

## 2025 INSTRUCTIONAL ANNUAL PROGRAM PLANNING WORKSHEET

CURRENT YEAR: 2024 - 2025      PROGRAM(s): FINE ARTS - AA ART STUDIO / AAT STUDIO ARTS

CLUSTER: ENGLISH, FINE ARTS, PERFORMING ARTS, LANGUAGES & COMMUNICATIONS      AREA OF STUDY: FINE ARTS

LAST YEAR CPPR COMPLETED: SPRING 2024 NEXT SCHEDULED CPPR: SPRING 2029 CURRENT DATE: 3/3/2025

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**, which can be downloaded from the [IPPR Program Review Documents Folder](#). Please review the [Resource Allocation Rubric](#) when preparing the 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 programs of study (degrees and/or certificates):

**AA Art Studio**

**CA Ceramics (pg. 26)**

**AAT Studio Arts**

**CA Photography (pg. 26)**

**CA Sculpture (pg. 26)**

### General Program Update

Describe changes and improvements to the program, such as changes to the mission, purpose, or direction. In particular, indicate any changes that have been made to address equity gaps.

### Fine Arts Program Objectives (remain current)

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

The Fine Arts program remains consistent and strong from year to year. The Fine Arts continues to show resilience in enrollment and student success. The Fine Arts is dependent on our varied facilities for lecture and laboratory modalities to deliver diverse instructional experiences. Our successes have resulted from concerted efforts by all our faculty and staff that included ongoing changes to our facilities, increased fundraising efforts for student scholarships and support, and scheduling changes with an implementation of a multitude of Instructional to equitably meet the needs of our students across our campuses while maintaining a high level of effectiveness. Additionally, the Fine Arts faculty retain a very high percentage of fully DE certified instructors to help bring the level of online/ remote instruction to a consistently high level. All of our

courses have completed DE addendum work to maximize our options and flexibility for future instructional needs.

From Spring 2023 – Spring 2024 the division undertook major curriculum updates for all studio courses. The main emphasis for this was the change to lab loading which was successfully instituted in Spring 2024. 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 has continued to consistently participate in the following outreach events:

- Cougar Welcome Day, Promise Day and Student Success Festivals on the SLO and NC campuses, yearly
- Educate/Promise Day, yearly
- Los Osos Middle School College for a Day, yearly
- Connect@Cuesta, yearly
- Grizzly Academy Tour

Fine Arts continually looks for ways to narrow and eliminate any equity gaps while celebrating student success and supporting our students financially. This includes monetary awards for the Student Annual Exhibition funded by the Novy endowment and the Miossi Gallery endowment, the Novy and Sprague awards that are bestowed on students who demonstrated excellence in the classroom, and two scholarships from our Foundation Fine Arts Access Scholarship fund awarded through Financial Aid. Additionally, the Ceramic Holiday Sale raises monies to support the visiting artist fund and other needs in the Ceramics program.

A resource the Division has identified to help marginalized students succeed is support for the high impact and culturally relevant practice of our annual bus trip to a major metropolitan museum/exhibition. This spring 2025 the Division will be bringing back this annual excursion which is available to all Cuesta College students for the first time post-pandemic. This year's trip will go to the Fowler Museum on the UCLA campus and the UCLA Hammer Gallery. The division received two foundation grants to assist with the costs associated with this event and bring total participant costs down to \$20. These trips allow students to engage with world class art and feel included in an art world that increasingly recognizes and celebrates diverse backgrounds.

When assessing our degrees and certificates, 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 a college level (Art Studio and Studio Art PLO # 4). Our robust gallery program, supported by the Harold J. Miossi (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 faculty can integrate instruction with the HJM Gallery through special programming. 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 our staff. We continue efforts at improving and evaluating 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.

### Highlights and Accomplishments:

- We hosted a group of artists that came from Tijuana for the *Outsiders from the Other Side* exhibition, which included hands on workshops in several of our classes as well as a t-shirt stenciling workshop where students had the opportunity to work together with the artists on the temporary mural in the gallery.
- The Book Arts Class was offered again for the first time in several years and included getting to work at Cal Poly's Shakespeare Press Museum, doing real letter press and bringing in a guest artist to the class to do paper marbling. In addition to each student making their own books, they also did a wonderful class edition that each student got a copy of as well as both the Cuesta Library and the Cal Poly Library getting copies for their permanent collection of artist books.
- The Photography Area Digital Lab was updated with 20 new imac computers and chairs to support all photography course offerings - desks are still needed:))
- The Sculpture Area got new MIG welders via a Foundation Grant.
- The Graphics Area developed and implemented an AI Lab - a 1st for Cuesta.
- The Ceramics Area received a critical electrical update to accommodate a newly donated electric kiln and support a remodel of the interior lab space allowing more access and workstation support.
- Every year we offer two \$500 scholarships through the *Fine Arts Access Scholarship*, awarded through the Foundation's scholarship application process. This will be supported by the print sales at the event on 2/22. Our goal is to get enough money in the account to endow the scholarships so that they will live beyond us and our yearly efforts and dedication to this scholarship fund.
- Thanks to support from the Miossi Grant, we are able to make our juried *Annual Student Exhibition* a fee free entry. Any student is allowed to submit up to 3 works of art fee free... there used to be a \$5 per piece submission fee which presented a potential barrier for students entering.
- The Fine Arts Division partnered with the English Division on the *Tellus Literary and Art Journal*, which included a lovely event with readings from the book outside the Miossi Gallery. We did a number of fundraising events for this one of which included silk screening t-shirts outside of the Miossi Gallery where the readings were taking place. Many thanks go to the part-time and full-time fine art faculty who supported this effort.
- The Fine Arts Division awarded \$3,200 to support students via the *Novy, Miossi and Sprague Awards* at the end of the year.

### Coming up:

- We are in the planning stages for our Art Excursion bus trip to take students to a major museum and possibly visit a college campus (most likely in LA - UCLA Fowler &

Hammer Galleries) thanks to a Foundation grant that will help bring down the cost for students.

- We hope to bring one of the artists from the *Outsiders Exhibition* back to do a permanent mural in March to coincide with the *Educate Event*.
- We may be able to set some students up as production assistants on an artist's Guggenheim project that will be filming at the Madonna Inn. This would be taking place before the artist's exhibition in the Miossi Gallery at Cuesta next Fall. Tim Stark, Gallery Director, should have further details regarding this.

## Goals:

- Fundraising event on 2/22 with special edition giclee prints made by artist Daisy Patton with proceeds going directly to fund the *Fine Arts Access Scholarship* and hopefully getting us to a level that can be endowed.
- *Student Annual Exhibition* opens with an awards ceremony on April 17, 2025. This coincides with the *Book of the Year* event at Cuesta. The exhibition runs through May 16, 2025.
- We have a large need to be able to hire competent student interns that are not eligible for Federal Work Study (FWS) awards. Currently, all our student intern positions are funded through FWS. For those FWS students who fall out of eligibility we need the option of hiring them for future semesters which would require funding the Fine Arts Division does not have.
- Ongoing Needs are to continue to fund Awards, Scholarships, and Art Excursion bus trips.



### Successful Student Annual Art Exhibition



Photo credit: Magnolia Stork

Congratulations to the entire Fine Arts team for a hugely successful *Student Annual Art Exhibition* featuring ceramics, drawing, graphic design and digital art, painting, photography, printmaking, and sculpture. This year's opening reception and award ceremony with over 200 people in attendance included the Juror, Dane Goodman presenting 15 student awards from nearly 300 submissions. Read the [New Times San Luis Obispo Review](#) for this year's exhibition.



Congratulations to all of the Novy and Student Annual Art exhibition award winners pictured here at the awards ceremony at the reception that was held on April 14, 2024.

### Ceramics Annual Holiday Sale



Kudos to Ceramics on another successful Holiday Sale. Students and faculty selling their wares kept 50% of their sales and the other 50% went back into the program to bring guest artists to do demonstrations and give artist talks. They raised over \$1K for the program!

### Full "Empty Bowls" Workshop



The arts community happily engaged in the Empty Bowls workshop in collaboration with ECHO Shelter led by **Brittany and Wink** (Ceramics). The bowls made by the workshop participants were donated to ECHO for its mission to support individuals and families in our community facing homelessness.



Over 2 days close to 200 young women from the Grizzly Academy toured through our Facilities. Here they are checking out our open lab in the painting studio.

### Bi-Annual Print Sale



Kudos to the Printmaking Class for another successful sale. All proceeds went directly to student artists. There may have been some print trading that was happening too. A lovely community event!

## **The Harold J. Miossi Cuesta Art Gallery:**

The Harold J. Miossi Cuesta Art Gallery continues to be a vital part of Cuesta College's Fine Arts Division. Through contemporary art, the gallery promotes student engagement and community involvement. Its mission is to connect students with various artists and media, foster dialogue, and enhance the academic experience through exhibitions and events.

For the 2024-2025 exhibition year, the gallery will present a dynamic range of exhibitions featuring artists from diverse national and international backgrounds. Each exhibition will include artist talks, panel discussions, and interactive programming to engage students and the broader community in meaningful conversations about contemporary art.

This year's exhibitions will showcase groundbreaking works that delve into themes of identity, history, and social change. Highlights of the upcoming season include Marie Schoeff's intricate explorations of form and abstraction, 'Outsiders from the Otherside,' which investigates cross-border experiences and cultural identity, Jamil Hellu's 'Face to Face,' an intimate examination of identity and queerness through photography and sculpture, and Daisy Patton's 'Before These Witnesses,' which reimagines historical wedding photographs using her signature vibrant mixed-media approach.

In addition to its exhibition programming, the gallery will continue to emphasize student involvement through artist-led workshops, guided gallery tours, and hands-on experiences that offer deeper insights into the creative processes behind the featured artworks. These initiatives help foster critical thinking and artistic appreciation among students while nurturing direct connections with professional artists.

As always, the gallery will conclude the year with the highly anticipated Student Annual Art Exhibition, celebrating the talents and achievements of Cuesta College student artists. This showcase is a cornerstone of the gallery's mission to support and inspire the next generation of creative minds.

Looking forward to the 2024-2025 season, the Harold J. Miossi Art Gallery remains dedicated to presenting innovative exhibitions, enhancing accessibility, and reinforcing its role as a hub for artistic exploration and academic enrichment within Cuesta College and the surrounding community.

Marie Schoeff's **Between Ordinary** : July 17 – August 16  
Featuring works by Marie Schoeff  
Artist Talk: August 16



The Harold J. Miossi Art Gallery presents Marie Schoeff's exhibition **Between Ordinary**. Schoeff approaches art with gentleness and precision, viewing herself as inherently connected to her surroundings. Over four decades, her drawings, prints, and oil paintings invite viewers to share her discoveries, revealing new details upon each viewing. Inspired by artist Dane Goodman, her technique creates ghostly images through repetition, challenging the traditional notion of the "artist's touch." Each piece offers participatory experiences that stimulate the senses and intellect, transforming uncertainty into wonder. Viewers are encouraged to explore their surroundings with renewed curiosity through Schoeff's unique insights.

**Opening reception: 50**

**Lunchtime Artist Talk: 33**

**Closing Reception: 56**

**Artist Talk: 20**

**Total exhibition attendance: 445**

**Class Demo: 18**

**The Outsiders from the Other Side:** August 29 – October 11

Featuring works by Acamonchi, Alejandro Zacarias, Basura Innecesaria, Damariz Aispuro, Dada, Hermanos De La Torre, Mariel Miranda, Ris Byron, Toni Larios

Artist Talk: October 29





The Harold J. Miossi Art Gallery is delighted to present "The Outsiders from the Other Side," which highlights the exceptional artistic contributions of nine outsider artists from Tijuana, Mexico. This thought-provoking exhibition explores the complex and multifaceted artistic landscape shaped by each artist's unique cross-border experiences. Through diverse artworks, the exhibition challenges conventional notions of national identity and encapsulates the artists' intimate relationship with the border and the inherent duality of their heritage.

**Opening reception: 129**

**Lunchtime Artist Talk: 35**

**Artist Pannel: 30**

**Artist Talk: 25**

**Total exhibition attendance: 813**

**Class Demos: 28**

Jamil Hellu's **Face to Face**: October 24 – December 8

Featuring works by Jamil Hellu

Artist Talk: October 24





The Harold J. Miossi Art Gallery is pleased to present "Face to Face," a solo exhibition by Jamil Hellu exploring themes of identity, queerness, and cultural heritage through photographs and sculpture. Hellu's work delves into the fluidity of identity and the changing discussions around sexuality, offering a nuanced perspective on the intersection of personal and collective identity. In "Face to Face," Hellu challenges viewers to confront societal perceptions of queerness, sparking conversations around inclusion, difference, and the politics of representation. His portraits capture the intricacies of human expression and the diversity of identities. At the same time, the accompanying sculptures give physical form to these ideas, allowing for a tangible connection to the themes he explores.

**Opening reception: 57**

**Lunchtime Artist Talk: 34**

**Artist Talk: 25**

**Total exhibition attendance: 607**

**Class Demos: 13**

Daisy Patton's **Before These Witnesses**: January 30 – March 14

Featuring works by Daisy Patton

Artist Talk: January 30

Gallery Talk: March 6



The Harold J. Miossi Art Gallery presents "Before These Witnesses," an exhibition by contemporary artist Daisy Patton. This exhibition delves into the complex traditions and symbols associated with love, weddings, and marriage. Patton utilizes diverse media—including photography, painting, embroidery, and sculpture—to explore the aesthetic, political, and social aspects of weddings. The exhibition raises important questions about inclusivity and the narratives surrounding love and commitment by examining how these rituals have been documented and remembered across cultures and throughout recent history. Patton's colorful and highly detailed works highlight traditional wedding practices while challenging them. Her intricate use of paint, cloth, and craft, coupled with the inclusion of imagery featuring both straight and queer couples, prompts viewers to reflect on the cultural values embedded in the heart of these celebrations of love and commitment.

**Opening reception: 64**

**Total exhibition attendance: TBD**

**Artist Talk: 16**

**Gallery Talk: TBD**

### **The 2025 Cuesta College Student Annual:**

Juror: Sara Frantz

Juror's Talk and Awards: April 17

We are thrilled to announce the 2024-2025 Cuesta College Student Annual Art Exhibition, showcasing some of the finest artwork created by Cuesta students during the 2024-2025 academic year. In line with our commitment to providing enriching experiences for our visitors, this year's exhibition will be held in person, allowing attendees to engage with the artwork and appreciate the talents of our student artists up close. Additional details regarding the opening reception and other related events will be announced in the coming months, and we look forward to welcoming the community to this exciting showcase of emerging talent.

**Opening reception: tbd**  
**Total exhibition attendance: tbd**

**Upcoming:** We are pleased to announce the upcoming exhibition schedule for the 2025-2026 season at the Harold J. Miossi Art Gallery.

We will start the season at the gallery by presenting 'High Tide,' a community-focused exhibition highlighting the work of local artists. This exhibition will provide a platform for regional talent, showcasing diverse perspectives and artistic practices.

The gallery will showcase two compelling exhibitions in the fall of 2025. The first will feature a solo exhibition by Foster Prize winner Dell Hamilton, whose interdisciplinary work delves into identity, history, and social transformation themes. The second will be a group exhibition co-curated with LA-based artist Connie Martin, bringing together artists who challenge traditional narratives and expand the boundaries of contemporary art.

In the spring of 2026, the gallery will present an exhibition by Guggenheim Fellow Samantha Nye. Featuring immersive video installations, Nye's work critically engages with feminist representations of aging, desire, and nostalgia, offering a fresh perspective on identity and cultural memory. In conjunction with this exhibition, Samantha will also be filming part of her work for the exhibition in August 2024 in San Luis Obispo, offering Cuesta students an opportunity to assist with production and gain critical skills while working with a Guggenheim Fellow and Creative Time grant award winner.

As always, the season will conclude with the highly anticipated Student Annual Art Exhibition, celebrating the talents and achievements of Cuesta College student artists. This showcase is a cornerstone of the gallery's mission to support and inspire the next generation of creative minds. Looking ahead to the 2025-2026 season, the Harold J. Miossi Art Gallery remains committed to presenting innovative exhibitions, expanding accessibility, and fostering meaningful engagement with contemporary art within Cuesta College and the surrounding community.

### **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.

### 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 saw a modest increase of 2.98% in 2023-2024 compared to the previous year, reflecting positive growth, while the overall college enrollment experienced a greater increase of 6.19%. The Art Division's slower growth rate versus the college in recent years may be due to the stabilization of demand for face-to-face and hybrid studio courses following the initial surge in post-pandemic enrollment. However, the continued upward trend suggests a sustained interest in art courses, particularly in face-to-face, shorter-term courses, and hybrid modalities.

As an example, Fine Arts enrollment rebounded sharply in 2021-2022 to 2,373 (+14.36%), surpassing the college's recovery rate post pandemic. Growth slowed to +1.81% in 2022-2023 (2,416) and rose +2.98% in 2023-2024 (2,488), nearly matching the pre-pandemic level of 2,512 from 2019-2020. This is a significant 19% difference above the college mean in 2021-2022. The Fine Arts recovered more rapidly and robustly in 2021-2022, fueled by demand for in-person instruction, but its growth stabilized earlier (2022-2023) compared to the college, which saw accelerating growth in 2023-2024. This suggests Fine Arts reached a near-full recovery sooner.

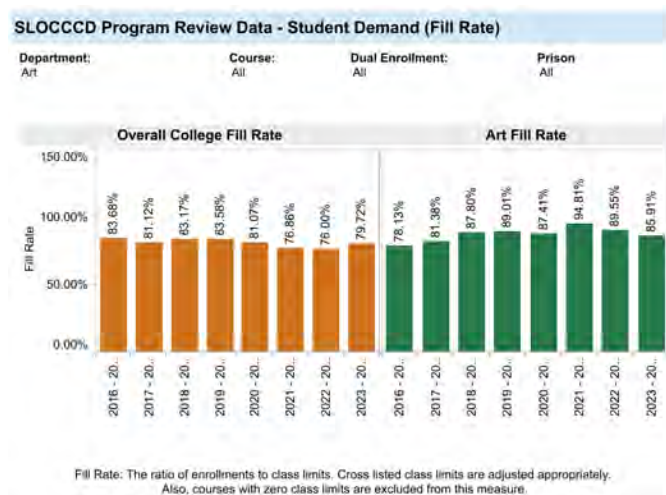
The importance of dual enrollment in the growth for the Fine Arts continues to be a significant factor. Dual enrollment efforts in Graphics and Photography have positively impacted the overall numbers, contributing to the program's resilience and steady recovery. Online DE and Hybrid courses remain popular, though most other studio art courses thrive best in face-to-face and hybrid formats.

### Summary Conclusions:

The Fine Art Division has demonstrated resilience and adaptability in the face of ongoing post-pandemic enrollment challenges. While its enrollment growth in 2023-2024 was more modest compared to the overall college, the Fine Arts has maintained a positive growth trajectory. The Fine Arts recovered more rapidly and robustly than the college nearly matching the pre-pandemic enrollment levels of 19'-20' last year. The division's continued emphasis on face-to-face courses driven internally and by the college, an increased North County presence, ongoing and expanded efforts in dual enrollment, and an emphasis on strategic scheduling of hybrid instruction, DE courses has played a crucial role in its sustained recovery and long-term stability.

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

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



The fill rates for Art courses consistently surpassed the overall college fill rates during the academic years 2022-2023 and 2023-2024. The Art fill rate for 2022-2023 was 89.55%,

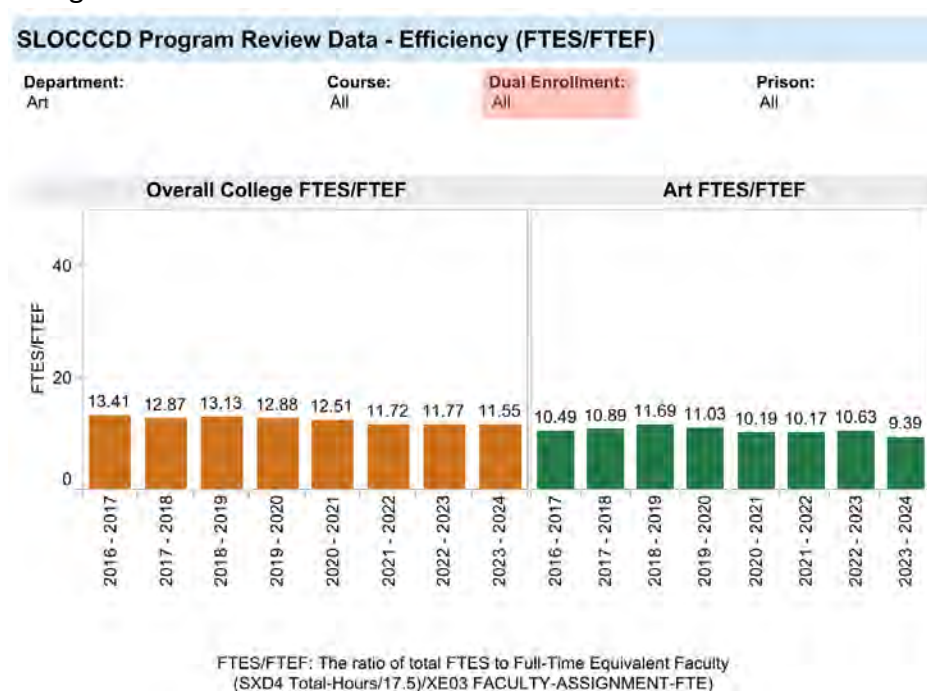
approximately 13.5% higher than the overall college fill rate of 76.00%. In 2023-2024, the Art fill rate remained higher at 85.91%, compared to the overall college fill rate of 79.72%.

The observed differences may be attributed to several factors. Art courses typically have smaller class caps due to the nature of studio instruction, which requires more individualized attention and hands-on learning. This is appealing to our new generation students. Additionally, the division offers a higher proportion of in-person classes, which tend to have higher demand compared to online offerings.

Challenges that may negatively impact fill rates now and in the near future for the Fine Arts Division include the transition of Art 200 (Art Appreciation) to large lecture halls on both the SLO and NCC campuses, low-enrolled capstone and upper-level courses, and decisions regarding course cancellations in response to the college's enrollment management strategies. The division has taken steps to offset these concerns by making sure to place courses on the NCC campus in smaller more intimate setting classrooms and cross-list many upper-level courses with lower-level courses. Furthermore, historical trends indicate that courses at the NCC campus may not fill at the same rate as those at the SLO campus, yet these courses are vital for equity and serving underrepresented populations.

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

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



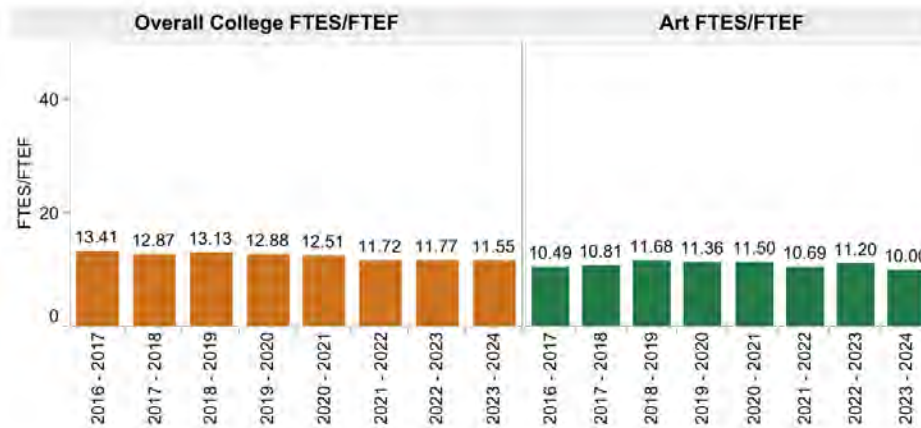
### SLOCCCD Program Review Data - Efficiency (FTES/FTEF)

Department:  
Art

Course:  
All

Dual Enrollment:  
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. For 2022–2023, the Art Division’s efficiency including dual enrollment was 10.63, while excluding dual enrollment it was 11.20. By 2023–2024, these figures dropped to 9.39 and 10.00, respectively, showing a decline of 1.24 (including dual enrollment) or 1.20 (excluding dual enrollment). Although Fine Arts has had consistently lower numbers than the College in small percentage amounts—e.g., 10.63 vs. 11.77 in 2022–2023 and 9.39 vs. 11.55 in 2023–2024—this can generally be attributed to smaller art studio classes that are frequently limited by older facilities built to only accommodate smaller class sizes. All studio areas have continued to increase maximum enrollment capacities over the years where possible, but again, facility constraints are a limiting factor. Art History courses help offset our small studio course numbers. The push for a full return to in-person offerings (especially in our Graphics area) and 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 overall efficiency.

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

- Continued re-design 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 to add students to increase maximum enrollments that are beyond 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 courses (especially upper-level) 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.



Success rates for face-to-face modality are consistently higher than online modality and do not change in any appreciable manner when isolating art studio courses. For the Art Division, face-to-face success rates were 81.96% in 2022–2023 and 82.53% in 2023–2024, compared to online success rates of 75.14% in 2022–2023 and 76.37% in 2023–2024, resulting in a gap of approximately 6–7 percentage points favoring face-to-face instruction.

In recent years, the Fine Arts has seen improved success rates. Face-to-face instruction has shown an increase in success (from 81.96% to 82.53%), while online success has also improved (from 75.14% to 76.37%). These differences between face-to-face and online modalities may be attributed to technical challenges in online art courses, such as inadequate tech support, difficulties with software and hardware, and the limitations of Canvas for visual learning, as well as reduced student engagement and participation in online settings compared to the hands-on, direct interaction available in face-to-face modalities especially in the lab portions of classes.

Fine Arts has developed a list providing information and suggestions regarding how to improve success rates for Online/DE courses that the division feels is still valid and may be even more important with any sustained or increased Online/DE 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 technical challenges in Art 249A/B, 255, 256, and 293 for both face-to-face and online/DE as students must maintain software and hardware.
- DE/Online instructors find difficulty in being able to designate enough time to troubleshoot student technical issues.

- Canvas is sometimes not well equipped to deal with visual learning, especially in a lab setting. 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.

## SLOCCCD Program Review Data: Degrees and Certificates Awarded

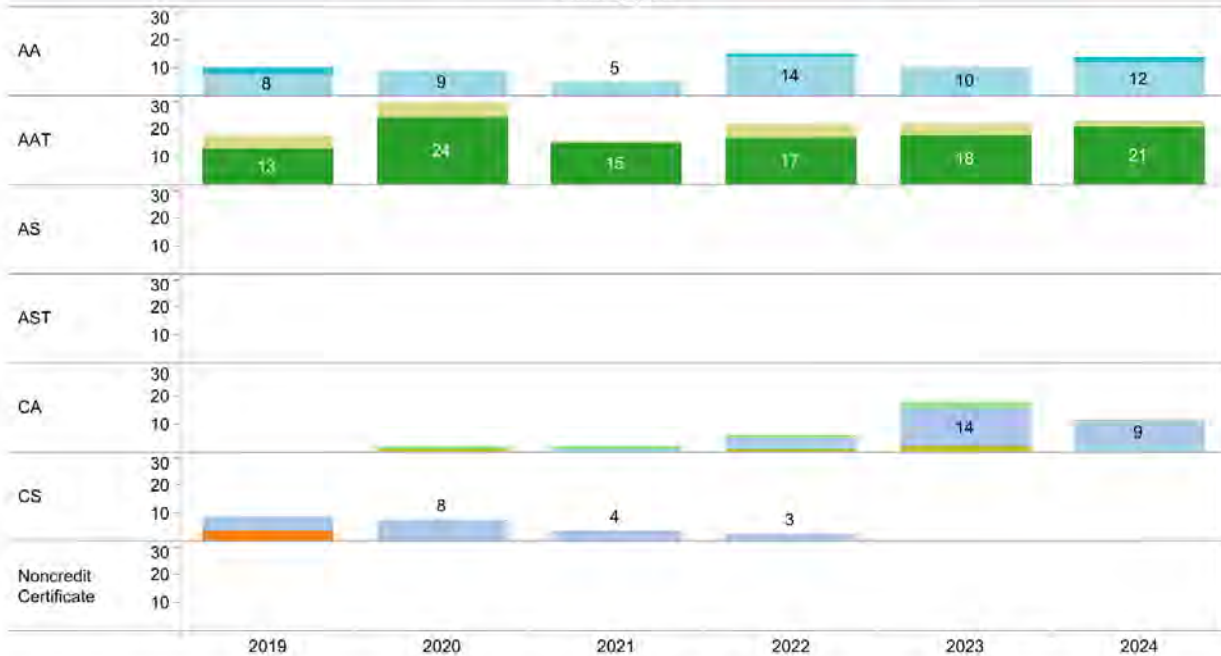
Program:  
Multiple values

Award Type:  
All

Area of Study  
All

### Program Awards

Top Code Description(s): Art, Ceramics, Fine Arts, General and 3 more  
Award(s): All



### Program Awards Table

Award Type	Award	2019	2020	2021	2022	2023	2024
AA	Art History & Prof Pract (AA)	2			1		2
	Art Studio (AA)	8	9	5	14	10	12
	<b>Total</b>	10	9	5	15	10	14
AAT	Art History (AAT)	5	6	1	5	4	2
	Studio Arts (AAT)	13	24	15	17	18	21
	<b>Total</b>	18	30	16	22	22	23
CA	Ceramics (CA)		1	1	1	2	1
	Graphics (CA)				3	14	9
	Photography (CA)			1	1		2
	Sculpture Foundry (CA)		1		1	2	
CA	<b>Total</b>		2	2	6	18	12
CS	Graphics (CA)	5	8	4	3		
	Graphics (CS)	4					
	<b>Total</b>	9	8	4	3		
<b>Grand Total</b>		37	49	27	46	50	49

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

Art Studio (AA) and Studio Arts (AAT) continue to show positive numbers. From 2022 to 2023, total AA degrees decreased slightly from 15 to 12 (a decline of 3 degrees) while AAT degrees remained stable at 22. Overall, degrees awarded decreased slightly from 37 in 2022 to 34 in 2023.

2023. These numbers display the continued interest and viability of both our AA and AAT degrees.

Our introduction of our three newest certificates in Ceramics, Photography, and Sculpture, along with our continuing certificates in Graphics display an ever-increasing interest and completion of these valuable awards with greater weight applying to Graphics. From 2022 to 2023, certificate awards saw significant growth: CA certificates increased from 9 (3 in Ceramics, 3 in Graphics, 1 in Photography, 2 in Sculpture) to 32 (2 in Ceramics, 14 in Graphics, 14 in Photography, 2 in Sculpture), a rise of 23 certificates (or +255.56%). CS certificates in Graphics remained stable at 3. Overall, total certificates increased from 12 in 2022 to 35 in 2023, contributing to a grand total increase in awards from 49 in 2022 to 69 in 2023. We look forward to seeing even more certificate earners in the near future.

The Fine Arts Division 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 certificates 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.

**Change in Certificates (2022-2023 to 2023-2024):**

- Total CS certificates remained stable at 3 in both 2022 and 2023 (no change).
- Overall certificates increased from 12 in 2022 to 35 in 2023 (an increase of 23 certificates, or +191.67%).

**Grand Totals (Degrees + Certificates):**

- 2022: 37 (degrees) + 12 (certificates) = 49 total awards
- 2023: 34 (degrees) + 35 (certificates) = 69 total awards
- Change: An increase of 20 awards from 2022 to 2023 (or +40.82%).

**Degrees (AA and AAT):**

**AA Degrees (Art History & Prof Pract and Art Studio):**

- 2022: 1 (Art History & Prof Pract) + 14 (Art Studio) = 15 total AA degrees
- 2023: 2 (Art History & Prof Pract) + 10 (Art Studio) = 12 total AA degrees

**AAT Degrees (Art History and Studio Arts):**

- 2022: 5 (Art History) + 17 (Studio Arts) = 22 total AAT degrees
- 2023: 4 (Art History) + 18 (Studio Arts) = 22 total AAT degrees

**Total AA and AAT Degrees:**

- 2022: 15 (AA) + 22 (AAT) = 37 total degrees
- 2023: 12 (AA) + 22 (AAT) = 34 total degrees

**Percentages (Degrees):**

- For 2022-2023:
  - AA Degrees:  $(15 / 37) * 100 \approx 40.54\%$
  - AAT Degrees:  $(22 / 37) * 100 \approx 59.46\%$
- For 2023-2024:
  - AA Degrees:  $(12 / 34) * 100 \approx 35.29\%$
  - AAT Degrees:  $(22 / 34) * 100 \approx 64.71\%$

**Change in Degrees (2022-2023 to 2023-2024):**

- Total AA degrees decreased from 15 in 2022 to 12 in 2023 (a decrease of 3 degrees).
- Total AAT degrees remained stable at 22 in both 2022 and 2023 (no change).

**Certificates (CA and CS):****CA Certificates (Ceramics, Graphics, Photography, Sculpture):**

- 2022: 3 (Ceramics) + 3 (Graphics) + 1 (Photography) + 2 (Sculpture) = 9 total CA certificates
- 2023: 2 (Ceramics) + 14 (Graphics) + 14 (Photography) + 2 (Sculpture) = 32 total CA certificates

**CS Certificates (Graphics):**

- 2022: 3 total CS certificates (Graphics)
- 2023: 3 total CS certificates (Graphics)

**Total CA and CS Certificates:**

- 2022: 9 (CA) + 3 (CS) = 12 total certificates
- 2023: 32 (CA) + 3 (CS) = 35 total certificates

**Percentages (Certificates):**

- For 2022-2023:
  - CA Certificates:  $(9 / 12) * 100 = 75\%$
  - CS Certificates:  $(3 / 12) * 100 = 25\%$
- For 2023-2024:
  - CA Certificates:  $(32 / 35) * 100 \approx 91.43\%$
  - CS Certificates:  $(3 / 35) * 100 \approx 8.57\%$

**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.

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

## **Program Review Feedback: All FT Faculty**

For the last twelve 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 do not require the course, enrollment in this course as preparation for successful acceptance into art programs and workforce entry remains strong. We continue efforts at improving and evaluating artwork and written work produced in the Art 293 Portfolio class. All FT Faculty evaluate the finished portfolios. Comments are noted and yearly dialogue takes place in a division meeting to review successes and any needs moving forward. This allows targeted efforts to filter into our courses and instruction through specified assignments and workshop days available to all students.

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 2<sup>nd</sup> semester at Cuesta. We need to communicate with counseling that this is a capstone class that is best taken towards the end of a student's time here. It is suggested that Fall of 2nd year or later is the best time to take Art 293. 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.

## **Program Review Feedback: Dr. 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).

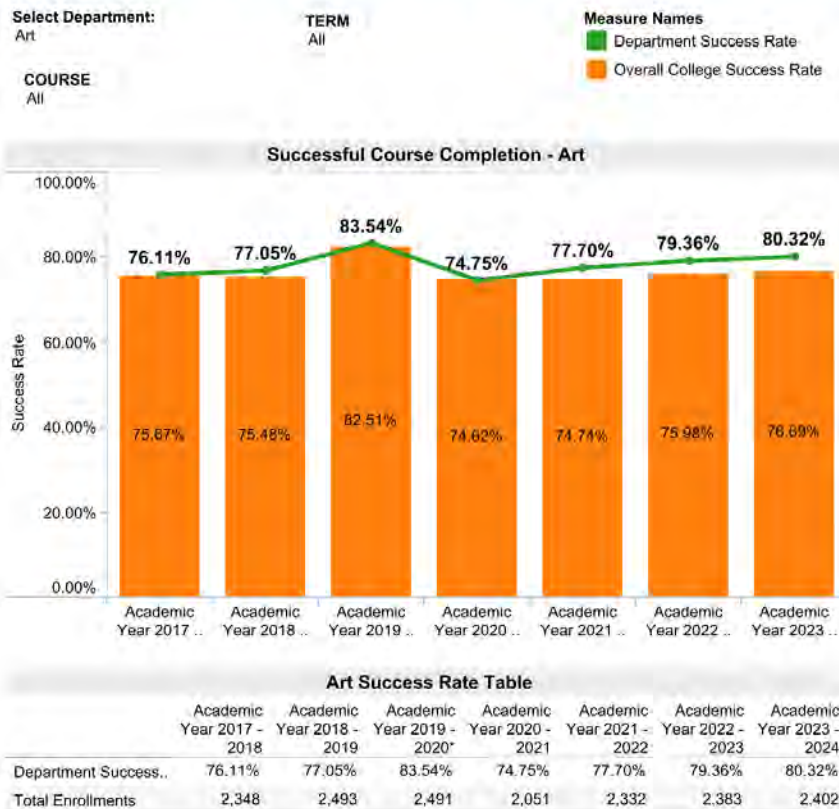
### **Areas needing student improvement:**

- 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)

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

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

## SLOCCCD Program Review Data: Successful Course Completion



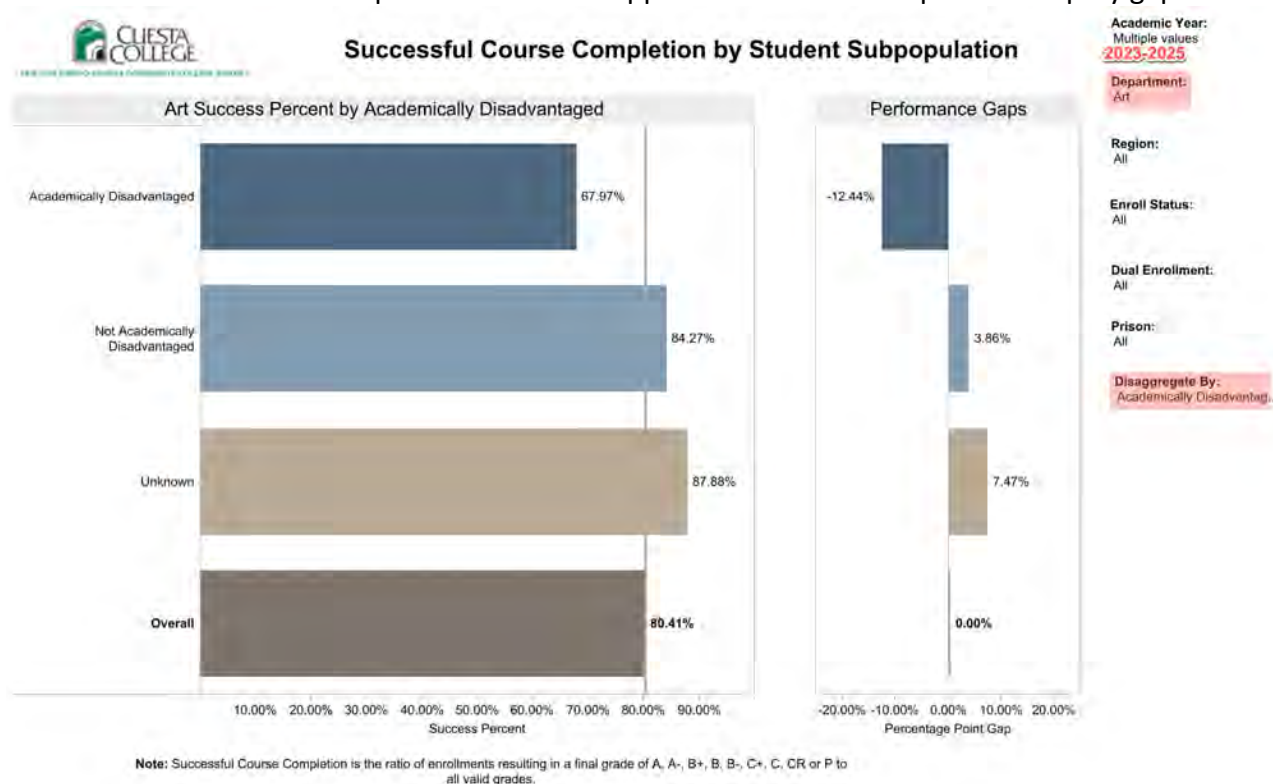
The Fine Arts Division completion rates have trended slightly above the College average but basically mirror college course completion rates. Consistent increases are observed spanning years 2020-2024. The Fine Arts successful course completion rates have trended consistently higher than the overall College average, although slightly so, but basically mirror college course completion rates. For the comparison years 2022-2023 and 2023-2024, the Fine Arts successful course completion rates were 79.36% and 80.32%, respectively, compared to the College's rates of 75.98% and 76.69%. This results in the Fine Arts outperforming the College by 3.38 percentage points in 2022-2023 and 3.63 percentage points in 2023-2024. This trend indicates that the Art Department continues to perform above the College average, though the difference is modest and mirrors the overall College trends.

- 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 specific groups are experiencing inequities? What patterns do you notice in the data? How have the equity gaps changed since the previous academic year?
- What professional opportunities are your program faculty participating in to address closing equity gaps?

- What strategies, policies and/or practices in your program have you implemented or what could be improved to better support students who experience equity gaps?

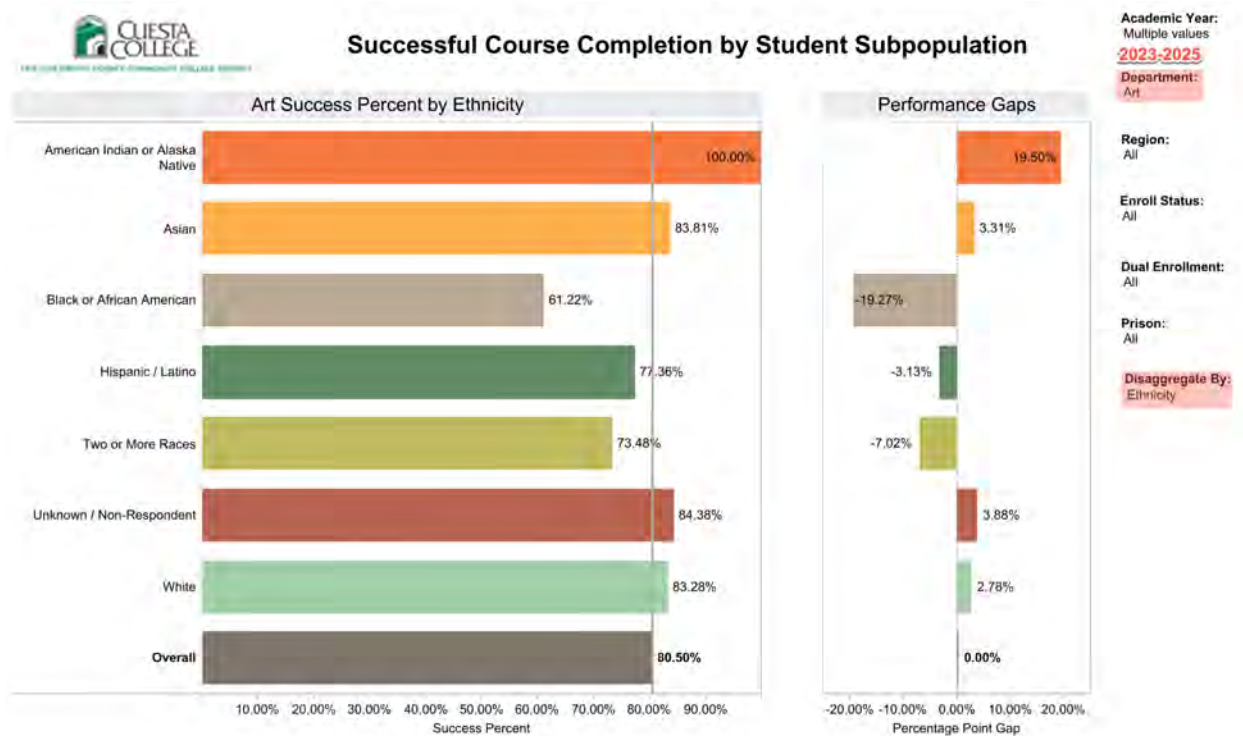


Fine Arts disaggregated data for the academic year 2023-2025 shows that academically disadvantaged students (likely including economically disadvantaged students) have a successful course completion rate of 67.97%, compared to 84.27% for non-academically disadvantaged students and an overall rate of 80.41%. This results in a performance gap of -12.44% for academically disadvantaged students, indicating they underperform compared to the overall student population by 12.44 percentage points. These disparities highlight challenges faced by academically & economically disadvantaged students in achieving success in some Fine Arts courses.

To combat this, we continue to increase the Fine Arts scholarship fund thanks to fundraising events and the Harold J. Miossi Art Gallery, faculty, and community donations and fundraising events. In the last 3 years, the Fine Arts Division has made a concerted efforts to concentrate funding and other resources for our students overall success. 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.

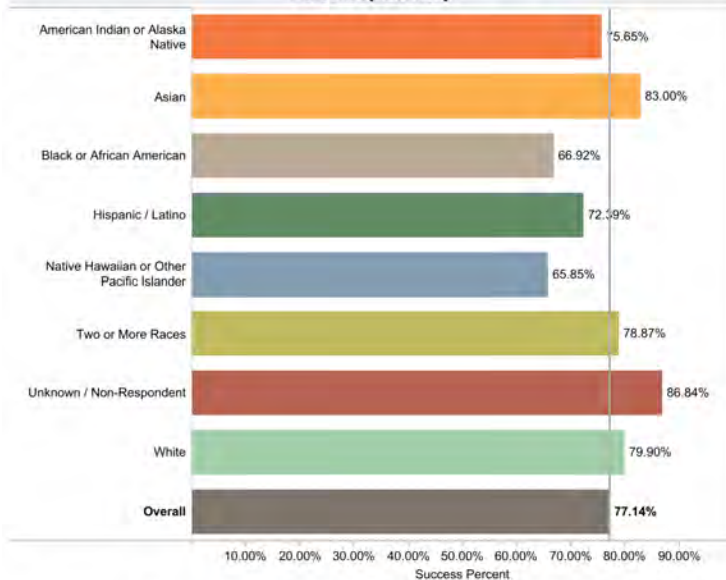
Fine Arts continually looks for ways to celebrate student success and support our students financially, including monetary awards for the Student Annual Exhibition funded by the Novy endowment and the Miossi Gallery endowment, the Novy and Sprague awards that are bestowed

on students who demonstrated excellence in the classroom, and two scholarships from our Foundation Fine Arts Access Scholarship fund awarded through Financial Aid. Additionally, the Ceramic Holiday Sale raises monies to support the visiting artist fund and other needs in the Ceramics program.



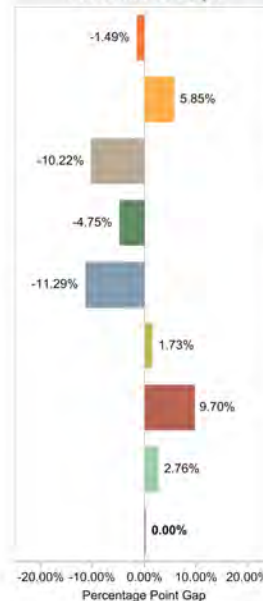
### Successful Course Completion by Student Subpopulation

Academic Support, Accounting, Add Stud, Social Wrk, Hum Serv and 93 more Success Percent by Ethnicity



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

#### Performance Gaps



Academic Year:  
Multiple values  
**2023-2025**  
Department:  
Multiple values  
**ALL MINUS "ART"**  
Region:  
All  
Enroll Status:  
All  
Dual Enrollment:  
All  
Prison:  
All  
Disaggregate By:  
Ethnicity

Overall, the Fine Arts aggregated success rates overall higher successful course completion rates than the college (minus Art), but rates in general with a few exceptions do mirror most of those of the college (minus Art). The below noted American Indian or Alaska Native subpopulation displays a large positive performance gap for the Fine Arts versus the college (minus Art), but the Black or African subpopulation display a large negative performance gap. Hispanic/Latino and Two or More Races students continue to perform slightly better in the Art Division than in the College (minus Art). These differences will continue to be discussed within the Division to align with the efforts put forth in the California Community College Chancellor's Student Equity and Achievement Program and Cuesta College's Student Equity Plan. These plans focus on eliminating achievement gaps in access to the college, course completion, certificate and degree completion, and transfer readiness.

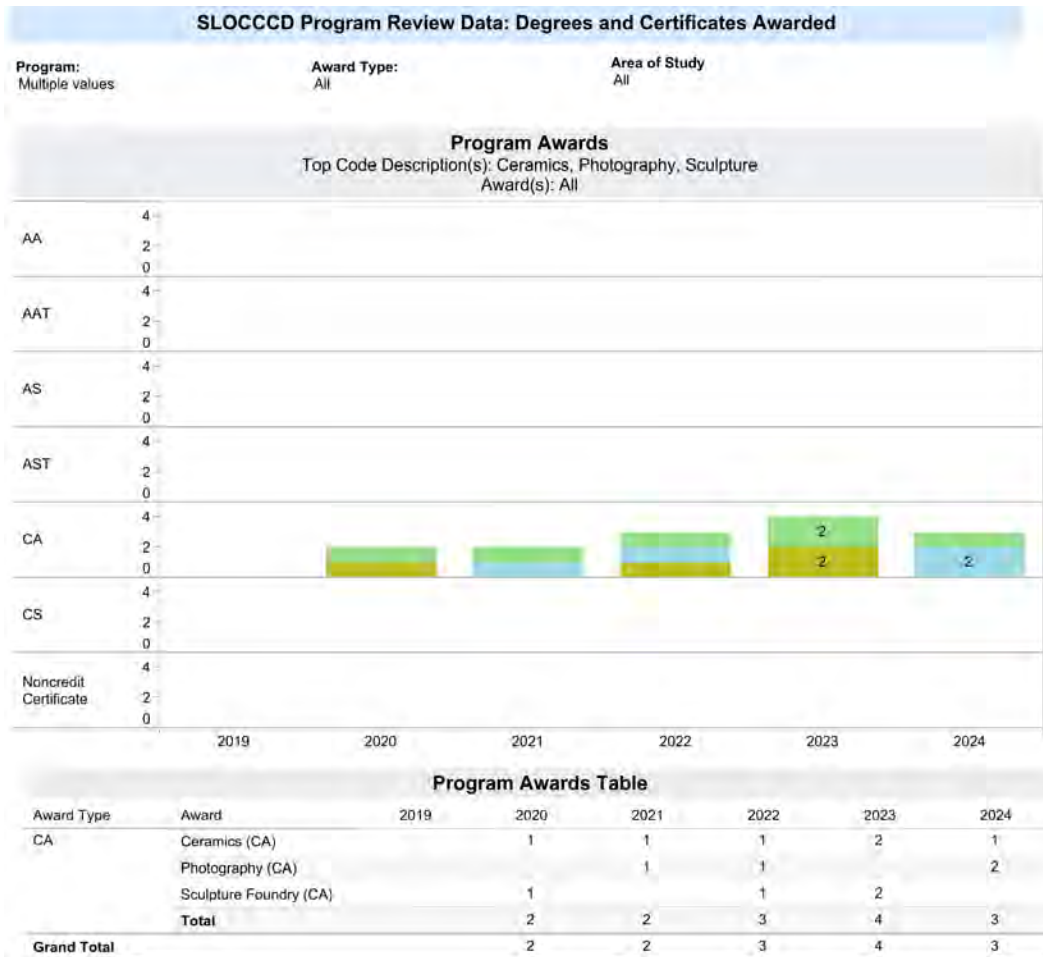
### Comparison of Art Division and College Minus Art Division:

- The Art Division exhibits a higher overall successful course completion rate (80.50%) compared to the College minus Art (77.14%).
- American Indian or Alaska Native students show an exceptional success rate of 100% in the Art Division, but their success drops significantly to 75.65% in the College minus Art, indicating unique support or conditions in Art courses for this group.
- Black or African American students face a larger performance gap in the Art Division (-19.27%) compared to the College minus Art (-10.22%). This suggests greater challenges in Art courses for this subpopulation.

- Hispanic/Latino and Two or More Races students perform slightly better in the Art Division (77.36% and 73.48%, respectively) than in the College minus Art (72.39% and 78.87%, respectively).
- Asian, Unknown/Non-Respondent, and White students consistently perform above the overall average in both the Art Division and College minus Art.

A resource the Division has identified to help marginalized students succeed is support for the high impact and culturally relevant practice of our annual bus trip to a major metropolitan museum/exhibition. This spring 2025 the Division will be bringing back this annual excursion which is available to all Cuesta College students for the first time post-pandemic. This year's trip will go to the Fowler Museum on the UCLA campus and the UCLA Hammer Gallery. The division received two foundation grants to assist with the costs associated with this event and bring total participant costs down to \$20. These trips allow students to engage with world class art and feel included in an art world that increasingly recognizes and celebrates diverse backgrounds.

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



The Certificates of Achievement (CA) in Ceramics, Photography, and Sculpture, which became available in Fall 2019, have seen a total of 14 students achieving these awards to date, as reflected in the most recent data from 2024. The program awards have shown variability over the years, with notable growth in the past two years (2023 and 2024), where a total of 7 CAs were awarded compared to 3 in the previous year (2022). Some of the challenges in achieving higher completion rates may be attributed to past class cancellations due to low enrollment in intermediate courses required for the certificates. However, recent data suggests increasing interest and progress, particularly in Ceramics and Photography, with future student success dependent on the continued offering of required courses. We are encouraged by the upward trend and look forward to even greater numbers of students completing these certificates to gain valuable experience in these areas, as student interest continues to grow.

### **Ceramic Certificate (CA)**

The Ceramic Certificate, introduced in Fall 2019, has shown steady growth in recent years. Initially, one student received the certificate in the 2019-20 academic year and one in the 2020-22 academic year. However, in the most recent two years, the program awarded 2 CAs in 2023 and 1 CA in 2024, totaling 4 awards to date. While past low numbers of students achieving CA completion may have been due to class cancellations caused by low enrollment in intermediate courses, the recent increase suggests improving course availability and student engagement. Future students' abilities to progress in Ceramics courses and complete the CA will continue to depend on offering the required courses consistently.

To address equity gaps in the classroom, we continue to provide accessible means of learning that address different learning styles through diverse deliveries of information. This is presented through videos in Canvas, text-based instruction via handouts and traditional blackboard teaching, demonstrations in the classroom, and one-one attention to individual students. Beyond technical instruction, cultural considerations are also. We provide diverse examples, ensuring cultural, intellectual, bodily, and identity subjects when preparing examples.

The Ceramic Certificate had no substantive changes this year. The certificate promotes equity by offering a consolidated career-centered series of courses that prepare students to directly enter the workforce in ceramics. The certificate may also augment a transfer degree and/or a career as a professional ceramicist.

In general, the Ceramics area is on par with that of overall college enrollment. A large spike in enrollment from 2021-2022 is due to the re-addition of the Art 281A/B, Art 282/283 and Art 284 courses that were paused during the pandemic. Ceramics courses are on par or over in terms of fill rate with the overall college fill rate. Ceramics is slightly below the average overall college FTES although currently, we are above our pre-pandemic numbers. The Ceramics area sees satisfactory results in success rates for all courses. There was 1 student who completed the CA in 2024, 2 in 2023, 2 in 2022 (according to personal records), and 1 in 2020. We anticipate 2-4 students to complete their CA Spring 2025. Ceramics is generally on par with the overall college success rates and slightly exceeds overall college success rates over the last several academic years.

### **Room/Equipment Updates:**

- Acquisition of new electric kiln through a generous donation of a community member. The program received an instructional grant of \$10,000 for the installation of the kiln to accommodate the growth in numbers of students needing works fired. The addition of this kiln has been hugely beneficial to overall sustainability of our course caps, however we are still very tight on firing space and are actively asking for more kilns
- Acquisition of several Advancer shelves for electric kilns have greatly improved work-related bodily stress. These light, easy to clean and scrape carbide shelves make loading and unloading the large kilns easier. They also have much less maintenance and upkeep.
- 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.
- Replacement of Computer in Lab to accommodate more up-to-date applications and faster processing times
- Awaiting replacement of AV system and projector/screen
- Addition of wheel tables (donated to us by Allen Hancock)
- New Glaze Test Tile Board
- New Kiln Furniture Storage
- New White Board

### **Ceramics Area Community Building:**

- Empty Bowls fundraiser Spring 2024: Ceramics department donated over 100 bowls to ECHOS in Paso Robles to raise funds for their program. Ceramics and Cuesta students from other areas made them with the idea to donate
- Ceramics Annual Holiday Sale

### **Ceramics Work-Study, Work Experience, and Volunteer Students:**

Students enrolled in work-study and work-experience courses aid in functionality of ceramics studio by assisting in loading/unloading kilns, mixing glazes, assisting students during open lab, etc. 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, where many of the Work Experience students go on to receive their Ceramics Certificates.

- Ceramics Work-Experience
  - Spring 2024: 2 work experience students
  - Fall 2024: 3 work experience students
- Ceramics Work-Study
  - Spring 2024: 0
  - Fall 2024: 1
- Volunteers
  - Spring 2024: 2

- Fall 2024: 1

### Course Updates:

Major Course Adjustments Effective Spring 2024:

- Art 280: addition of variable lab hours, update topics and scope and align objectives to assessments
- Art 281A: addition of variable lab hours, update topics and scope and align objectives to assessments
- Art 281B: addition of variable lab hours, update topics and scope and align objectives to assessments
- Art 282: addition of variable lab hours, addition of recommended materials fees, update textbook, update topics and scope and align objectives to assessments
- Art 283: addition of variable lab hours, addition of recommended materials fees, update textbook, update topics and scope and align objectives to assessments
- Art 284: Change title of course to provide more clarity to student advancement through program. Change from 'Alternative Firing Techniques' to 'Ceramics Experimental Materials and Processes' which further aligns to other alternative courses in the division. Adjusting catalog description and schedule description. Creating variable lab hours, adding recommended materials fee, editing SLOs, objectives, and topics and scope. Update assignments
- 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

### Teaching Updates:

- All courses are now mostly face to face, except for a few that provide online lecture (DE) paired with F2F lab to accommodate a range of student needs
- Continue to grow student retention, with continuing ceramics students Fall 2024 and Spring 2025. Retention of current students has provided evidence of success in the varied instructional format.
- Two students on track for Ceramics Certificate in Fall 2025
- Addition of student volunteers, work-experience, and work-study students help in the efficiency of the lab as well as enable more comprehensive experience to enter workforce.
- Currently offer 9 courses (up from 6 from 2022) in a variety of modalities
- All courses are full
- Currently have a part-time hiring pool open to continue to grow the program

### Staffing Needs/Projections:

- A hiring process in Spring 2022, Fall 2023, Spring 2024, and Spring 2025 has led to several instructors going into the Ceramics pool. Staffing needs are primarily for replacement of potentially retiring faculty and the FT faculty maternity leave in Spring/Fall 2025.
- Increasing the lab technician hours from 50% to 75% or 100% would meet the needs of the program.

- The ceramics area has no remaining time slots to add new classes but ongoing efforts to recruit and retain students will continue to address FTES targets.

### **Photography Certificate (CA)**

The Photography Certificate, introduced in Fall 2019, has shown increased growth in recent years. No students were awarded in 2019, 2020. One student was awarded in each 2021 and 2022. No awards were made in 2023, however the program awarded 2 CAs in in 2024, totaling 4 awards to date. We anticipate the award of between 1-3 CAs in 2025, with several more students stating interest in pursuing the CA in the near future. While past low numbers of students achieving CA completion may have been due to class cancellations caused by low enrollment in intermediate courses, the recent increase suggests improving course availability and student engagement. Future students' abilities to progress in Photography courses and complete the CA will continue to depend on offering the required courses consistently.

The Photography Certificate prepares students for work in commercial photography studios, complements existing Fine Arts degrees for students hoping to transfer in photography, and prepares students for entry-level employment as a photographer or photography assistant in the professional photography community. This certificate is also designed for students wanting to set up their own production studios to work as independent commercial or fine-art entry-level photographers.

Photography can be a costly medium to pursue. We are always looking at ways to make these costs mor equitable for our students. The Photography area continually looks for ways to celebrate student success and support our students financially. The student's efforts were reflected in those who were included in the \$3,375 in awards for the Student Annual Exhibition funded by the Novy endowment and the Miossi Gallery endowment and \$2,325 in Novy and Sprague Photography awards that are bestowed on students who demonstrated excellence in the classroom. We have also been able to continuously achieve small funding from the dean's lottery dollars for extra photographic film and paper for student use as the need arises. These critical supplies are many times a 'make or break scenario' for students completing assignments.

Our Fine Arts Photography area has been increasing career pathways for local high school students through Certificate offerings, dual enrollment, and with high school classroom visits with targeted promotional materials. The division as a whole grew from having no dual enrollment students in 2016-2017 to having 36 sections at 9 different high school sites in our county for 2024-2025. Our full-time lead in photography and division chair Douglas Highland continues to do site visits for sections of dual enrollment classes to talk about our Fine Art and Photography programs, degrees, certificates, and career pathways. We have a PowerPoint presentation that assists with this goal.

The Photography Certificate had no substantive changes this year. The certificate promotes equity by offering a consolidated career-centered series of courses that prepare students to directly enter the workforce in photography, one of the areas in the fine arts that has direct career

opportunities allowing a stable income. The certificate may also augment a transfer degree and/or a career as a professional photographer or photographic artist.

In general, the photography has seen some ups and downs in total enrollments prior to and including the Photography certificate. The area shows a very strong enrollment trend for 2023-2024 increasing enrollment from a negative 10% to a positive 29% and a gain of 40 enrollments versus the previous year. The Photography area saw enrollments that were approx. 23% higher than the college. These numbers remain consistent even when removing dual enrollment. Offering even shorter term fully DE digital photography offerings to allow students to complete both Art 249A (1st 9-weeks) and Art 249B (2nd 9-weeks) in one term. 249A (1st 9-weeks) has filled extremely well and early enrollment in 249B (2nd 9-weeks) is very promising for spring 2025. The area's enrollments are now slightly above pre-pandemic levels.

Fill rates for Photography courses have been above the college fill rate for most all years. Although there shows a decline over the last year which mimics the trend at the college, we feel this can be attributed to the return of F2F digital photography courses. Although our DE digital courses remain popular it will be critical to support these in-person offerings for students that do not want a DE educational experience.

Although Photography has had consistently slightly lower numbers than the college year over year, this can generally be attributed smaller art studio class sizes and the return of F2F digital photography courses.

For face-to-face modality, the Photography area sees satisfactory to trending above satisfactory results over the last several years. The online modality saw less than satisfactory success rates in 2017-18 & 2018-19, a high in 2019-20 and a drop over the next three years from satisfactory in 2020-21 & 2021-22 with unsatisfactory rates in 2022-23. For 2023-24 there is a substantial increase. We feel that the improving success rates in our fully online DE courses can be partially attributed to the division's scheduled faculty workshops surrounding opening day events in the upcoming Fall and Spring. For digital photography courses, there is a steep learning curve, high time commitment that is many times unexpected by the students, and a high dollar amount for entry that is not necessarily equitable for all our students. Required equipment is a computer that can run the latest version of Adobe Lightroom, the Adobe Lightroom software and a manually controlled digital camera. It would be helpful if the college provided software support for all enrolled students and some laptops that could be checked out for those students able to display a financial need.

With and without digital photography courses, successful course completion rates are higher than the college for this previous year. This is a change from previous years where digital photography courses sometimes had less successful course completion rates than the college. We look forward to the trend continuing.

### **Facilities Changes:**

- In Fall of 2024 all 20 iMac computers were replaced in the Photography area. Initially a Foundations Grant was received for this, but ultimately the college was able to support this vital need.
- In Fall of 2024 all 20 chairs were replaced in the Photography area due to a Foundations grant.
- Four 35mm film cameras were purchased from the dean's lottery fund.
- Looking forward our largest need besides ongoing maintenance of all equipment both traditional and digital is to replace all desks in rm.#7175. These desks are approx. 24yrs. old.

### **Staffing Projections:**

- Photography continues to have challenges hiring and retaining adjunct faculty. Even those in the pool are many times unable to accept an instructional assignment.
- A hiring process in Spring 2022, Spring 2023, and Spring 2024 has led to several instructors going into the Photography pool.
- Staffing needs are primarily for existing classes, but to increase the course offerings we will need skilled instructors both in traditional and digital photography and for them to achieve DE certification.
- Increasing the lab technician hours from 50% to 75% would meet the needs of the program and make the student experience more equitable.

### **Sculpture Foundry Certificate (CA)**

The Sculpture Foundry Certificate, available since Fall 2019, initially saw 2 students receiving the certificate in the 2019-20 academic year. Progress was limited in 2020-21 due to the transition to online courses in sculpture, but one student made significant progress by completing Sculpture I and II online, followed by Sculpture Foundry I in Fall 2021. This student enrolled in Sculpture Foundry II in Spring 2022 and planned to complete Sculpture Foundry III in Fall 2022, applying for the certificate in Spring 2023. In the most recent years, the program awarded 2 CAs in 2023 and no CAs in 2024, totaling 4 awards to date. Other students have expressed interest, but their progress remains dependent on course offerings, with recent data indicating a stabilization in completions.

The Sculpture Foundry Certificate had no changes this year. The certificate promotes equity by offering a consolidated career-centered series of courses that prepare students to directly enter the workforce in sculpture or industrial metal foundries. The certificate may also augment a transfer degree and/or a career as a professional sculptor.

Enrollment increase with the addition of a second Art 270: 3-D Design course in Spring 2024. The second course has been successful and was offered in both Fall 2024 and Spring 2025.

The fill rate spiked in 2022-2023 when online courses were not constrained by classroom course caps. The most recent data for 2023-24 show a more typical fill rate of 88.31%, which was over 7% higher than the college fill rate.

Efficiency in 2023-24 is below the college mean due to lower class caps for studio art courses though the general trend on increases and decreases in fill rate mostly mirrors the college rates.

Successful course completion of face-to-face modality remains relatively high at 85.83% and is just under the online modality. The courses are not as effective in an online modality and will only be taught online during emergency conditions.

The three levels of Art 274ABC: Sculpture Foundry Bronze Casting were not taught during 2021-22, which impacted certificates in 2024. We anticipate 1-3 certificates being awarded in 2025 and 2026.

### **Facilities Changes:**

We are working with facilities to repair electrical problems with the classroom:

- Sculpture received a Foundation grant for two small-scale Mig welders. The grant request was documented in the resource plan and was a response to student input saying the wait for welding time led them to feel less successful on welding projects. The addition has significantly improved the classroom experience for the instructors and the students.
- A broken light switch, which requires turning the lights on and off at the breaker box.
- Hard wiring on a new piece of equipment and the new rolling door

### **Staffing Projections:**

We anticipate bringing on a new part-time hire for 3-D Design in Fall 2025 when our current part-time teacher moves to the ceramics area.

### **Feedback From Individual Discipline Areas:**

#### **Art History Area:**

Our newest part-time art history instructor, Leah Haliday, joined the faculty in Fall 2024. Part-time faculty covered Dr Michelle Craig's courses during her Fall 2024 Sabbatical Leave. Dr Ruta Saliklis and Leah Halliday are participating in the J.E.D.I. training in Spring 2025. All faculty have been trained or are scheduled to train to teach DE courses. Leah Halliday will undertake DE training in Spring 2025. New scheduling options are being tested to better serve student needs. DE continues to be the preferred modality for most students taking Art History/Art Appreciation for GE credit. Our most popular art history course, Art 204, was 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. An early afternoon North County section in Spring 2025 has a significant enrollment increase over the previously offered late afternoon session. Most art history and art appreciation courses use OER texts and readings. Timed requirements for image identifications and online quizzes/exams have been removed to improve accessibility.

## Ceramics Area:

### Room/Equipment Updates:

- Acquisition of new electric kiln through a generous donation of a community member. The program received an instructional grant of \$10,000 for the installation of the kiln to accommodate the growth in numbers of students needing works fired. The addition of this kiln has been hugely beneficial to overall sustainability of our course caps, however we are still very tight on firing space and are actively asking for more kilns
- Acquisition of several Advancer shelves for electric kilns have greatly improved work-related bodily stress. These light, easy to clean and scrape carbide shelves make loading and unloading the large kilns easier. They also have much less maintenance and upkeep.
- 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.
- Replacement of Computer in Lab to accommodate more up-to-date applications and faster processing times
- Awaiting replacement of AV system and projector/screen
- Addition of wheel tables (donated to us by Allen Hancock)
- New Glaze Test Tile Board
- New Kiln Furniture Storage
- New White Board

### Ceramics Area Community Building:

- Empty Bowls fundraiser Spring 2024: Ceramics department donated over 100 bowls to ECHOS in Paso Robles to raise funds for their program. Ceramics and Cuesta students from other areas made them with the idea to donate
- Ceramics Annual Holiday Sale

### Ceramics Work-Study, Work Experience, and Volunteer Students:

Students enrolled in work-study and work-experience courses aid in functionality of ceramics studio by assisting in loading/unloading kilns, mixing glazes, assisting students during open lab, etc. 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, where many of the Work Experience students go on to receive their Ceramics Certificates.

- Ceramics Work-Experience
  - Spring 2024: 2 work experience students
  - Fall 2024: 3 work experience students
- Ceramics Work-Study
  - Spring 2024: 0
  - Fall 2024: 1
- Volunteers
  - Spring 2024: 2

- Fall 2024: 1

#### Course Updates:

##### Major Course Adjustments Effective Spring 2024:

- Art 280: addition of variable lab hours, update topics and scope and align objectives to assessments
- Art 281A: addition of variable lab hours, update topics and scope and align objectives to assessments
- Art 281B: addition of variable lab hours, update topics and scope and align objectives to assessments
- Art 282: addition of variable lab hours, addition of recommended materials fees, update textbook, update topics and scope and align objectives to assessments
- Art 283: addition of variable lab hours, addition of recommended materials fees, update textbook, update topics and scope and align objectives to assessments
- Art 284: Change title of course to provide more clarity to student advancement through program. Change from 'Alternative Firing Techniques' to 'Ceramics Experimental Materials and Processes' which further aligns to other alternative courses in the division. Adjusting catalog description and schedule description. Creating variable lab hours, adding recommended materials fee, editing SLOs, objectives, and topics and scope. Update assignments
- 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

#### Teaching Updates:

- All courses are now mostly face to face, except for a few that provide online lecture (DE) paired with F2F lab to accommodate a range of student needs
- Continue to grow student retention, with continuing ceramics students Fall 2024 and Spring 2025. Retention of current students has provided evidence of success in the varied instructional format.
- Two students on track for Ceramics Certificate in Fall 2025
- Addition of student volunteers, work-experience, and work-study students help in the efficiency of the lab as well as enable more comprehensive experience to enter workforce.
- Currently offer 9 courses (up from 6 from 2022) in a variety of modalities
  - All courses are full
- Currently have a part-time hiring pool open to continue to grow the program

#### 2024 Faculty Highlights

##### College Service

- Brittany Mojo served on the Tellus taskforce and worked with English faculty to jury, design, and publish the 2024 Tellus Edition. This was the first year fine arts was included in the publication. Brittany is currently serving on the taskforce to publish the 2025 Tellus Edition
- Brittany Mojo served on a part-time Fine Arts hiring committee in Spring 2024
- Brittany Mojo serves on CCFT

- Brittany Mojo is faculty advisor for Work-Experience students in Ceramics

Brittany Mojo had work published in several exhibitions

2025

- *Strong Spell*, Craig Krull Gallery, Los Angeles, CA
- *A Vocabulary of Objects*, Carolyn Campagna Kleefeld Contemporary Art Museum, Long Beach, CA
- *The Fridge Show*, Pio Pico Gallery, Los Angeles, CA

2024

- *100<sup>th</sup> Show*, Left Field Gallery, Los Angeles, CA
- *Pattern Recognition*, Trophy Room Los Angeles, CA
- *LOVR*, Left Field Gallery, Los Angeles, CA
- *2000 Degrees*, Brandstater Gallery, La Sierra University, Riverside, CA

2023

- *This Archipelago*, LA City College, VAMA Gallery, Los Angeles, CA
- *The Faculty Show*, Cuesta College, Harold J. Miossi Gallery, San Luis Obispo, CA
- *The Cup Show*, Space Ten, Los Angeles, CA
- *Design Miami*, Mindy Solomon Gallery, Miami, FL
- *What it's Like to be a Loon*, Stroll Garden, Los Angeles, CA
- *Imperfect Geometry*, Craig Krull Gallery, Santa Monica, CA
- *Barro Barrio*, Guerrero Gallery, Los Angeles, CA
- *Chromesthesia: Soaking in Color*, Sam Francis Gallery at Crossroads School for Arts and Sciences, Los Angeles, CA
- *The Swell (nowness, again)* (Solo Exhibition), Mindy Solomon Gallery, Miami, FL

Brittany Mojo participated in several lectures:

- Exhibition walkthrough of solo exhibition at Craig Krull Gallery
- Exhibition walkthrough of solo exhibition at Carolyn Campagna Kleefeld Contemporary Art Museum

## 2-D Area (2D Design, Color, Drawing, Painting, Printmaking):

Enrollments in the 2D area have held somewhat steady since our last CPPR. The 2024-2025 enrollment rates in the 2D area show 207 students enrolled for the Fall semester and 211 students for the Spring 2025. The Spring 2025 semester enrollments showed a drop in a couple of unexpected areas, with one section of Art 220/2D Design not reaching enrollment levels. Because this is an important prerequisite foundation course, we quickly worked to setup a 12 week late-start course to assist in offsetting this enrollment drop and to assist art students looking for a late start foundation course. We also saw a lower rate of enrollment in Art 229/ Color, which is also a required course in the 2D degree rubric. These are two areas we will look to promote for greater enrollment levels as we move into the upcoming academic year. Enrollments at the North County have increased steadily with the inclusion of Art 223/224 Figure Drawing and the return of Art 232/233 Watercolor sections. The addition of these two courses has assisted us in keeping enrollment numbers up in the north county. The 2D area is currently only offering one online section, Art 221 Drawing 1. The online version of this course has continued to retain high enrollment rates this last year, with the student demographic made up of traditional

students, home-school AP students, online learners, and older adults. The Fine Arts studio courses have a foundation built on direct interactions of students working in an academic studio environment. It cannot be overstated how important community building and sharing of academic skills works to prepare students for the academic environments they will experience when transferring to other colleges or entering professional practice.

#### 2D Curriculum Updates:

Recently the 2D lead faculty worked with the curriculum rep to submit Art 220, 221, and 230 for local Area 8 GE inclusion. These courses have been approved.

The recent curriculum approval of Art 240C will assist the 2D area in bringing enrollment rates up in the Printmaking area which have lost enrollment because of the lack of repeatability.

There have been many FTES/FTEF challenges facing the Art Studio department since the implementation of non-repeatability and the two-year completion model. The implementation of the 16-week calendar will bring with it yet another level of enrollment uncertainty as we move forward. The calendar changes, and more specifically the inclusion of a “College Hour”, will push studio start times to 8am. These early start times could greatly affect the enrollment rates.

#### Gallery Support for the 2D Area:

Our gallery director, Tim Stark, has worked to provide the Fine Arts and specifically the 2D area with several Artist’s talks and in-class demonstrations that have enhanced student’s awareness of developing a body of work and the studio practices that drive work to completion. His efforts to provide students access to these artists and their studio practices assist in strengthening our student’s studio practices both now and into the future.

#### Future Development:

##### Future 2-D Studio enrollments rates:

Recent efforts to bring enrollments up in the North County campus by adding two upper division courses have proven to be successful. These additional course offerings have assisted us in building a stronger North County presence, by providing a more diverse range of Studio Arts offerings for our North County residents. Recently the 2D area reduced the number of Art 221 sections being offered to assist in keeping enrollment levels higher in all sections of this GE foundation course. We also added an evening section of Art 221 for the Spring 2025 semester in the hopes of drawing in community members who work and cannot attend daytime classes, however this section has not brought in the numbers we had hoped for. Moving forward we may look to offer this course as an online option to test the enrollment model best suited for the evening student demographic. These online sections may also assist us in keeping enrollment numbers up with the implementation of the 16-week calendar restructuring.

The summer Art 221 course offering has experienced low enrollment rates since the pandemic. To assist in bringing these numbers up we have offered the online option of Art 221 for the summer to test how the online modality effects summer enrollment rates.

Fall 2024 marked the long-awaited return of our Book Arts course and its collaboration with Cal Poly’s Shakespeare Press. David Prochaska secured ASCC financial support for 18 students to participate in four day-long field trips to the Shakespeare Press Museum for the printing of their

class edition. This hands-on experience in a working pressroom was a huge success for the students and both departments. We are currently gathering examples of the books to exhibit in the Cuesta Library. The success of this course continues to rely on the many extra hours of material preparation and studio set-up given by the instructor and the 2D tech. We look forward to a time when equitable tech support becomes a priority for all instructional areas of the Art department. Without that support, these course additions cannot succeed in providing the level of instruction all students deserve.

#### Student Success in the 2-D area:

Face-to-Face instruction and instructor led access to studio hours are the two essential factors in support of student success rates in the 2D area. Most fine arts students lack access to a home studio workspace, with lower income students being the most affected by this inequity. Knowing that student success in the arts is directly affected by studio access, the 2-D Lead Faculty, David Prochaska, will continue to provide open studio access to assist all students in meeting their academic goals. The 2D area will continue to provide a variety of face-to-face and online courses throughout the day to assist all students in achieving their academic and artistic goals. The full-time faculty lead, and adjunct faculty members continue to maintain a presence at arts events and exhibitions in our community. These events allow us to engage our students and the community away from the college, establishing a stronger more supportive arts community both on and off campus.

Currently the 2D area has several students applying for BFA transfer to colleges including Cal Poly, Cal State Long Beach, UC Santa Cruz, UC Santa Barbara, Humbolt State, Kansas City Art Institute, and Glasgow School of Art in Scotland.

The 2D area looks to continue to build a stronger more creative working environment for all students through equitable support and compassionate instruction, with the goal of assisting all our students in reaching their artistic and academic goals.

#### 2D End Notes:

All Students will face many obstacles moving through a 2-year GE pattern, with scheduling conflicts and studio access playing major roles in student success and enrollment rates. How we assist students through this accelerated college plan will require many levels of direct support campus wide. 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 and registration areas) about the importance of course sequencing in achieving greater success within the limits of the 2-year academic calendar. This would allow students to successfully 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 in 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 an Art Appreciation course early in their enrollment sequence. This course would greatly enhance students' breath of knowledge in the visual arts while also enhancing their ability to interpret their thoughts about the subject through their writing and their art making.

#### Personnel Impacts:

The 2D area retains some of the highest FTES in the Fine Arts. For the last 13 years we have prioritized for a fulltime replacement for this position to assist us in building a stronger North County campus, as well as assisting with the oversight and maintenance of the 2D area.

#### Tech Support:

The 2D studio area has some of the largest numbers in relation to other areas in the Fine Arts, yet the 2D area receives some of the lowest hours of tech support. In addition to providing access and technical support for students during open studio sessions, the 2D tech must also manage hazardous waste, oversee supply purchases, maintain equipment and workspace safety, and the organization and supervision of classrooms. We will continue our pursuit of increased tech support for the 2D area.

#### Facilities Needs and Equipment Update:

Recently the 2D area has been notified that the shared printer in the Student Lab can no longer be repaired. This will force us to find funding for a replacement printer for this lab, which is used by both 2D and 3D areas. This should be considered a high priority purchase.

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 we have placed this renovation 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 classroom.

The 2D area has yet to find the funding for the update and renovations to room 7106. This classroom needs better seating to reasonably accommodate students in the 3-hour courses taught in the room. The need for another sink in this classroom has also been a long-term need in this studio lab environment where the sink is constant use.

The full-time faculty lead worked with the Cuesta AV department to provide an updated AV audio system for classroom 7102 and 7125. Full AV renovations are scheduled for the Summer.

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

#### 2024/2025 2D Faculty Highlights:

Full-Time Lead Faculty, David Prochaska:

Over the last year 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 the contemporary trends and movements that shape the arts today has allowed David to bring a wealth of knowledge back to the classroom each year. Students appreciate how these research travels directly affect the way the class is structured to include the importance of the

face-to-face art experience, and how these direct experiences are paramount in building a stronger visual literacy throughout the life of an artist.

David Prochaska secured ASCC funding for the Book Arts field trips to Cal Poly's Shakespeare Press Museum for the printing of the class edition. An exhibition of the class editions will be on display in the Cuesta Library this semester.

David Prochaska has volunteered to be the faculty liaison for the Art Gallery during CPAC performances scheduled for the Spring semesters.

The 2D Lead Faculty continues to maintain a professional studio practice for over 35 years.

#### Wellness Committee:

2D Lead faculty has served on the Wellness committee since 2002. The goal of this committee has been to establish a work environment that supports the health and wellbeing of everyone on campus. David Prochaska has worked to provide a series of events and studio opportunities to assist our faculty, our students, and our classified staff in enriching their lives and their wellbeing through the thoughtful engagement in Art and Expression. He has provided "Open Studio Fridays" for the last 3 years providing over 400 hours of open studio time to support the health and creative wellness of our campus.

#### Community Support and Outreach:

Since the pandemic the 2D Lead faculty has been working with the local art supply store, Art Central, to assist in bringing the cost of students supplies down. Art Central continues to assemble and distribute art material kits for our students to ensure that all students have the required materials for their courses. This assistance has proven to be a welcomed effort since the Cuesta Bookstore no longer carries a large supply of art materials. David Prochaska has also worked directly with the owner to put together a series of art sales that have brought in over \$3,000 in grant money to assist us in supporting students in need of art supplies. These gift cards have been distributed during the year and these events will continue for the foreseeable future through the support and generosity of Art Central. The lead faculty also arrange a meeting with the owner (Etty) and our gallery director to organize a student exhibition at the Art Central Gallery comprising student works not chosen for the Student Show. This opportunity work to provide greater visibility for our arts program, while also providing a more inclusive exhibition of works for our students and the community to enjoy. Art central has recently offered to continue this collaboration on a Bi-Yearly basis.

#### 2024/2025 2D Adjunct Highlights:

##### Sommer Sheffield:

##### GALLERY REPRESENTATION

by OBRAS (online gallery platform based in Paris)

##### EXHIBITIONS

2025 (April 2025... forthcoming) *Tisser le Futur*, Musées d'Angers, Angers, France

2025 (August/Sept... forthcoming), 2-person Exhibition, Edna Contemporary Gallery, San Luis Obispo, CA

## PRESS

Create! Magazine, Issue #49 (Feb 2025)

Hyperallergic, “View from the Easel” (Feb 2024)

## Guy Kinnear:

- Participated in the Beverly Hills Art Show, October 2024
- Submission to the Guggenheim Art Fellowship to fund a Collaborative Art Project on the UnHoused. Results are pending in April.
- Two Art Commissions

Dr. Ruta Saliklis: will be the juror for the Beacon Art Show opening on February 28, 2025. Since last summer, she has been involved with STEAM education in Lithuania.

## **Graphics Area:**

Graphic design (SOC 27-1024) continues to meet a well-documented labor market demand in California as of 2025, as evidenced by recent employment projections from the Employment Development Department. According to the data, graphic designers are projected to see a 11.3% growth in employment from 2020 to 2030, with the number of jobs increasing from 35,500 to 39,500, adding 4,000 new positions. This steady growth underscores the ongoing need for skilled professionals in creating visual content for industries ranging from marketing and advertising to digital media. The broader context of related fields, such as web developers and digital interface designers (SOC 15-1257), which are projected to grow by 25.5% (adding 7,200 jobs), and arts, design, entertainment, sports, and media occupations (SOC 27-0000), expected to increase by 17.6% (adding 70,100 jobs), further highlights the robust demand for design-related skills.

With California remaining a hub for technology and creative industries, the need for graphic designers—particularly those with expertise in digital and interactive media—remains critical to meet this expanding job market. Our program’s focus on preparing students for these high-demand roles ensures we align with and support the region’s workforce needs.

## **Photography Area:**

The Photography Certificate, introduced in Fall 2019, has shown increased growth in recent years. No students were awarded in 2019, 2020. One student was awarded in each 2021 and 2022. No awards were made in 2023, however the program awarded 2 CAs in 2024, totaling 4 awards to date. We anticipate the award of between 1-3 CAs in 2025, with several more students stating interest in pursuing the CA in the near future. The Photography Certificate prepares students for work in commercial photography studios, complements existing Fine Arts degrees

for students hoping to transfer in photography, and prepares students for entry-level employment as a photographer or photography assistant in the professional photography community.

Photography can be a costly medium to pursue. We are always looking at ways to make these costs more equitable for our students. The Photography area continually looks for ways to celebrate student success and support our students financially. The student's efforts were reflected in those who were included in the \$3,375 in awards for the Student Annual Exhibition funded by the Novy endowment and the Miossi Gallery endowment and \$2,325 in Novy and Sprague Photography awards that are bestowed on students who demonstrated excellence in the classroom. We have also been able to continuously achieve small funding from the dean's lottery dollars for extra photographic film and paper for student use as the need arises. These critical supplies are many times a 'make or break scenario' for students completing assignments.

Our Fine Arts Photography area has been increasing career pathways for local high school students through Certificate offerings, dual enrollment, and with high school classroom visits with targeted promotional materials. The division as a whole grew from having no dual enrollment students in 2016-2017 to having 36 sections at 9 different high school sites in our county for 2024-2025. Our full-time lead in photography and division chair Douglas Highland continues to do site visits for sections of dual enrollment classes to talk about our Fine Art and Photography programs, degrees, certificates, and career pathways. We have a PowerPoint presentation that assists with this goal.

The Photography Certificate had no substantive changes this year. The certificate promotes equity by offering a consolidated career-centered series of courses that prepare students to directly enter the workforce in photography, one of the areas in the fine arts that has direct career opportunities allowing a stable income. The certificate may also augment a transfer degree and/or a career as a professional photographer or photographic artist.

#### Facilities Changes:

Looking forward our largest need besides ongoing maintenance of all equipment both traditional and digital is to replace all desks in rm.#7175. These desks are approx. 24yrs. old.

#### Staffing Projections:

One returning PT faculty, Syl Arena (after 3 yrs. away), and one new PT faculty, Eryn Brydon, started instruction for Photography in spring 2025.

Increasing the lab technician hours from 50% to 75% would meet the needs of the program and make the student experience more equitable.

### **Sculpture Area:**

Sculpture received a Foundation grant for two small-scale Mig welders. The grant request was documented in the resource plan and was a response to student input saying the wait for welding time led them to feel less successful on welding projects. The addition has significantly improved the classroom experience for the instructors and the students.

The Sculpture Foundry Certificate had no changes this year. The certificate promotes equity by offering a consolidated career-centered series of courses that prepare students to directly enter the workforce in sculpture or industrial metal foundries. The certificate may also augment a transfer degree and/or a career as a professional sculptor.

Enrollment increase with the addition of a second Art 270: 3-D Design course in Spring 2024. The second course has been successful and was offered in both Fall 2024 and Spring 2025.

The fill rate spiked in 2022-2023 when online courses were not constrained by classroom course caps. The most recent data for 2023-24 show a more typical fill rate of 88.31%, which was over 7% higher than the college fill rate.

Efficiency in 2023-24 is below the college mean due to lower class caps for studio art courses though the general trend on increases and decreases in fill rate mostly mirrors the college rates.

Successful course completion of face-to-face modality remains relatively high at 85.83% and is just under the online modality. The courses are not as effective in an online modality and will only be taught online during emergency conditions.

The three levels of Art 274ABC: Sculpture Foundry Bronze Casting were not taught during 2021-22, which impacted certificates in 2024. We anticipate 1-3 certificates being awarded in 2025 and 2026.

#### **Facilities Changes:**

We are working with facilities to repair electrical problems with the classroom:

- A broken light switch, which requires turning the lights on and off at the breaker box.
- Hard wiring on a new piece of equipment and the new rolling door

#### **Staffing Projections:**

We anticipate bringing on a new part-time hire for 3-D Design in Fall 2025 when our current part-time teacher moves to the ceramics area.

## **Programs and Curriculum Review PROGRESS**

### **Section 1: Progress Check on Scheduled Curriculum Updates from CPPR**

Directions:

For the following questions, please refer to #3 in Section 1 of the Programs and Curriculum Review Progress portion of last year's APPW.

1. List those programs of study (degrees and/or certificates) and courses that were scheduled for major or minor modification during the 2024 academic year in the 5-year calendar of the Curriculum Review Worksheet.

None –

Curriculum:

From Spring 2023 – Spring 2024 the division undertook major curriculum updates for all studio courses. The main driver 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.

From the list generated in #1, identify those programs of study and courses that underwent the scheduled modifications during the 2024 academic year. Complete the table below for those items only.

Program of Study OR Prefix and Course #	Major/Minor Modification (select one)	Date completed (semester and year)
Art Studio (AA) (all courses)	Major	Spring 2024
Studio Arts (AA-T) (all courses)	Major	Spring 2024
Graphics (CA) (all courses)	Major	Spring 2024
Ceramics (CA) (all courses)	Major	Spring 2024
Photography (CA) (all courses)	Major	Spring 2024
Sculpture Foundry (CA) (all courses)	Major	Spring 2024

2. From the list generated in #1, identify those programs of study and courses that did **not**

undergo the modifications for which they were scheduled during the 2024 academic year. Complete the table below for those items only.

<b>Program of Study OR Prefix and Course #</b>	<b>Past Due Date for Modification</b>	<b>Briefly state why modification was not completed on schedule</b>	<b>Re-scheduled date for modification (must be within 1 year)</b>
<b>None</b>	none	completed	n/a

## Section 2: Progress Check on Previously Out-of-Date Curriculum Updates from CPPR

*Directions:* For the following questions, please refer to #3 in Section 1 of the Programs and Curriculum Review Progress portion of APPW from years before the previous academic year where incomplete curriculum updates were re-scheduled to be addressed in 2024.

1. List those programs of study and courses that are listed in the older APPW that were listed in #3. Complete the table below for those items only. If there were no courses included under #3 of previous APPW, please type "N/A" in the first box of the first row of the table.

<b>Program of Study OR Prefix and Course #</b>	<b>Past Due Date for Modification</b>	<b>Re-scheduled date for modification</b>	<b>Completed (yes or no)</b>
<b>N/A</b>			

2. From the list generated in #1, identify those programs of study and courses that did **not** undergo the modifications for which they were re-scheduled to during the 2024 academic year. Complete the table below for those items only. You may leave this table blank if you wrote "N/A" for the previous table.

<b>Program of Study OR Prefix and Course #</b>	<b>Past Re-scheduled Due Date for Modification</b>	<b>Briefly state why modification was not completed as rescheduled</b>	<b>Second re-scheduled date for modification (must be</b>
------------------------------------------------	----------------------------------------------------	------------------------------------------------------------------------	-----------------------------------------------------------

			<b>within 6 months)</b>

### 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.*

**\*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 and addressing equity gaps

Fine Arts continually looks for ways to narrow and eliminate any equity gaps while celebrating student success and supporting our students financially. This includes monetary awards for the Student Annual Exhibition funded by the Novy endowment and the Miossi Gallery endowment, the Novy and Sprague awards that are bestowed on students who demonstrated excellence in the classroom, and two scholarships from our Foundation Fine Arts Access Scholarship fund awarded through Financial Aid. Fine Arts has also recently partnered with Performing Arts for Foundation led fundraising events in spring 2024 and 2025. Additionally, the Ceramic Holiday Sale raises monies to support the visiting artist fund and other needs in the Ceramics program.

A resource the Division has identified to help marginalized students succeed is support for the high impact and culturally relevant practice of our annual bus trip to a major metropolitan

museum/exhibition. This spring 2025 the Division will be bringing back this annual excursion which is available to all Cuesta College students for the first time post-pandemic. This year's trip will go to the Fowler Museum on the UCLA campus and the UCLA Hammer Gallery. The division received two foundation grants to assist with the costs associated with this event and bring total participant costs down to \$20. These trips allow students to engage with world class art and feel included in an art world that increasingly recognizes and celebrates diverse backgrounds.

When assessing our degrees and certificates, 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 a college level (Art Studio and Studio Art PLO # 4). Our robust gallery program, supported by the Harold J. Miossi (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 faculty can integrate instruction with the HJM Gallery through special programming. 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 our staff. We continue efforts at improving and evaluating 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.

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

The continuing upward trends in specific areas of enrollment suggests a sustained interest in art courses, particularly in face-to-face, shorter-term courses, and hybrid modalities. The division will need to constantly analyze enrollment data and respond with appropriate numbers of sections for same courses and course modalities specifically tailored to SLO/NCC campuses and days/times.

**C. Levels, delivery or types of services**

**N/A**

**D. Facilities changes**

**(See Table Below)**





E. Staffing projections

**Gallery:**

- Increasing 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

**Ceramics:**

- Increasing the lab technician hours from 50% to 75% or 100% would meet the needs of the program.

**2D:**

- The 2D studio area has the largest numbers in relation to other areas in the Fine Arts, yet the 2D area receives the lowest hours of tech support. In addition to providing access and technical support for students during open studio sessions, the 2D tech must also manage hazardous waste, oversee supply purchases, maintain equipment and workspace safety, and the organization and supervision of classrooms. We will continue our pursuit of increased tech support for the 2D area.

**Photography:**

- Increasing the lab technician hours from 50% to 75% would meet the needs of the program and make the student experience more equitable.

**Sculpture:**

- We anticipate bringing on a new part-time hire for 3-D Design in Fall 2025 when our current part-time teacher moves to the ceramics area.

F. Other

**N/A**

## 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.