366	355	553	576	568	1,675

We have seen a small decrease of 1.5% in successful course completion for our face-to-face (F2F) modality and a decrease of 6.83% for online (DE) modality this past year. Although unfortunate, this drop in DE success rates mirrors that for the college as a whole.

Although these drops in success are discouraging, in the face of the COVID pandemic with a move to much more online and split-lab instruction in most of our studio courses, we feel that our students have had a very difficult time maintaining motivation and navigating courses that are traditionally instructed as F2F.

The Fine Arts placed an emphasis on working to get all faculty fully DE certified. All faculty, minus one (1) were fully DE certified Spring 2021, with the remaining faculty member fully DE certified at the end of Fall 2021. A majority of our courses switched to DE or Hybrid modalities beginning Fall 2020, continued into Spring 2021, and are now returning to more traditional instructional models for Fall 2021 and Spring 2022.

Fine Arts had previously created a list of suggestions regarding how to improve the success rates for DE courses that we feel are still valid. DE instructors were encouraged to follow these

suggestions and to 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. Additionally, Fine Arts came up with a list of suggestions regarding how to increase DE success rates. These suggestions still hold true and may be even more important with our increased dependency on a DE/Online presence in instruction (see below).

Suggestions for student success in DE courses:

Dropping non-participating students - It was agreed by most instructors that being more to dropping non-participating students would help our success rate numbers.

- Make sure your syllabus states something like “any time 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 reinstated 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 have to maintain software and hardware. DE/Online instructors cannot designate enough time to troubleshooting 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. Canvas is not well equipped to deal with visual learning. 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 have to learn.

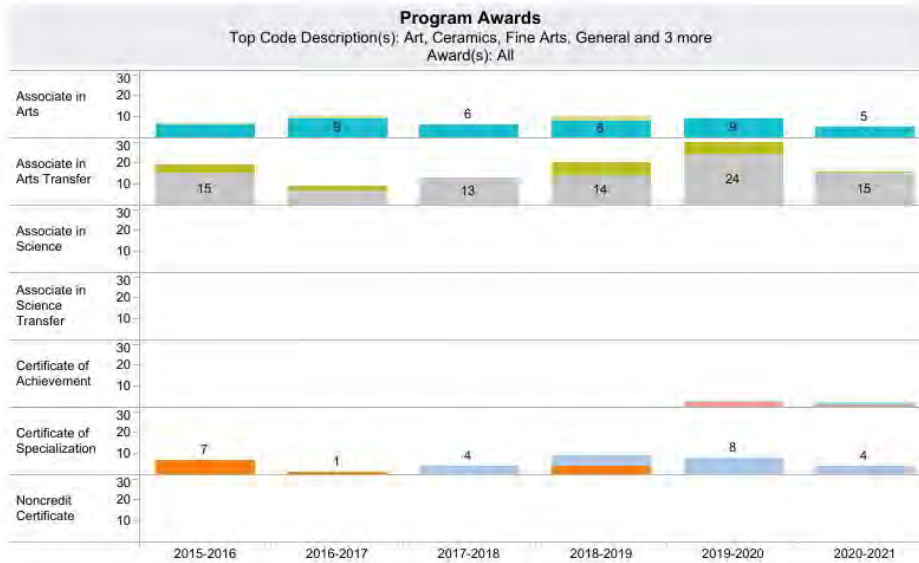
[Degrees and Certificates Awarded \(Insert Data Chart\)](#)

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

SLOCCCD Program Review Data: Degrees and Certificates Awarded

Program:
Multiple values

Award Type:
All

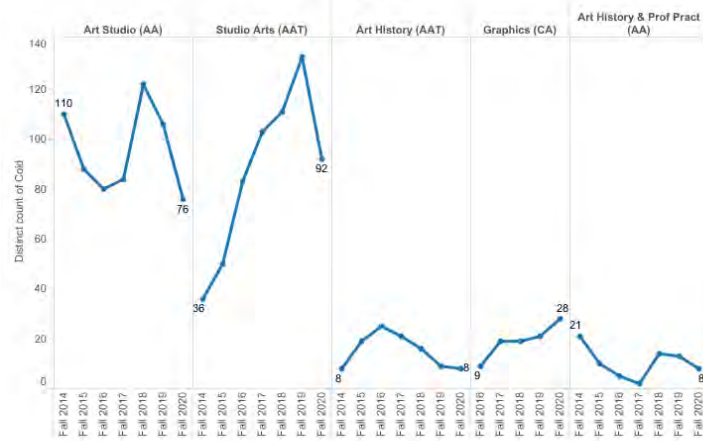


Program Awards Table

Award Type	Award	2015-2016	2016-2017	2017-2018	2018-2019	2019-2020	2020-2021
Associate in Arts	Art History & Prof Pract (AA)	1	1		2		
	Art Studio (AA)	6	9	6	8	9	5
	Total	7	10	6	10	9	5
Associate in Arts Transfer	Art History (AAT)	4	2		6	6	1
	Studio Arts (AAT)	15	7	13	14	24	15
	Total	19	9	13	20	30	16
Certificate of Achievement	Ceramics (CA)					1	1
	Photography (CA)						1
	Sculpture Foundry (CA)					2	
Total					3	2	
Certificate of Specialization	Graphics (CA)			4	5	8	4
	Graphics (CS)	7	1		4		
	Total	7	1	4	9	8	4
Grand Total		33	20	23	39	50	27

Program Awards: The number of degrees and certificates awarded by program type

Student Major



Student Major

Major	Fall 2014	Fall 2015	Fall 2016	Fall 2017	Fall 2018	Fall 2019	Fall 2020
Art Studio (AA)	110	86	80	84	122	100	76
Studio Arts (AAT)	36	50	83	103	111	133	92
Art History (AAT)	8	19	25	16	9	9	8
Graphics (CA)	9	9	19	19	21	21	28
Art History & Prof Pract (AA)	21	10	5	2	14	13	8

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2020/2021 (Acceptance Info Not Available)	NAME	Schools Accepted	Major	School Declared/ Workforce Entry	Award
2020/2021	NAME	Schools Accepted	Major	School Declared/ Workforce Entry	Award
	Camille, Frances	SAR (17% scholarship), Belmont, wanting to start back there NYU	Studio Art	2021/2022 transfer	
	Clark, Barbara		IB A program	UC Santa Cruz	
	Clawson, Cassidy	UCM (with help/amount of EGAAD), CSU Bakers, CSUEB			
	Hammitt, Jari		Graphic Design	2021/2022 transfer	
	Edwards, Emma	Arizona State University	Photography	Arizona State University	
	Molina, Ernestine	not here yet but degree from Haverock but took 3B Design here	Art	2021/2022 transfer	
	Munoz, Keith			Cal State	
	Reifers, Kayleen		Art Design?	Academy of Art and Design	
	Rauch, Margaux		Sociology with Art Minor	CSUN	
	Patt, David			2021/2022 transfer	
	Seibman, Rachel	Chicago Art Institute, Kansas City Art Institute, PSCA, Parsons, CCA Seattle	Painting	2021/2022 transfer	
	Talagan, Naki		Performance	BAE (MPA)	
	Whitney, Kay		Kinetic Art	UC Santa Barbara	
	York, Hannah		Art Practice	UC Berkeley	
2019/2020	NAME	Schools Accepted	Major	School Declared/ Workforce Entry	Award
	Apson, Michael	Cal Poly SLO		Cal Poly SLO	
	Caldwell, Frances	7 Applied, Parsons School of Design, NYU, Baruch University, School of Art and Design Chicago, REED	Photography		
	Camp, Amanda	UC Long Beach, Cal Poly SLO	Painting, Illustration, Graphic Design	2021/2022 transfer	
	Chapman, Keaton	CSU Long Beach, Cal Poly SLO	Illustration	2021/2022 transfer	
	Chu, Ben	CSU San Jose (MPA)		2021/2022 transfer	
	Lin, Yi	UC Santa Barbara	Painting, Studio Art	2021/2022 transfer	
	Ortiz, Judy	UC Long Beach	Studio Art	2021/2022 transfer	
	Smith, Angela	Chicago Art Institute	Painting	Chicago Art Institute	
	Wills, Diana	Columbia College of Art & Design	Illustration	Columbia College of Art & Design	

Fine Arts Division Student Successes - Transfers & Workforce-Entry (internally tracked)

Fine Arts is seeing a decrease in degree completion and transfer in 2020-2021. We feel that these decreases have a direct correlation to the COVID pandemic. This past year we have 76 students declaring an intention to complete an AA Art Studio degree with 5 degrees awarded and 92 declaring to complete an AA-T Studio Art degree with 15 awarded. It is apparent that there is still an interest in and completion of our AA-T Studio Arts degree along with continued degree interest in our AA Art Studio, AA-T Art History, AA Art History & Professional Practices, and CA/CS Graphics. Graphics awarded 4 CA certificates.

Our new CA Ceramics, Photography, Sculpture (available in Spring 2019) also showed initial interest in spite of these difficult times. Ceramics awarded 1 (19') & 1 (20') CA, Photography awarded 1 (20') CA, and Sculpture awarded 2 (19') CA.

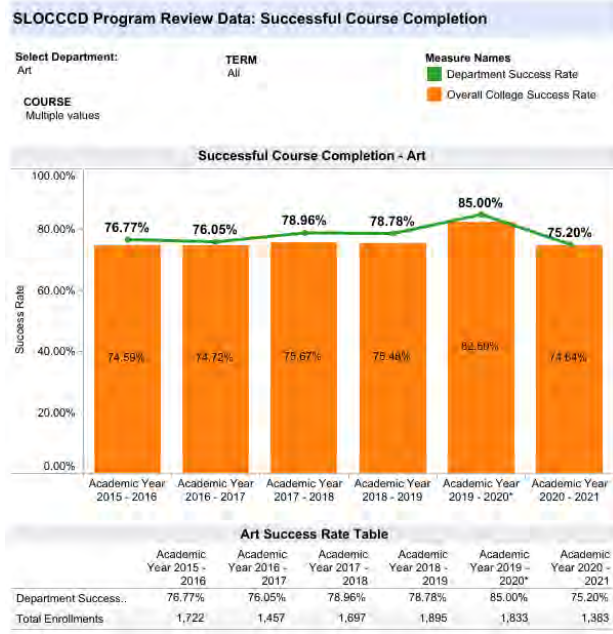
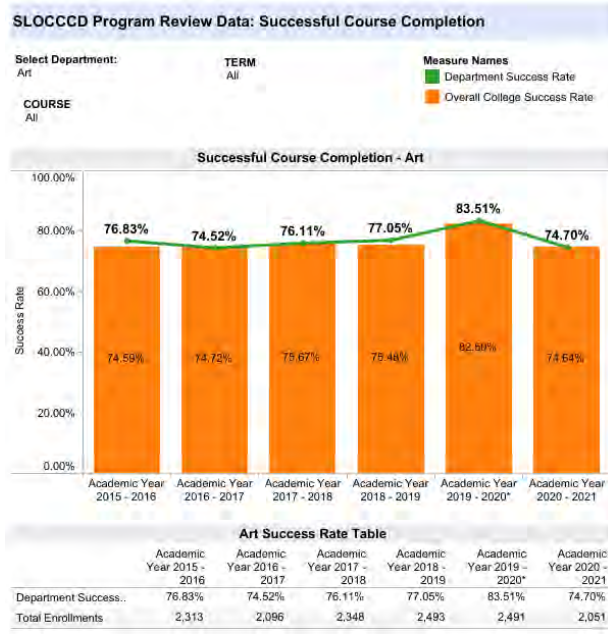
Student Success (Art 293 Evaluation):

For the last nine 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 AA Art Studio. 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. The table above displays the Division's informal tracking of student success.

Comments & Suggestions for student success in Art 293;

- Although the work represented meets the division standards and represented well, it is suggested that students are vigilant in their choices for their portfolios when applying to different 4-yr. programs.
- Make sure students are aware of culturally significant references in their work.
- Written work in all forms was weaker than in past years. It is suggested to continue efforts to get feedback/corrections from multiple instructors in the Fine Arts division for written assignments.

[General Student Success – Course Completion \(Insert Aggregated Data Chart\)](#)



Art completion rates (ALL)

Art completion rates (Without Art 200)

Fine Art completion rates have trended slightly above the College average. Our completion rates as is typical improve when Art 200, a GE course geared for non-art majors, is excluded. With efforts aimed at improving success rates in our DE offerings, which now account for approximately 100% of our Art 200 students, we have closed the gap between these two metrics over the last two years.

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.



Successful Course Completion by Student Subpopulation

Academic Year:
Academic Year 2020 - 2021

Department:
Art

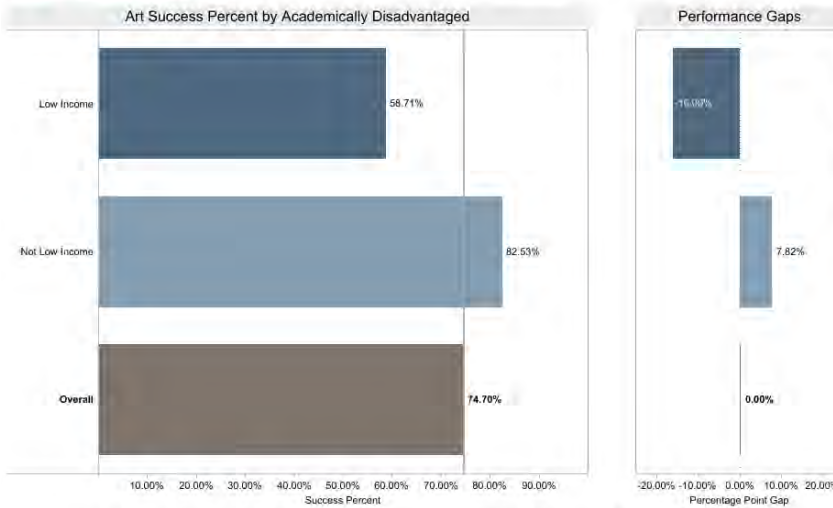
Region:
All

Enroll Status:
All

Dual Enrollment:
All

Prison:
All

Disaggregate By:
Academically Disadvantag.



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

Student Success - Fine Arts



Successful Course Completion by Student Subpopulation

Academic Year:
Academic Year 2020 - 2021

Department:
All

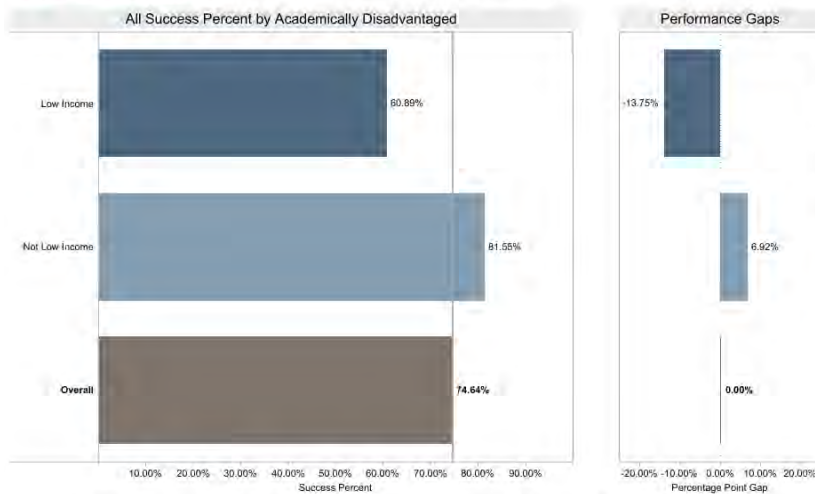
Region:
All

Enroll Status:
All

Dual Enrollment:
All

Prison:
All

Disaggregate By:
Academically Disadvantag.

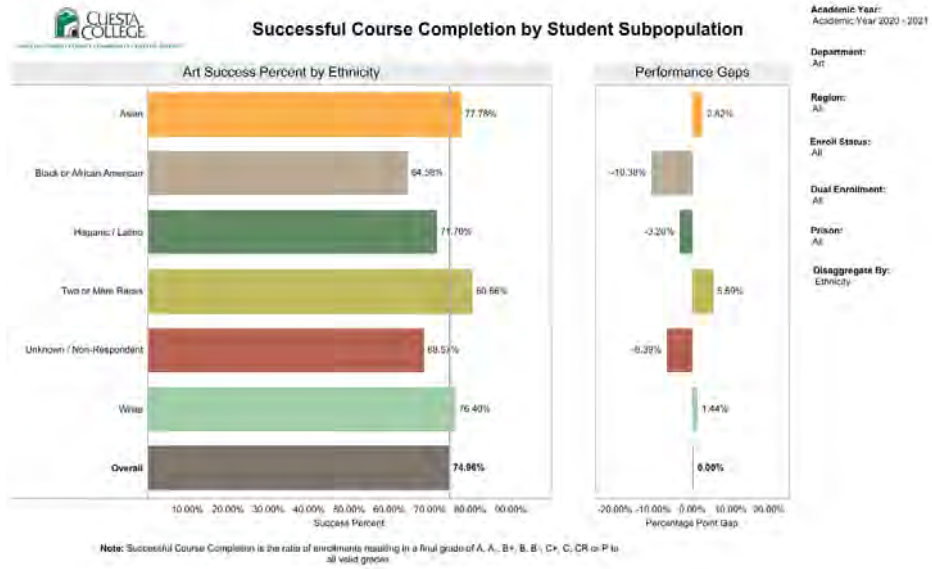


Note: Successful Course Completion is the ratio of enrollments resulting in a final grade of A-, B+, B, B-, C+, C, CR or P to all valid grades.

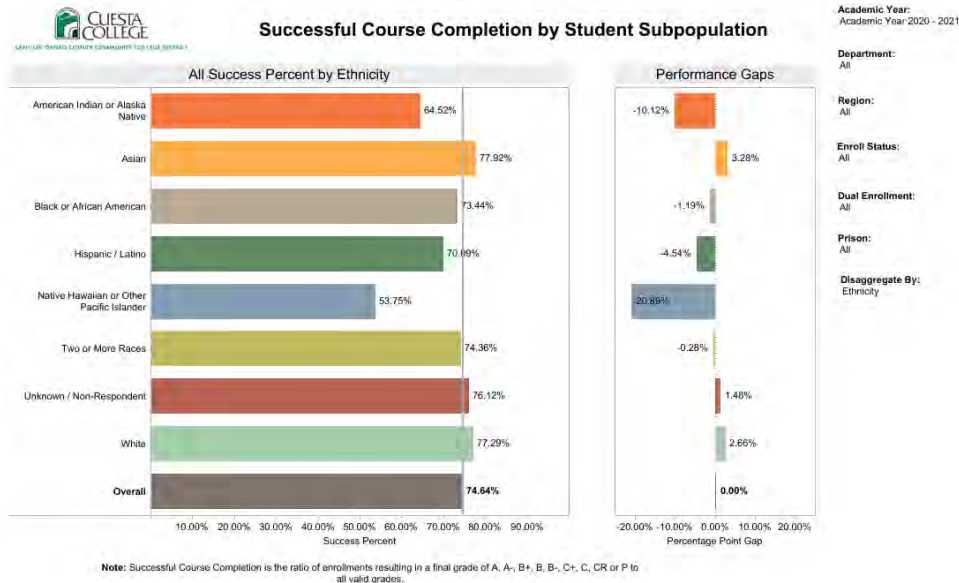
Student Success - Cuesta College

Fine Arts displays a larger successful course completion gap than the college for Low Income populations. This has trended downward from our improvements last year. We have a greater success for Not Low Income students versus the college. We feel that we have seen economic disparity growth accelerate during the COVID pandemic in our area over time and although we

have worked diligently within the division to provide support for our students (instructional, informational, and monetary) just as the college has, we are still challenged in how to respond to this in the Fine Arts.



Student Success - Fine Arts



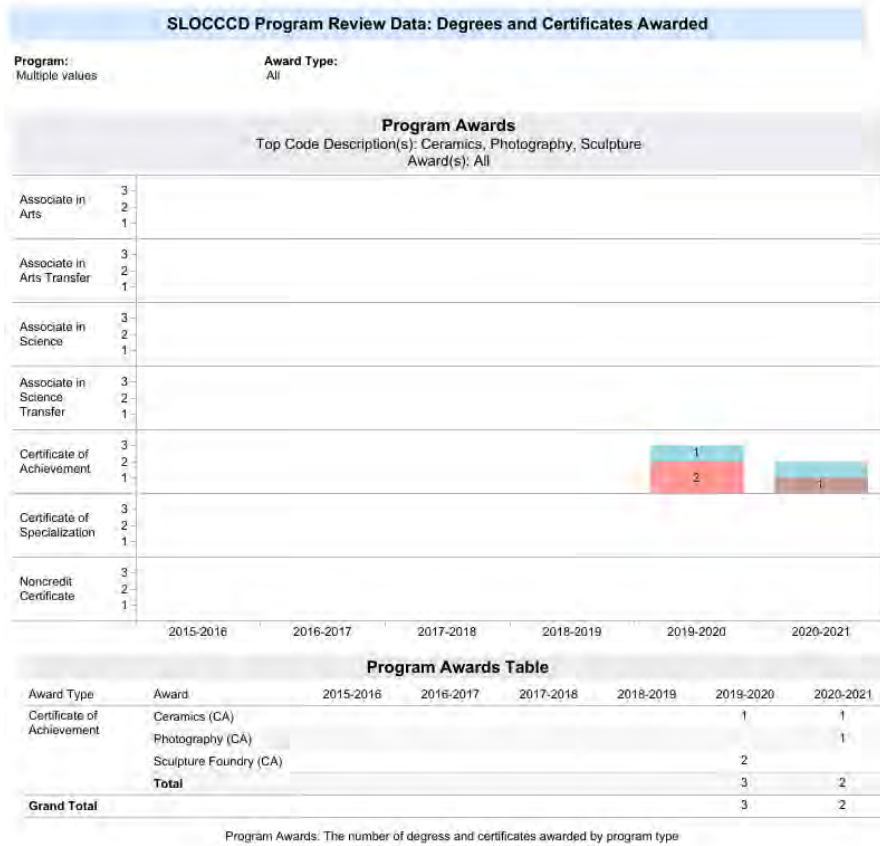
Student Success - Cuesta College

Overall, Fine Arts shows a slightly higher successful course completion in several subpopulation areas (Asian, Hispanic/Latino, and Two or More Races) for non-white students when compared to the college. The Black or African American subpopulation displays 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.

Other Points of Interest:

- The disparity between academically and non-academically prepared is always significant. Fine Arts strives to increase student success. This has never been more important than in or present COVID pandemic times with a large majority of classes being instructed in some form of an online modality. Fine Arts instructors are encouraged to 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. College support information is shared across our division for inclusion in instructional spaces both online and F2F. We have generated dialogue with our faculty about equity-minded syllabi and best practices for student success, and faculty have been reminded to make equity-minded changes to their syllabi.
- Success rates (and enrollment) in Fine Arts for Promise students shows a slight decrease (1.27%) over that of last year's gains, but still with a positive completion gap increase to the positive side of 2.04%. This is a continuing trend from year to year for the Fine Arts since the inception of the Promise Program.
- We believe that the COVID pandemic also had an effect on success rates in Fine Arts by age group. Compared to last year's figures students age 20-34 decreased, while age 35-50 increased in a very positive rebound from last year. For our younger cohort we believe this can be attributed to students having had a very difficult time maintaining motivation and navigating courses that are traditionally instructed as F2F. For our older cohort we believe this can be attributed to our increase of F2F instruction and lessening fears surrounding the COVID pandemic. Fine Arts courses attract re-entry and retired community members who have a range of experience and considerable time to devote to class assignments and homework. This group is has rebounded well and our enrollment numbers and successes display this.

APPW's: CA Ceramics, CA Photography, CA Sculpture



The Certificates of Achievement (CA) in Ceramics, Photography, and Sculpture became available in the Fall of 2019. To date five total students have achieved an award of a CA in these areas. We feel that student’s interest in and ability to achieve these CAs has been directly hampered by the COVID pandemic beginning Spring 2019 and continuing currently. Some of the low numbers of students able to achieve CA completion may be attributed to class cancellations due to low enrollment in intermediate courses required for the certificate. Future students’ abilities to progress and complete CAs will be dependent on being able to offer required courses. We hope to build renewed interest in and ability to achieve these CAs as we move back to more normalcy post the COVID pandemic as students have expressed interest in these certificates.

Ceramic Certificate (CA)

The Ceramic Certificate became available in Fall 2019. One student received the certificate in the 2019-20 academic year and one student received the certificate in the 2020-22 academic year. Numbers of students able to achieve CA completion may be attributed to class cancellations due to low enrollment in intermediate courses required for the certificate. Future students’ abilities to progress in Ceramics courses and complete the CA will be dependent on offering required courses.

Sculpture Foundry Certificate (CA)

The Sculpture Foundry Certificate became available in Fall 2019. Two students received the certificate in the 2019-20 academic year. Students were not able to progress in Sculpture Foundry courses in 2020-21 due to the move to online courses in sculpture, however one student made progress in the degree by taking Sculpture I and Sculpture II online. This student took Sculpture Foundry I in Fall 2021 and is enrolled in Sculpture Foundry II this spring. She plans to enroll in Sculpture Foundry III in Fall 2022 and plans to apply for the certificate in Spring 2023. Other students have expressed interest in the certificate but are not as far along.

Photography Certificate (CA)

The Photography Certificate became available in Fall 2019. No students received the certificate in the 2019-20 academic year. One student received the certificate in the 2020-22 academic year. Numbers of students able to achieve CA completion may be attributed to class cancellations due to low enrollment in intermediate courses required for the certificate. Future students' abilities to progress in Photography courses and complete the CA will be dependent on being able to offer required courses. Other students have expressed interest in the certificate this year but are not as far along.

Feedback from Individual Discipline Areas:

Art History Area:

Art History operates on its two-year rotation supporting the local and transfer degrees in art history. All AAT courses have transferability.

Students readily respond to the asynchronous remote offering of Art History courses to meet the continued challenges of the Covid-19 pandemic. Faculty met the challenge of teaching remotely and of returning to in-person instruction.

For 2021-2022, here is what art history faculty did:

All Art Appreciation and Art History courses went online (DE) in Spring 2020 and remained online for 2020-2021. Art History continues to operate on its two-year rotation, supporting the local and transfer degrees in art history. All AAT courses have transferability. Dr Michelle Craig teaches Art 200, Art 202, Art 203, Art 204, Art 207, Art 208, Art 210, Art 211, and Art 295. She taught/is teaching Art 200, Art 203, Art 204, Art 210, and Art 211 for 2021-22. Art 202 was cancelled in Fall 2021 due to low enrollment. An AHPP student needing Art 202 to graduate was able to substitute Art 211. Art 211 was offered for the first time in Fall 2021. Stephanie Fikri teaches Art 200, Art 204, and Art 205. Hazel Antaramian Hofman, who usually teaches Art 204, is teaching Art 200 in Spring 2022. Guy Kinnear and Inga Dorosz teach Art 200. Kinnear and

Dorosz offer regular and early summer session sections, including early start. Kinnear brought face-to-face Art 200 sections to the North County Campus for 2021-2022. Firki is teaching Art 200 and Art 205 face-to face at the SLO campus in Spring 2022, and Craig is teaching Art 210 face-to-face as well. All three courses are offered at the SLO campus. Faculty elected to teach these face-to-face sections well before the Omicron surge significantly impacted enrollment numbers. Dorosz continues to teach Art 200 as a correspondence course at California Men's Colony during the pandemic. It may be taught in person in Summer 2022. A part-time pool was conducted in Fall 2021 to seek a part-time professor for Art 295 - Art Gallery. The course will next be offered in Spring 2023.

The vast majority of students who take art history courses are not art history majors. Art history courses support and complement instruction in studio art courses. Art 200 provides a gateway to art history courses.

Enrollment supports offering a 2nd section of Art 204 in the near future.

The AH-AAT degree are currently meeting the needs of Cuesta students. There is an option is to assess interest in a global studies certificate.

Faculty & Student Events and Activities

Michelle Craig attended *Smarthistory Commons* public art history webinars in 2021-22.

<https://smarthistory.org/commons-landing/smarthistory-commons-webinars/>

- Dr. Elena FitzPatrick Sifford on *casta paintings*
- Dr. Heather Graham on Raphael's Girl with a Unicorn
- Dr. Kristen Loring Brennan on Ren Xiong's Self-Portrait
- Dr. Thomas Folland on Pablo Picasso's Les Demoiselles d'Avignon
- Dr. Emmanuel Ortega on José María Velasco and landscape painting
- Dr. Melody Rod-ari, on Angkor Thom
- Yaxchilán Lintels 24 and 25 with Lady Xoc with by Dr. Caitlin Earley

Michelle Craig published an essay in *Intersection: The Visual Cultures of Islamic Cosmopolitanism*. Melia Belli-Bose, ed. (Gainesville: University of Florida Press), 2021.

Michelle Craig published an essay in *World Architecture and Society: From Stonehenge to One World Trade Center*. Peter Louis Bonfitto, ed. (Santa Barbara, CA: ABC-CLIO), 2022.

Michelle Craig will deliver a paper at the "Sensoria of al-Andalus & the Western Mediterranean" interdisciplinary conference at the University of California, Santa Cruz in April 2022.

Michelle Craig will attend the "Leading Holistic Student Support Reform" Webinar in Spring 2022.

Michelle Craig attended the ASCC Plenary Sessions in November 2021 and will attend the ASCC Plenary Sessions in April 2022.

Michelle Craig serves at Academic Senate Council Vice President for 2021-2023.

Michelle Craig served on the search committee for a Dean of Instruction in 2021.

Michelle Craig joined the Future of Cuesta Taskforce for 2021-2022

Marnie Parker intends to graduate with an AHPP in Spring 2022.

Halden Willard intends to graduate with an AAT in Spring 2022.

Ceramics Area:

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.
- Addition of a brand-new outdoor awning to accommodate more in-person lab instruction
- Acquisition of new wheels to meet course-cap increases and provide similar equipment experiences from student-to-student
- 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, allowing for work-flow turnovers and ease of outdoor working
- Mobile furniture and expansion of the outdoor awning have proven to be great strategies in supporting more face-to-face instruction for our students.
- 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 provides our wheel students with a significant advantage to past semesters in the pandemic. It has essentially doubled their time in class providing for more individual attention and time in the studio. This greatly affects the quality of work and mastery of subject matter.
- Addition and upgrade of 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
- Acquisition of Professional Clay Mixer will provide students with a more in-depth knowledge of the clay making process while also providing cheaper materials (due to distribution interruptions and material pricing increases).

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 both indoors and outside during designated times. Students are taking full advantage of this.
- Some courses are taught in cohorts, where others are completely face-to-face
- Cohort A comes during one class period, Cohort B during another.
 - Students gain a sense of community, get to know the facilities, as well as each other
 - Hands-on real experience with glaze and raku
 - Kiln finishes which allow for understanding of transformative materials and processes.
 - Pitfalls are that students cannot always make it to the scheduled group due to sickness, work, etc. and are given materials to do at home, which can be problematic in many ways. Given current pandemic flexibilities, it can be a lot to manage on a case-by-case basis.
- Continue to have students come back to ceramics, with continuing ceramics students Fall 2021 and Spring 2022. Retention of current students has provided evidence of success in the online instructional format.
- One student on track for Ceramics Certificate in Fall 2022
- Student worker coming in twice a week assisting the lab tech with important responsibilities and upkeep of the studio.
- Will continue to produce online demonstration videos and online lecture material for use with in-person instruction to promote a more flipped classroom model of learning
- Currently, offering 6 total ceramics classes, all of which are full.
- Currently working towards opening another part-time ceramics pool to expand the program

2021 Faculty Highlights:

College Service

- Brittany Mojo served on the Return to Classroom Taskforce
- Brittany Mojo served on the hiring committee for the Gallery Coordinator position
- Brittany Mojo currently serves on the Gallery Council

Brittany Mojo (Full-Time Tenure Track) 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

Forthcoming Exhibitions

2022

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

2023

- Always (Solo Exhibition), Mindy Solomon Gallery, Miami, FL

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
-

Community Building

- Continued efforts to bring students together through the Alumni Series
- Participating in Empty Bowls Homelessness fundraiser with the ceramics area
 - Organizing Bowl-a-thons to prepare students for this
- HAL Series - a new series of faculty workshops focused on meeting the real and present pedagogical/technological needs of all faculty who find themselves transitioning their face-to-face teaching to the online environment.
 - Paneled one HAL session during January 2022 Flex: Hybrid Courses Roundtable

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

The 2-D area continues to maintain large enrollments and a large number of sections offered. The 2D course offerings for the 2021-2022 academic year showed the 2D studio area offering 24 sections with a total student enrollment of 414 students. The 2D area has been able to maintain these numbers because of the variety of teaching modalities that have been put into place during the COVID pandemic, and the professionalism of our instructors. All instructors in the 2D area have stepped up to teach in different modalities during these unforeseen times, keeping our enrollment numbers high.

The Spring semester brought with it the chance to return to fully face to face instruction with six sections returning to the 2D classroom/studios. Students in these classes have found this return to the classroom/studio extremely important to their success and growth in the studio arts. The 2D

area hopes to bring most of its studio courses back to the face-to-face modality in the Fall to better serve the needs of so many students that do not have the space at home to produce their work.

Student Outreach, Success, and Support:

In an effort to provide a more enriching and supportive studio arts experience for our students in the 2D studio area, instructors in this area have continued to provide instructor mentored open lab access during these difficult times. The fulltime faculty lead and PT Printmaking faculty offered open lab access to better support the artistic goals of our students. The fulltime faculty lead also maintained a presence at arts events and exhibitions in our community. These efforts play a role in establishing a stronger more supportive studio arts community both on and off campus.

The 2-D studio area has rewritten curriculum for the intermediate level courses to maintain higher enrollment rates through the cross-listing of courses. These upper-level course revisions have kept 2D enrollment rates high while also providing our students the opportunity to build a stronger portfolio of works for successful transfer to a UC, CSU, or private arts programs. Currently the 2D area has multiple students accepted for transfer to universities and colleges this coming year. The list includes Cal Poly, USC, California College of the Arts, Art Center, Cal Arts, William de Kooning Academy, and the Berlin School of Design, just to name a few.

Some students come into the art department lacking foundation skills needed to advance. This has made it harder for students to acquire the practical skills needed to move through our program within a two-year academic calendar. One way to assist students in reaching the skill levels needed for transfer would require a more assertive effort to inform students (and the counseling / registration areas) about the importance of course sequencing in achieving greater student success within the limits of the 2-year academic calendar. This would allow students to build on previous course content to better develop the practical skills needed in developing a stronger more professional portfolio of work for transfer. These efforts and requirements should also work to assist student retention rates, as students move through a more supportive sequence of course offerings. Proper course sequencing would provide the confidence and practical skills needed to take their work to a higher level of visual refinement and assist students in achieving their academic goals.

- One recommendation would be to require all Art majors to take Art Appreciation early in their enrollment. This course would greatly enhance students' breath of knowledge of the visual arts while also enhancing their ability to interpret their thoughts about the subject through their writings.

Staffing Projections:

Increase in 2D tech support hours:

The 2D area continues to be maintained by one full-time faculty with somewhat limited tech support. It has been the goal of the 2D area to increase tech support by 5-10hrs/per week to assist in maintenance, supervision, and student support in this area. Tech support for the full-time lead and part-time faculty remains a need in this area, especially as we return to face-to-face offerings in Fall 2022 and into the foreseeable future.

- In addition to providing access and technical advice for students during open studio sessions, the 2D studio tech must also manage hazardous materials, oversee supplies purchases, make necessary repairs to equipment, and maintain the safety, cleanliness, and organization of the studio classrooms.

Pursue a 2-D full- time replacement position with duties specific to the north county campus:

An area of growth that has yet to be reached in the 2-D area remains our commitment to the north county campus. Limited enrollment and lack of full-time oversight will continue to be obstacles that hold back course offerings. This position would involve teaching both studio and lecture courses in the hope of building a stronger presence on campus and greater outreach in the north county community.

Graphics Area:

Graphic Design has worked to enhance student learning experience during COVID-19 pandemic and overcome graphic lab limitations for in-person teaching, maintain enrollments and improve our support for student demands. All graphics faculty became fully DE certified by Spring 2021. During the academic years after Spring 2020, all graphics classes are offered in a fully Distance Learning mode and shorter-term length of either 16 or 17 weeks, which brings a challenging situation in teaching, enrollment, and operating. Also, the high school dual enrollment was also impacted by the lockdown. Most graphics courses have kept testing and implementing new methods and new platforms to deliver supportive course content in our main DE Canvas platforms. We are doing what we can do best to look for better solutions to service student learning. We continue working on two new planned lighter certificates on Motion design and UX design. In addition, the graphic design program focuses on improving our syllabus and software to navigate different teaching conditions. Graphic Design plans to create a new certificate for Graphic Design for Business, a broader student population for students who want to increase their job abilities on online marketing and daily office business by using hybrid professional online design tools. We keep working with Graphic CTE advisors via online mode, increasing our board members, to listen to their expertise and opinions to enhance our classes and program development plan.

Cuesta Graphic Design CTE aims to offer a remote-friendly and cutting-edge design education at a community college level to accept as many possible students as possible from different cohorts (in-person, online, traditional students, re-entry students, and disadvantaged students). Our curriculum helps our students develop real-world skills that will help them succeed in the workforce. Students learn how to communicate ideas visually, gain experience with the tools in

the contemporary field, frame points of view and content, build community, and embrace a fluid, networked culture.

After several years of expanding, where Graphic Design has optimized area curriculum including interactive design and motion design whose areas are highly demanded in the industry. Based on recent Adobe research, most tech companies tend to put Designers at the same priority as Developers. Graphics will continue to work to expand to cover more high-demand areas to help plan and prepare our students for the future. We plan to finish and complete two small certificates for Motion and UX design in this next academic year enhancing our students' resumes.

Graphics applied for funding from CTE and Strong Workforce, with an approval of \$250,000 that will transform our traditional lab teaching setting into the latest generation of mobile computers and tablets, as a companion set, which is the essential move for the future workforce and post-pandemic learning environment. Our goal is to make our graphics classes a design agency or studio simulation that helps our students to be more independent in the class, gain valuable problem-solving design experience while still learning graphics design and digital fundamentals at a high level.

We will begin to test the new lab for more possibilities with enhanced macOS and iOS latest functions once the update is fully completed (expected Fall 2022). Finally, we continue to plan to build an AR/VR meta-design and learning lab. Our CNC cutter and Special garment printer requests in the resource plan will also bring digital fabric design experience and 3D module, package design, and experimental experiences

The Graphics Program is commended for continually improving the program through comprehensive curriculum revision, development, and improvement along with facilities oversight that brings cutting-edge industry technology to our students. Of note, the lead faculty and Division Chair have worked to ensure instruction delivery is of high quality, with student-centered instruction that provides critical skills for success in the workforce. In September 2021, Senator John Laird visited our Graphics Lab and discussed with lead faculty Canguo Liu our Graphics programs. This has all involved a high degree of planning and advocacy, both of which have resulted in improved facilities and cutting-edge technology, two critical components of the Graphics program.

Photography Area:

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. This improved the area's fill rate and successful course completion versus previous years. We have had success offering short-term Art 249A/B Digital Photography I/II classes in a F2F, Hybrid, and DE modality. 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 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.

Sculpture Area:

Context for sculpture 2020-2021 data is limited due to the move to distance education courses. Although not recommended as a continuing modality for studio art sculpture, overall, the courses worked well given the severe restrictions. Success was fueled by bi-weekly synchronous Zooms and perhaps by limited opportunities for students to engage in other activities during the pandemic and/or high motivation of students willing to take online DE studio art courses.

2020-21 Data

Art 270: 3-D Design

Fundamentals of 3-D Design is a core course in the both the AA and AA-T art degrees and has consistently full enrollments and fill rates.

- Enrollment was up 4.88% compared to college at -12.50%. Courses in 2020-21 were taught in DE format which allowed for a higher enrollment (course cap) due to the removal of classroom size constraints.
- Fill rate: 97.73%
- Efficiency: 12.90 (College 12.51, Art Department 10.19)
- Student success: 85.71% DE modality (College 74.64% and Art Department: 74.70%)

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Art 271: Sculpture I and Art 272: Sculpture II

- Art 271 was down to half capacity in Fall 2020 but rose to 66.67% enrolled in Spring 2021 when combined with Art 272: Sculpture II. Reasons for low enrollment may have been the reluctance of student to enroll in DE studio art classes and the general drop in community college enrollments.
- Efficiency: Art 271 F20: 5.40 and Art 271/272 co-listed S21: 9.6
- Success: Art 271: 91.30% and Art 272 100.00%

-

Courses for **Sculpture Foundry (Art 274A, 274B and 274C)** were suspended for the 2020-21 academic year due to the impossibility of teaching foundry online. Enrollment came back strong in fall of 2021 but tapered in Spring 2022.

2021-22 saw a switch to hybrid courses in the sculpture area. This allowed for split cohorts to maintain better social distancing in the classroom. Plans for fall 2022 are for all sculpture courses to return to mostly face-to-face instruction.

Sculpture Foundry Certificate

The Sculpture Foundry Certificate became available in Fall 2019. Two students received the certificate in the 2019-20 academic year. Students were not able to progress in Sculpture Foundry courses in 2020-21 due to the move to online courses in sculpture, however one student made progress in the degree by taking Sculpture I and Sculpture II online. This student took Sculpture Foundry I in Fall 2021 and is enrolled in Sculpture Foundry II this spring. She plans to enroll in Sculpture Foundry III in Fall 2022 and plans to apply for the certificate in Spring 2023. Other students have expressed interest in the certificate but are not as far along.

SLOCCCD Program Review Data: Degrees and Certificates Awarded						
Program: All		Award Type: Sculpture Foundry (CA)				
Program Awards						
Top Code Description(s): All						
Award(s): Sculpture Foundry (CA)						
Associate in Arts	2 1					
Associate in Arts Transfer	2 1					
Associate in Science	2 1					
Associate in Science Transfer	2 1					
Certificate of Achievement	2 1				2	
Certificate of Specialization	2 1					
Noncredit Certificate	2 1					
		2015-2016	2016-2017	2017-2018	2018-2019	2019-2020
Program Awards Table						
Award Type	Award	2015-2016	2016-2017	2017-2018	2018-2019	2019-2020
Certificate of Achievement	Sculpture Foundry (CA)					2
	Total					2
Grand Total						2

Outreach and Enrollment Strategies for Sculpture:

Outreach continues to be important to the sculpture area.

- The fulltime instructor has increased her presence in classroom open labs and at community art events including participating in a group invitational sculpture exhibition at SLOMA October/November 2020
- A bronze casting exhibition that was originally planned at SLOMA for January 2021 and cancelled due to COVID-19 lockdowns was moved to the Harold J Miossi Art Gallery at Cuesta College (Nov. 2020-Feb. 2021). Cuesta students were able to see a variety of contemporary sculpture techniques and high-quality cast sculpture.

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Future plans include:

- Participation in the Promise/Educate day events on March 18th
- Showing student sculpture projects in the Student Gallery located outside the Fine Art offices
- Reestablishing the Art Club and hosting sculpture making workshops
- Teaching sculpture workshops through Community Programs. Bronze cuttlefish casting courses were taught before the pandemic.
- Exploring cross-discipline opportunities or promotion within Fine Arts and across campus.
- Participation in the annual ceramic sale.

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.

PROGRAM OUTCOMES ASSESSMENT CHECKLIST AND NARRATIVE

CHECKLIST:

- SLO assessment cycle calendar is up to date.
- All courses scheduled for assessment have been assessed in eLumen.
- Program Sustainability Plan progress report completed (if applicable).

NARRATIVE:

Briefly describe program changes, if any, which have been implemented in the previous year as a direct result of the Program or Student Services Learning Outcomes Assessment. *If no program changes have been made as results of Program or Student Services Learning Outcomes Assessment, indicate: NONE.*

PROGRAM PLANNING / FORECASTING FOR THE NEXT ACADEMIC YEAR

Briefly describe any program plans for the upcoming academic year. These may include but are not limited to the following: *(Note: you do not need to respond to each of the items below). If there are no forecasted plans for the program, for the upcoming year, indicate: NONE.*

- A. New or modified plans for achieving program-learning outcomes
- B. Anticipated changes in curriculum, scheduling or delivery modality
- C. Levels, delivery or types of services
- D. Facilities changes
- E. Staffing projections
- F. Other

Analysis of Program Assessment for AA Art Studio/AA-T Studio Art Program Learning Outcomes – February 25, 2022

All of the students who were enrolled in the Fall 2021 Portfolio presentation class met the Program Learning Outcomes for Art Studio/Studio Art. Several students excelled in all outcomes and a few students minimally met the outcomes. Overall students are able to successfully apply the visual elements and principles of design to specific artwork and can integrate form and content at the appropriate college level. Our students particularly excel at demonstrating technical skill and creativity in manipulating basic 2-D and/or 3-D media.

The ability to articulate concepts and processes of art at the college level, including command of basic art vocabulary was stronger this year than past years. Our Portfolio Presentation instructor and our art historian collaborated to work on writing prompts for the class. Additionally, more studio instructors are incorporating writing assignments about our gallery exhibitions into their class curriculum.

The quality of the portfolios themselves were judged fair to excellent. The students present a concentration of work in a specific discipline, which is important for acceptance into many programs such as Cal Poly and Art Center School of Design in Pasadena. It was suggested that more instructors in intermediate courses could discuss the importance of creating a body of work for a portfolio. Additionally, it was suggested that students work to create individual works that are not assignment driven.

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, a significant number 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.

Fine Arts faculty had the following comments:

- Although the work represented meets the division standards and represented well, it is suggested that students are vigilant in their choices for their portfolios when applying to different 4-yr. programs.
- It was suggested that for students with multiple interests/ skill sets to create 2 different portfolios for their needs (ex. Sculpture and Graphics).
- Make sure students are aware of culturally significant references in their work.
- Written work in all forms was weaker than in past years. It is suggested to continue efforts to get feedback/corrections from multiple instructors in the Fine Arts division for written assignments. Comment was made that the displayed weakness could possibly linked to the COVID-19 pandemic.
- The writing was weak in the letters that students wrote. The letters and artist statements were juvenile and contained problems with writing "I feel" statements in the first person.
- It was suggested that the students show their written material to several other instructors to get a larger pool of feedback.
- It was suggested that workshops be presented for the students on how to improve their writing and interview skills.
- The ability to articulate concepts and processes of art at the college level, including command of basic art vocabulary is not satisfactory for some, with others articulating well.
- There should be a separate area on the evaluation form to assess written works.
- Some of the portfolios, particularly seem too assignment driven.

- It is suggested to continue to show more portfolios from previous years, both successful and not successful, so students can see how they need to present work to differentiate themselves from other students.
- We would like to better track students who have transferred. We will check if *Institutional Research* can help, perhaps specifically, by tracking ADT transfers.
- It was suggested that we could create a faculty retreat (when allowed) to discuss and focus on our instructional mission and workshop assignments together to reach PLO goals.

A. New or modified plans for achieving program-learning outcomes:

As mentioned above, several areas in Fine Arts have achieved approval of small certificates. Graphics may implement other small specialized certificates. Our decisions will be based on program-learning outcomes, community surveys and the upcoming changes in State funding. Continued specific support of students, staff, and out facilities due to COVID pandemic will be critical for student success.

Some of our studio disciplines plans to pursue Foundation, Academic Affairs Strategic Instructional Support Funding, or CTE grant requests. Grant proposals are based on ways to help our students meet course and program outcomes. Staying current with technology and state-of-the-art equipment is essential for preparing our students for transfer and career options. (PLO#6 Assess professional artistic career and transfer options.)

B. Anticipated changes in curriculum, scheduling or delivery modality:

At this point, we do not envision the addition of new courses except to support the VR program in Graphics unless other changes in graphics software and art practice create a need. 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.

Changes in scheduling will revolve around start times, course fill rates, and response to the COVID pandemic. We implemented 9am start times for most courses to increase enrollment and retention. We do not have metrics to support this change, but feel this was a positive change. When allowed, we also hope to grow the schedule in the new NCC art classroom. We will continue to assess the benefit of adding late-start 9-, 12-, 15-, and 16-week late start courses shortly after the semester begins along with varied instructional modalities to capture and retain students. This might be of particular value in the Fall semesters when we may capture Cal Poly students and parents of school age children.

C. Levels, delivery or types of services:

In light of the COVID pandemic, we are bringing forth all possible resources to support our students and instruction for overall success.

D. Facilities changes:

Through the generous award provided by the Academic Affairs Strategic Instructional Support Funding, we were able to add an additional outside instructional overhang space for Ceramics and Sculpture. Additional awards through Foundations and Academic Affairs Strategic Instructional Support Funding allowed us to acquire several pieces of key instructional support equipment in Sculpture and Ceramics. This will allow safe instruction during the COVID pandemic and add an instructional space in addition to the Ceramics and Sculpture traditional interior classroom spaces.

Safety in the studio classrooms continues to be a high priority. Facilities needs are documented in our annual Resource Plan and the Institutional Facilities Plan. There is much deferred maintenance needed on the older 7107 and 7100 buildings, including fixing leaking roofs, additional and replacement lighting, specific ventilation, and work on the HVAC system. Safety in the studio classrooms continues to be a high priority, but the complexity of funding and required work from Facilities or outside contractors have kept these projects from being funded for years.

Important safety requests include the following projects:

- Leaking roofs in the older 7100 classrooms
- Ventilation in the Painting classroom (7125)
- Fumigation hood for the Sculpture courtyard patina station

*We wish to draw attention to these projects in the event that major funding becomes available before the issuance of the last bond, which includes a Fine Arts facilities remodel.

E. Staffing projections:

- Increase the Gallery Coordinator position from 75% to FT. A FT Coordinator would allow an expansion of our gallery programming to specifically include the NCC and work on targeted outreach and fundraising.

- Increase hours for our 2-D tech. The 2-D area has been without adequate tech support for several years due to the increase in responsibilities for our Fine Art tech, and the retirement of a full-time 2-D faculty. 2D Studio Arts continues to maintain large student head counts and offerings across a large number of sections. Tech support for the full-time lead and part-time faculty remains a need in this area, especially as we return to more face-to-face offerings in Fall 2022 and into the foreseeable future. In addition to providing access and technical advice for students during open studio sessions, the 2D studio tech must also manage hazardous materials, oversee supplies purchases, make necessary repairs to equipment, and maintain the safety, cleanliness, and organization of the studio classrooms.

- Pursue a 2-D full-time replacement position with duties specific to the north county campus. An area of growth that has yet to be reached in the 2-D area remains our commitment to the north county campus. Limited enrollment and lack of full-time oversight will continue to be obstacles that hold back course offerings. This position would involve teaching both studio and lecture courses in the hope of building a stronger presence on campus and greater outreach in the north county community.

F. Other:

- Our gallery has planned diverse and educational 2021-2022 exhibitions and programming under the new leadership of Tim Stark our newly hired Gallery Coordinator. There has been a monumental amount of work accomplished by our new gallery coordinator and support staff to move necessary programming to have participation take place in a remote manner due to the COVID pandemic. Currently and in the future we look forward to moving all programming back to in-person. Our gallery council continues to engage in outreach and fundraising for gallery operations and the gallery endowment.

- Fine Arts faculty and staff will continue to participate in multiple campus events, look for ways to increase enrollment in our program, create interaction among our students and the community. Events include our annual student and faculty exhibition, workshops, outreach events, and

jurying and exhibitions opportunities. The division is working to continually develop flyers and online announcements for campus wide distribution and looks forward to working with the Cuesta Marketing Department to produce a video promoting our programs and facilities in the future.

- Budget requests are detailed within the Resource Plan with our top ten needs prioritized through a collaborative process. Our top priorities as a Division are to focus on facilities needs in our area and instructional equipment. Just outside of our top ten items but still of vital importance are staffing needs to increase our Gallery Coordinator position hours and 2-D Tech hours. We will submit Foundation, Academic Affairs Strategic Instructional Support Funding, and/or CTE grant requests for most of these items. We are always extremely grateful for past Foundation, Instructional, Local, State and Federal grant funding.

PROGRAM SUSTAINABILITY PLAN PROGRESS REPORT

This section only needs to be completed if a program has an existing Program Sustainability Plan. Indicate whether objectives established in your Program Sustainability Plan have been addressed or not, and if improvement targets have been met.

Area of Decline or Challenge	Identified Objective (Paste from PSP)	Planning Steps (Check all that apply)	Has the Improvement Target Been Met?
Enrollment		<input type="checkbox"/> Identified <input type="checkbox"/> Resources Allocated <input type="checkbox"/> Implemented	Select one
Student Demand (Fill Rate)		<input type="checkbox"/> Identified <input type="checkbox"/> Resources Allocated <input type="checkbox"/> Implemented	Select one
Efficiency (FTES/FTEF)		<input type="checkbox"/> Identified <input type="checkbox"/> Resources Allocated <input type="checkbox"/> Implemented	Select one
Student Success – Course Completion		<input type="checkbox"/> Identified <input type="checkbox"/> Resources Allocated <input type="checkbox"/> Implemented	Select one
Student Success – Course Modality		<input type="checkbox"/> Identified <input type="checkbox"/> Resources Allocated <input type="checkbox"/> Implemented	Select one
Degrees and Certificates Awarded		<input type="checkbox"/> Identified <input type="checkbox"/> Resources Allocated <input type="checkbox"/> Implemented	Select one

If Program Sustainability Plan is still necessary, provide a brief description of how you plan to continue your PSP and update your PSP to remove any objectives that have been addressed and include any new objectives that are needed.