

## ANNUAL PROGRAM PLANNING WORKSHEET (APPW)

**Program:** Art Studio

**Planning Year:** 2015-16

**Last Year CPPR Completed:** 2014-15

**Unit:** Fine Arts

**Cluster:** Humanities

**Next Scheduled CPPR:** 2019

### NARRATIVE: APPW

Use the following narrative outline and be brief and concise:

#### **I. Program Support of District Mission, Institutional Goals, Institutional Objectives, and/or Institutional Learning Outcomes:**

Fine Arts strives to support Institutional Goal 1.1 Increase the percentage of transfer directed students who are transfer-prepared by 2% annually and Institutional Goal 1.2 Increase the percentage of degree or certificate directed students who complete degrees or certificates by 2% annually.

The Fine Arts department has established several traditions to promote our degrees and certificate including a reminder to faculty on Opening Day to take our degree and certificate handout to their first class session and be available after class to talk to students about our programs. In 2014-15 we moved our annual Fine Arts Review Day from February to November to help drive enrollment for Spring Fine Arts classes and to assist our students that did not enroll in the Portfolio course with transfer and degree information. Our fifth event this year featured an admissions officer from the Kansas City Art Institute in addition to our Fine Arts faculty and counselor Teri Sherman.

All of our courses support Institutional Learning Outcomes 1 (Personal, Academic and Professional Development), 5 (Artistic and Cultural Knowledge and Engagement) and 6 (Critical Thinking and Communication). Our Graphics courses further support Institutional Learning Outcome 6 (Technology and Informational Fluency). Portfolio Presentation, Art Gallery and Museum Practices support Professional Development in direct and practical ways.

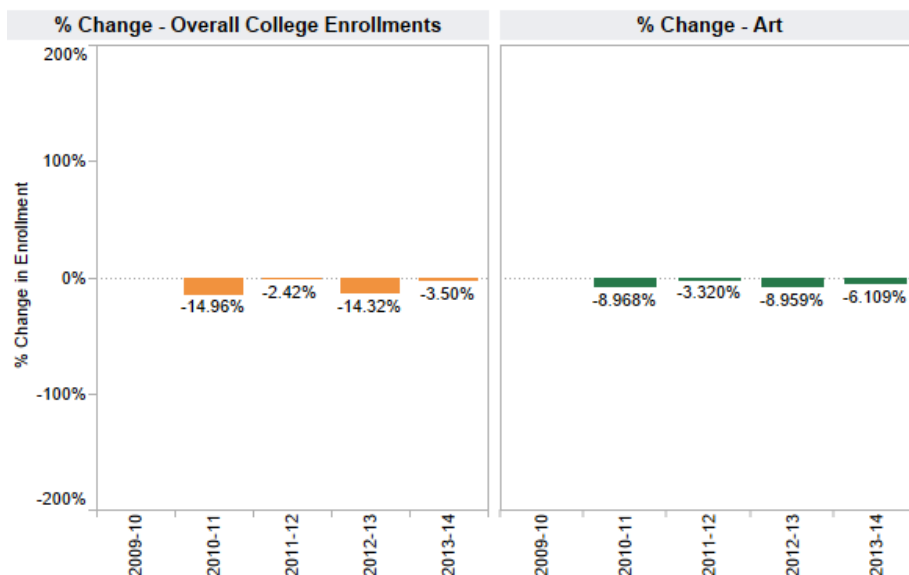
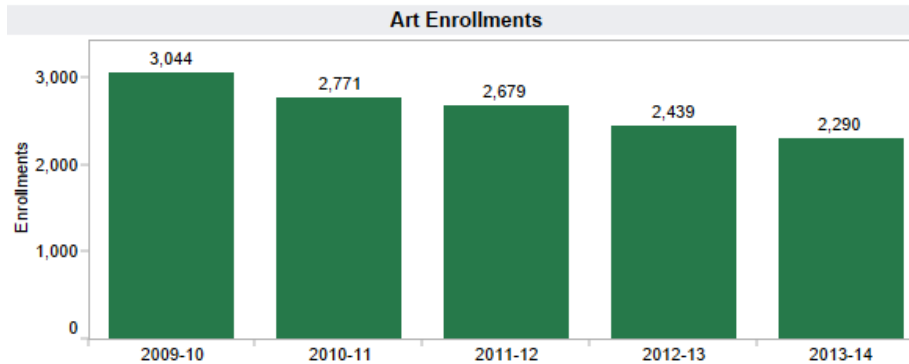
#### **II. Program Data Analysis and Program-Specific Measurement**

## A. Enrollment

### SLOCCCD Program Review Data - Enrollment

Department:  
Art

Course:  
All



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

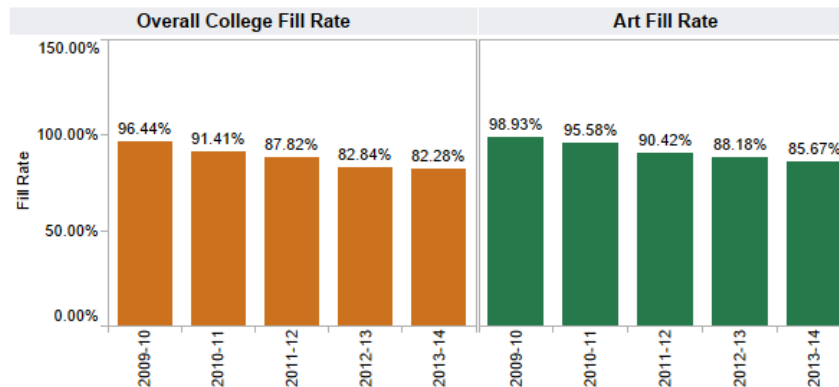
Enrollment for Fine Arts has decreased by 92-273 students per year since 2009-10, which by percentages has somewhat mirrored decreases for the college (2012-13 C: -14.32% FA: -8.9%, 2013-14 C: -3.50% FA: -6.1%). Fundamentals courses for Art Studio majors, such as Drawing I and Intro to Ceramics, continue to be popular choices for non-art majors meeting GE requirements. Demographic enrollment status has stayed relatively consistent in Fine Arts for the past five years. In 2013-14: Continuing students 67.99%, First-Time 12.27%, First-Time transfer 11.31% and Returning 7.03%. Special Admit currently enrolled in K12 students grew by a third (from 38 to 55) in 2013-14. The largest majority of our students are taking courses for CSU General Education Breadth (507 in 2013-14 which is roughly one fourth of our students).

## B. [Student Demand \(Fill Rate\)](#)

### SLOCCCD Program Review Data - Student Demand (Fill Rate)

Department:  
Art

Course:  
All



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

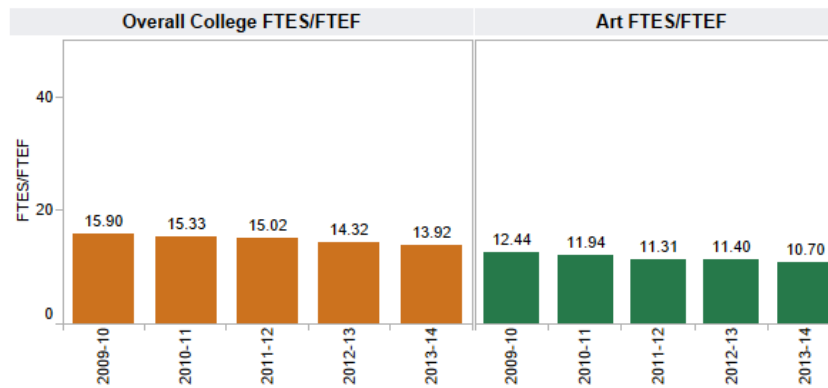
From 2009-2014 Fine Arts fill rates incrementally dropped from 98.93%-85.68%, however Fine Arts was consistently 2-4 percentage points higher than the college as a whole. Art History and intermediate studio classes have seen the greatest drop in fill rates. Loss of repeatability for intermediate studio art courses and increased fees have excluded or deterred life-long learners from the community. The number of Art History courses offered each semester was not scaled back as enrollment for the college decreased. We kept thinking each semester would see a rebound of students attending Cuesta. Next year we will decrease the number of offerings by at least one class.

### C. Efficiency (FTES/FTEF)

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

Department:  
Art

Course:  
All



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

As is to be expected due to our smaller class sizes in studio art efficiency for Fine Arts is lower than the college. From 2009-2014 efficiency rates for the college dropped from 15.90% - 13.92%. Fine Arts in the same period dropped from 12.44%-10.70%. The reasons for loss of efficiency mirror those of fill rate; we offered too many courses for Cuesta's decreased enrollment and loss of repeatability, and perhaps an increase in the number of low cost community programs courses, lead to a decrease in community members taking our intermediate courses.

D. [Student Success – Course Completion \(Insert Data Charts\)](#)

**SLOCCCD Program Review Data: Successful Course Completion**

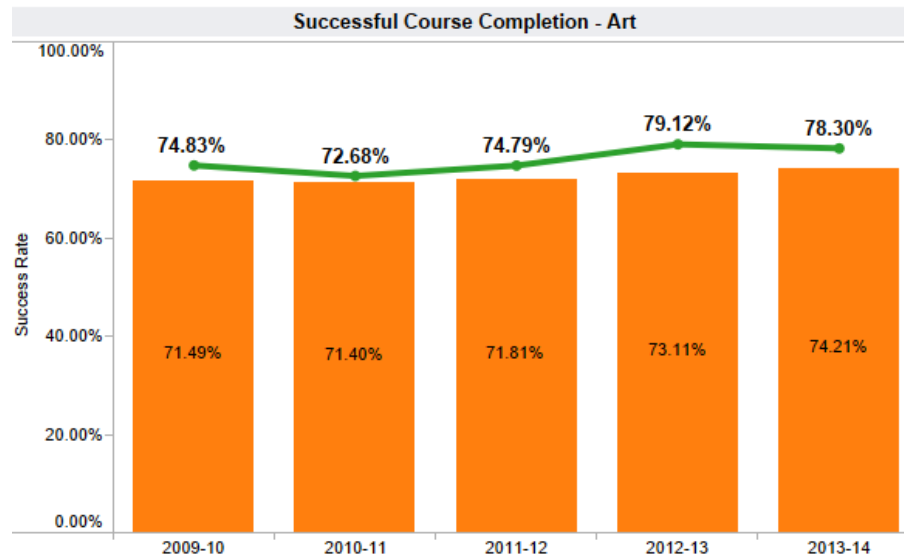
Select Department:  
Art

COURSE  
Multiple Values

Legend:

■ Department Success Rate

■ Overall College Success Rate



Art Success Rate Table					
	2009-10	2010-11	2011-12	2012-13	2013-14
Department Success..	74.83%	72.68%	74.79%	79.12%	78.30%
Total Enrollments	3,044	2,771	2,679	2,439	2,290

Success: The Percentage of student enrollments resulting in a final grade of "C" or better

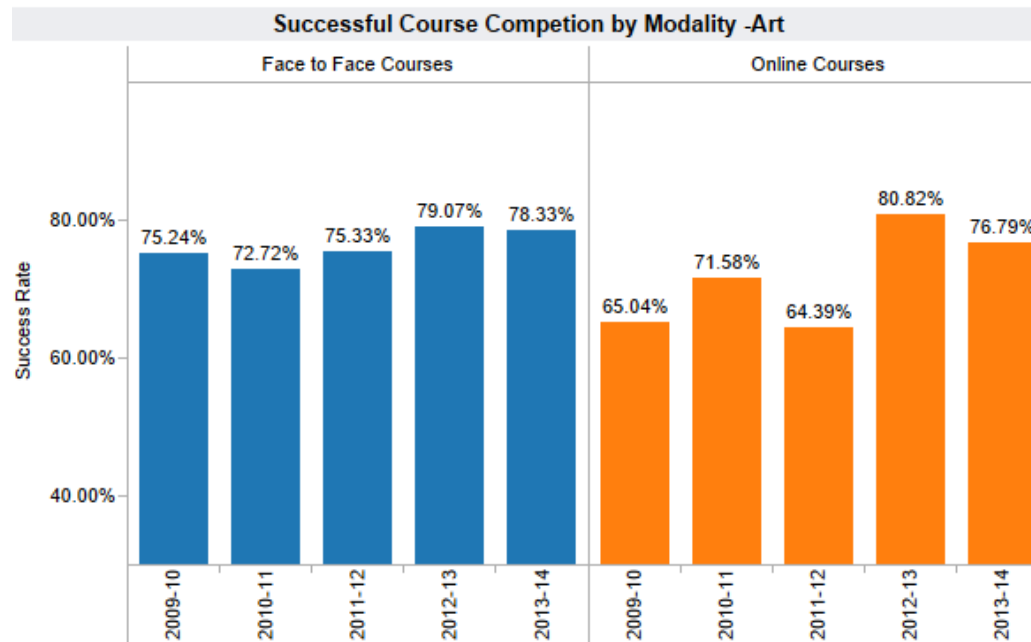
Our student success course completion rates are slightly higher than for the college. From 2009 Fine Arts course completion has steadily risen from 74.83%-78.30%. Art 293 Portfolio Presentation has seen significant increases in student success rates since Doug Highland began teaching the course in 2012. This capstone course prepares students for transfer further supporting institutional transfer goals.

## Course Completion by Modality.

### SLOCCCD Program Review Data: Successful Course Completion

Select Department:  
Art

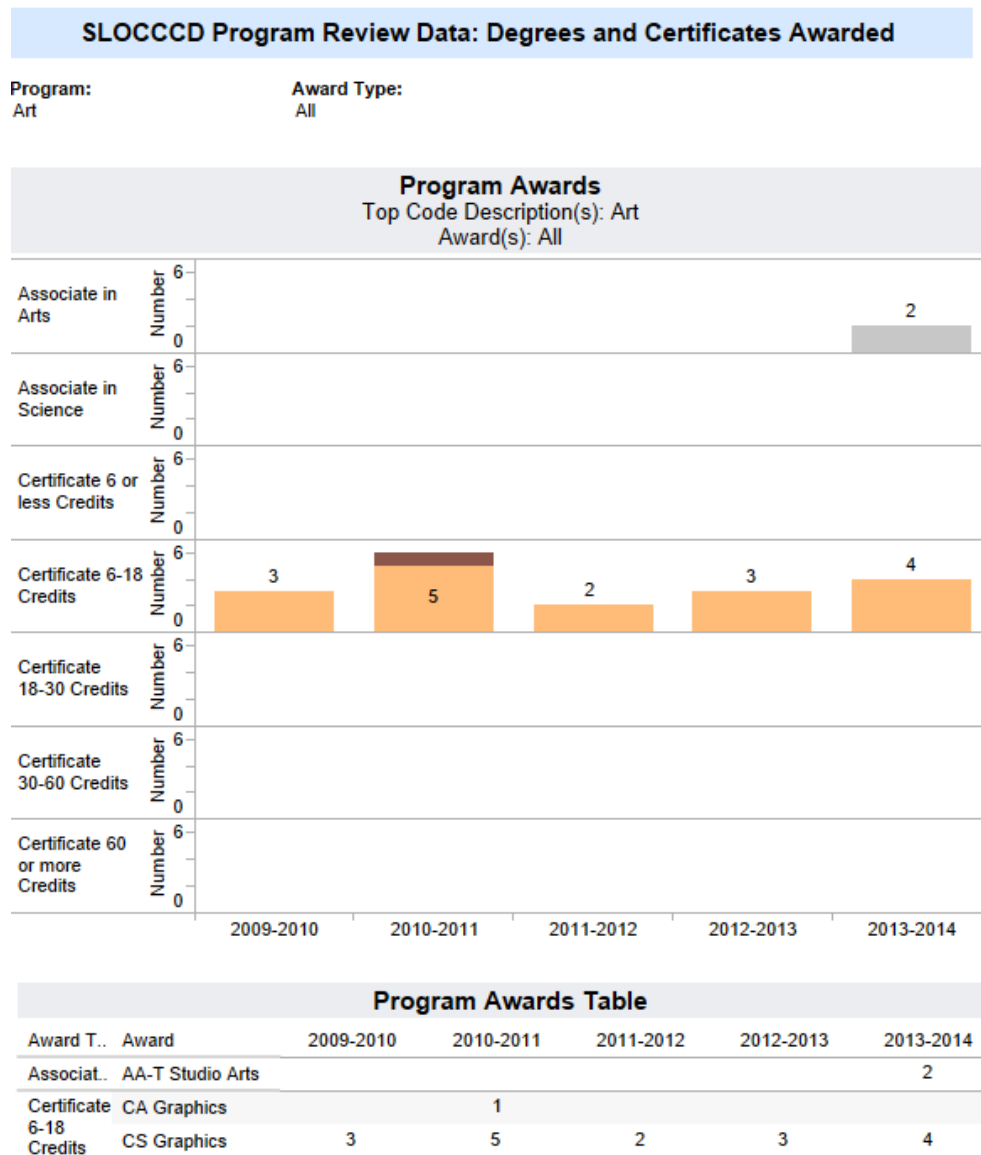
Legend:  
■ Face to Face Courses  
■ Online Courses



Successful Course Completion by Modality Table - Art		2009-10	2010-11	2011-12	2012-13	2013-14
Face to Face Courses	Department Success Rate	75.24%	72.72%	75.33%	79.07%	78.33%
	Total Department Enrollments	2,921	2,676	2,547	2,366	2,234
Online Courses	Department Success Rate	65.04%	71.58%	64.39%	80.82%	76.79%
	Total Department Enrollments	123	95	132	73	56

For the past few years there have been no lecture distance education courses offered that fulfill degree requirements for Fine Arts. Art Appreciation is a general education course for non-art majors. With the hire of our full-time art historian we hope to offer Art 205: Survey of Art Modernism to Contemporary next year (possibly spring 2016). Studio courses include Art 255: Illustrator and Art 256: Photoshop. Data for DE course completion cannot yet be broken out by course. In general DE completion rates have been similar to face-to-face in the past two years.

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



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

Two students earned our AA-T Art Studio degree this first year it was possible to earn the degree. Institutional research data did not give any statistics for our AA Studio Art Degree. Informal tracking of transfers yields lists of 13-18 students that transfer in studio art and/or graphics each year.

## F. Other Relevant Program Data

Every year we informally track students who have been accepted for transfer or have entered the work place. The list is never complete, but gives some measure of the success of our program:

### **Transfer Students 2014**

Brianna Bertsch – Cal Poly Photo  
Nicholette Deichler – Cal Poly, Studio Arts  
Morgan Huff - Cal Poly, Studio Arts  
Kris Kalar – Cal Poly Graphic Design  
Doug Kessinger – Cal Poly Fine Arts  
Kyleigh Metzger – Cal Poly Graphic Design  
Raymond Norte - Cal Poly Photo  
Alexandra Rosedo – Cal Poly Graphic Design  
Ian Wilson – Cal Poly Graphic Design  
Dane Smith – Otis  
Robin Osgood – Cal Poly, Photography  
Tara Ferrari---Cal Poly, Graphic Design  
Justine – Santa Cruz

### **Students in the Work force:**

One of our former students, Jamie Andreozzi, created a video for the Central Coast Economic Forecast Group while working as a graphics intern with Barnett Cox and Associates. The video has won a bronze ADDY award!

(ADDY – regional advertising awards given by the American Advertising Federation. Tough judges and competition.)

Here is the link to view the video

<http://www.centralcoasteconomicforecast.com/2013-photo-montage/>

Margaux Keres - a design internship with a San Francisco based Weldon Owen Publishing

Christian van der Linden is designing for Lezyne in San Luis Obispo

### **Students recently graduated from 4-year institutions:**

Cynthia Halley -Art Center College of Design Pasadena 2014

Keri Hanson – Aberystwyth Univ.,Wales (now doing post- graduate work there and working in their art collections)



### **III. Program Outcomes Assessment and Improvements:**

**Assessment Cycle Calendar and Program Assessment Summary (CPAS)** are located at the end of the document.

#### **Program improvements:**

The successful hire of a full-time instructor, Megan Debin, has brought stability and exciting changes to Art History. Next fall we will offer an Art Appreciation course in the humanities forum. Plans are being made to increase the scope of our offerings in North County and to create a new course in Mexican Art History. Megan has started an Art History club and an Art History Facebook page. A new full-time hire in Graphic Design, Maria del Mar Navarro, allowed us to increase offerings in the Graphics area. Next year a different new full-time hire will help us guide development in that discipline.

The gallery had a spectacular year with the following exhibitions in 2014-15: Christopher Miles, the Biannual Faculty Exhibition, Still Moving: the Art of Video, Cuesta alumna and Pollock-Krasner award winner Holly Lane, and our Annual Juried Student Exhibition. In fall 2014, the gallery received a \$250,000 naming grant to be distributed over five years. Now the Harold J. Miossi Art Gallery at Cuesta College, the gallery continues its mission of showcasing contemporary art. Grant funds will be directed toward gallery promotion and fundraising with the goal of raising funds to permanently endow a gallery director position. A naming ceremony, in conjunction with our opening for the Biannual Faculty Exhibition in November 2014, launched the first grant funded promotional effort. A brochure, created with help from Cuesta's Office of Advancement, was available at the opening as a "take away" to further explain Mr. Miossi's legacy as well as listing and promoting upcoming shows for spring. A portion of the grant has been used to hire an Outreach and Development Coordinator and a Gallery Assistant to help implement the goals of the grant. This spring they will keep the gallery open during concurrent events in the Performing Arts Center, organize a shuttle from SLO on Art-After-Dark Fridays, help establish a fundraising group of community members, and work with our Fine Arts and Performing Arts Support Coordinator and Cuesta's Foundation on a five-year development plan.

Fine Arts increased our commitment to outreach and retention. We participated in the Student Success Festival and Senior Promise Day in fall 2014 and Career Day at San Luis Obispo High School in spring 2015. Our division assistant, Magnolia Stork, created a brochure to distribute at Career Day and at future outreach events. Our main topic for spring 2015 Opening Day was "Recruit, Retain and Redirect." We brainstormed additional outreach ideas and discussed effective ways to support student retention. Instructors were encouraged to list classes that are offered at the same time to redirect students that may not be a good fit for their class. We are increasing fill rates by cross-listing more intermediate classes with beginning classes, offering intermediate courses less often, and tracking enrollment history.

#### **Budget requests:**

Studio Art is dependent on functional equipment and current technology to meet our course and program student learning outcomes. Foundation and dean grants along with increased district spending on instructional equipment in 2014-15 lead to the replacement of much needed items. Budget requests are detailed in the Resource Plan. Top priorities in 2015-16 for Fine Arts are the replacement of our art gallery director or 33% release time for a fulltime faculty member to run the gallery until a director is hired. Other needs included a fumigation hood for patinas in Sculpture, cameras and computers in Photography, printers and tablets in Graphics, and plastic bats and potters wheels in Ceramics. Fine Arts would like to see a restoration of categorical emergency dollars to replace unexpected equipment failures across the district.

#### **IV. Program Development/Forecasting for the Next Academic Year:**

In 2015-16 Fine Arts plans to continue on and off campus outreach to support institutional goals and objectives. At our March 2015 division meeting we will assess the events we have attended and divide representation at next years' events among our fulltime faculty. Fine Arts is one of the divisions asked to be a beta-site for the new campus website template. Magnolia Stork has volunteered to create a Facebook page to test whether this would be an effective outreach tool for Fine Arts.

The gallery, when staffed, has been and continues to be one of our most effective outreach tools. Our biggest challenge looming in 2015-16 is compensating someone to plan, curate and install exhibitions. A current faculty member, David Prochaska, has volunteered his time for two and a half years and received a minimal stipend for this year. With the Miossi grant the work load of this position has mushroomed into an even more demanding job. We are seeking 33% release time for a fulltime faculty to continue this work until a classified position can be hired. Our Outreach and Development Coordinator and Gallery Assistant, currently hired as "professional experts," will be temporary, part-time, grant-funded classified positions by summer 2015.

Our annual Clay Stomp, organized and lead by Jarred Pfeiffer, is another effective outreach tool for the community and campus. Local news coverage and participation from diverse groups across campus are further rewards of a fun and cost saving means for producing clay for our classes. We plan to continue this event next year.

Fine Arts is proud of our wonderful facilities. Our instructors and techs strive to keep classrooms clean and functional. Much needed deferred maintenance on roofs, dust evacuation systems, electrical wiring and other projects are eagerly awaited when bond dollars become available. The lack of good and reliable custodial cleaning for our buildings continues to present challenges throughout 7107.

**Changes in the Institutional Research website has given us the opportunity to break out course data by discipline. Fulltime faculty in each discipline have analyzed data and made projections:**

### **Art History and Graphics:**

All Art History and Graphics courses are contained in the AA Studio Art degree and their respective programs. Please see Art History and Graphics APPWs for review and forecasting.

### **2-D (David Prochaska):**

Art 2-D enrollments have dropped 15.20% for 2013/14, while College enrollment was down 3.5%. This considerable drop in enrollment was expected due to the consolidation of Art Studio courses offered last year. The consolidation of courses has allowed the Art Studio Fill Rates to remain 3% higher than the overall College fill rate the past 2 years (2013-14 85.36% / 2012-13 86.31%). We are continuing our efforts to build fill-rates and assist in student success rates by exploring a variety of options in the scheduling of courses and by cross-listing sections to better serve the students.

Art department FTES/FTEF was down 3.2% for 2013/14 @ 10.70 and under the college overall of 13.92%. Art 2-D FTES/FTEF was down .35% over 2012/13 and down 2.6% over the College average for the same period. No modality success rates are available for Art 2-D as all courses are "Face to Face".

Art 2-D Success Rates were 76.51% for 2013/14, 2.3% higher than the college overall for the same period. 2012/13 success rates were 78.48%, 5.34% higher than the overall college success rate for that same period.

Program assessment for 2-D from 2013 confirms that our students continue to meet our program level outcomes and that our program is successful in preparing students for transfer and vocational opportunities.

Over the last two years, the Art 2-D area has looked for ways to run a tighter ship while working to create a more supportive and creative working environment for the students. Enrollments for 2013/14 were down 15.20%, as would be expected with the large cutbacks in our course offerings implemented over the last year. Art Studio Fill Rates however have remained 3% higher than the overall College fill rate the past 2 years (2013-14 85.36% / 2012-13 86.31%) Art Studio student success rate for that same period remains 4% higher than the college overall.

The Art 2-D program continues to look for ways to consolidate course offerings to assist in building higher fill-rates. We are currently working to redesign an academic calendar that will assist us in the scheduling of intermediate level courses at varied times of the

day and week, to better assist the students in meeting their academic goals in a timely manner. Art 2-D is working closely with Cal Poly 's Fine Art department to assist students interested in transferring to a 4 year Fine Arts program. This collaboration will assist in building a bridge between our departments to better serve the students of both campuses, with the hope of providing a higher success rate for these transfer students.

One of the immediate forecasting needs we face this year will be the replacement of our long established printmaker, Leslie Sutcliffe. These shoes will be hard to fill and we will begin that search by running a part-time pool for a replacement this spring semester. The art studio area is still in need of a Full-Time replacement for the position lost with the retirement of Marian Galczenski.

We have finally received money to replace the old fume hood in the print room. The new system will establish better ventilation for the acid bath area while providing a safer working environment for the students and staff.

We are also looking to replace the 20 year-old track-lighting system in the drawing studio, room 7102, which remains the most used classroom in the department. This improvement will assist in providing better source lighting for class studies and student projects.

We continue to make modifications to the north county classrooms in the hope of providing a more supportive learning environment for the instructors and the students. Repairs and modification to the tables in the drawing studio are needed to assist the instructors in moving the heavy tables around the room. During the next year the Art 2-D area will look to further consolidate and refine our course offerings and timelines to better assist the students in meeting their academic goals, while continuing to provide a supportive and creative working environment.

### **Sculpture (Margaret Korisheli):**

Fill rates for sculpture have been similar to Fine Arts as a whole except for a significant drop in 2011-12 (81.75 compared with 90.42%) and a significant increase in 2013-14 (98.29 compared to 85.67). Art 271: Sculpture I has recently shown a slight drop in fill rates. It was offered in the same T/R morning time slot with different instructors for two consecutive semesters. For fall 2015 we will move the time slot to the afternoon to test whether the decrease is a result of the time or a decrease for other reasons. Fill rates for Art 270: 3-D Design have been steady. Art 270 is a core course in the AA-T Studio Art and AA Art Studio degrees and an elective in AA-t and AA Art History degrees. We will offer two sections in fall 2015. In 2013-14, the discipline of sculpture had 115 students enrolled.

Efficiency for sculpture is slightly below the percentages for Fine Arts. We have eliminated Figure Sculpture, revised the Foundry course and are tweaking scheduling to try to improve efficiency.

Student successful course completion rates for sculpture are similar to Fine Arts with the exception of 2013-14 when we had a 90.43% completion rate; Fine Arts rate was 78.30% that year. In spring 2014 sculpture reduced by one class due to a request by instructor, Randall Johnson, not to be loaded that semester. Randall had taught Sculpture Foundry in the spring for many years.

Intermediate Sculpture is in need of a major revision to change the title to Sculpture II and to align with Sculpture I.

### **Photography (Doug Highland):**

There have been many positive changes within the photography area over the last several years. There has been modification to current curriculum, implementation of new curriculum, and restructuring and acquisitions for both traditional and digital photography. Through a generous grant from Foundations we were able to purchase a new color management tool to replace one that was obsolete technology. Additionally, funding was given to replace two high-end digital color printers and purchase four new digital slr cameras for student use. Creating a more cohesive instructional staff and enriched presence for the students continues to be a goal. To that point the instructional staff has continued to incorporate an 'instructional demonstration round robin' during our opening day breakout sessions where instructors bring in an example of an assignment or lecture topic to present and share.

Photography has experienced a drop in enrollment that mirrors the college as a whole over the last several years. Of note is the leveling off of enrollment between 2012-2013 (241) and 2013-2014 (239). Comparing enrollments, the college lost 3.5% and the Fine Arts lost slightly over 6%, while photography lost only 0.83%. Looking at individual classes there has been a loss of enrollment in Art 244 and 245 while Art 249 has gained. This can be attributed to subtracting sections of Art 244 and 245 while adding sections of art 249.

Although overall fill rates for photography have seen a minor decline that mimics the college and the Fine Arts as a whole over the last several years, photography has consistently achieved a slight advantage over the college. As an example, photography achieved 83.7% in 2012-2013 vs. the college at 82.8% and 83% in 2012-2013 vs. the college at 82.3%. Looking at individual classes shows a loss of fill rate for Art 244 and 245 and a gain in Art 249, while Art 251 and 252 have remained steady at approximately 106%. Even though our fill rate remains on par with the college and Fine Arts, photography's efficiency has shown a decline from 9.6% - 7.8% over the years 2009-2014. This drop in efficiency relates directly to the college efficiency rates which

dropped from 15.9% - 13.9% from 2009-2014 and the Fine Arts which dropped from 12.4% - 10.7% during the same period. Possible reasons for loss of efficiency mirror those of fill rate. It is presumed that photography offered too many course sections for Cuesta's decreasing enrollment and loss of repeatability as the college pushed for increased FTES. Additionally, as photography is dependent on individual workspace/workstations, some differences and losses can be attributed to the relatively smaller class sizes that all of our lab classes require. For Fall 2015 we are subtracting a section of Art 244 from the schedule, for a total offering in photography of seven sections vs. the previous eight, and switching a section of Art 249 into a slot previously occupied by Art 244 that has had a consistently low fill rate. We have also begun cross listing Art 244 and 245 to boost fill rate and efficiency numbers. Additionally, we are continuing to evaluate implementing an intermediate digital photography class into the curriculum as well as potentially instructing Art 249 Digital Photography as a DE course as we have seen that re-structuring the digital photography area and curriculum has resulted in increased student interest.

The success of our students in the photography area is ultimately the most important accomplishment. Successful course completion rates for photography have trended with those of the college and Fine Arts. Over the last two years photography students achieved 80.9% in 2012-2013 and 76.2% in 2013-2014. This compares to the college at 73.1% / 74.2% and the Fine Arts at 79.1% / 78.3% over the same years. Photography will continue improve our facilities while consolidating and improving our course offerings and scheduling which will allow our students to succeed in achieving their goals.

#### **Ceramics (Jarred Pfeiffer):**

It has been an exciting couple of years for ceramics. While the college has experienced a consistent drop in enrollment, ceramics has grown. From 2009-2012 the average yearly enrollment was 221 students. That figure jumped to 257 in 2012-13 academic year and 234 2013-2014. Even with the slight drop in the last year, we are still 5.8% above the previous three year average. Teri Sanders-Brown has been able to offer a Saturday ceramics class, which captures high school and other students who are unable to take classes during the traditional week.

Ceramics has achieved such high enrollment numbers by keeping extremely high fill rates. Over the last five years the fill rate has hovered around 100%. Three of the five years the fill rate is actually over 100%. Susan Wulfeck, Teri Sanders-Brown and I (Jarred Pfeiffer) have often overenrolled our classes to accommodate students who wish to take the class. This gives us more chance of retaining a high fill rate after the inevitable few drop throughout the semester. Our 5 year average fill rate is 99.2%. The hiring of our new lab technician, Grant Frempter, has allowed ceramics to continue offering 7 classes. His hard work has let instructors continue to overload, or max out classes whenever possible.

Despite our successful fill rates, ceramics efficiency has been between 11.1 and 9.63 for the past 5 years. Last year it dipped to the lowest, 9.63. I attribute this to adding the Saturday class in the Spring of 2014, which didn't have high enrollment. We were told to capture FTES anywhere possible, so we offered as many classes as possible. The art department as a whole has been on a steady decline in efficiency from 12.44-10.70. I attribute this to the relatively smaller class sizes that many of our lab classes require.

Perhaps the greatest achievements in ceramics are the success of our students. We have ranked higher than the college and art department average in student success rate for the past five years. Our success rate has been between a high of 86.38% 2012-13 school year to a low of 79.55% 2011-12 school year. Last year our success rate was 85.04%. This was 7% higher than the department as a whole and 11% higher than the college. This success of our students encourages them to continue working through the ceramics classes that we offer.

We have implemented a new clay policy to cut down on waste and help the studio run more efficiently. Students are limited the number of "free" clay bags they get, depending on their materials fees. Intro pays \$34 and gets 4 bags (100+ lbs). The other classes (wheel and hand building) pay \$54 and get 5 bags (125+ lbs.). All classes have 4 major projects, so this should be plenty of clay for each student. If students use more than their allotted amount of clay, they can get more bags for \$10/bag. I calculated the cost of buying our pre-made clay from John Rose and it is \$9.87/25 lb. bag. I know that you mentioned we would have to let students take any extra bags that they didn't use, and I'm fine with that. I was planning on having students "settle up" with the cashier's office at the end of the semester, like you do in sculpture. Each instructor will put a copy of their roster in the clay shed, and initial each bag of clay that the student receives.





[illegible]

# Course or Program Assessment Summary

Division: **Fine Arts**  
2015

Program: **Art Studio**

Date: **Spring**  
v. 3 2012

Courses in program: Please see Assessment Calendar for a complete list)

Faculty involved with the assessment and analysis: **Margaret Korisheli, Doug Highland, David Prochaska, Jarred Pfeiffer**

Course-to-program outcome mapping document\*\* is completed **Yes X**  
No \_\_\_\_\_

1	Student Learning Outcome Statements <b>X Program</b>	<b>AA Art Studio (1-6) and AA-T Studio Art (1-4)</b>  <ol style="list-style-type: none"> <li>1. Creatively apply the visual elements and principles of Design to art forms.</li> <li>2. Integrate form and content at the appropriate undergraduate level.</li> <li>3. Demonstrate technical skill and creativity in manipulating 2D and 3D media.</li> <li>4. Articulate concepts and processes of art at the college level, including command of basic art vocabulary.</li> <li>5. Create physical and digital portfolios that include a finished body of art works and professional written documentation.</li> <li>6. Assess professional artistic career and transfer options</li> </ol>
2	Assessment Methods Plan (identify assessment instruments, scoring rubrics, SLO mapping diagrams)	Using a rubric with the Program SLOs, each full-time art studio faculty individually assesses the electronic portfolios and written statements of all student who successfully complete Art 293: Portfolio Presentation. This course is a capstone exit class in which art students package and present their artwork. Students in Art 293 learn professional practices in art and explore the steps to moving from the community college to higher levels of art education and/or working and exhibiting in the art field.
3	Assessment Administration Plan (date(s), sample size or selection of course sections, scoring procedures, etc.)	On February 6, 2015, the full-time art studio faculty met to collectively analyze the individual assessments of the portfolios of twenty Art Studio students who completed the Portfolio Presentation class in the fall of 2014.
4	Assessment Results Summary (summarize Data)	All instructors agreed that the majority of students solidly met the Program Student Learning Outcomes.
5	Discussion of Assessment Procedure and Results, and Effectiveness of Previous Improvement Plans	<ul style="list-style-type: none"> <li>• Students who have been with us longer (3-4 years) excelled in all or most outcomes. This is an argument for keeping the A.A. degree rather than switching entirely to the A.A.-Transfer degree.</li> <li>• A couple of students were clearly not ready for transfer. Their</li> </ul>

		<p>portfolios lacked the visual awareness and technical skills needed to move forward with their goals. These students need to be encouraged to take a few more classes so as to strengthen their skills before putting together a portfolio for transfer.</p> <ul style="list-style-type: none"> <li>• What makes a good portfolio for art related majors, such as fashion or cartooning, do not reflect the work done at Cuesta. It was suggested that the instructor photograph the critique board to show faculty who are assessing the program a wider scope of work by each student.</li> <li>• Artwork analysis (done later in the course) has been a good addition to the portfolio class.</li> <li>• Writing and editing is a bit of an issue. It was suggested that an English instructor be a guest lecturer in class and /or set students up for English tutoring. Certainly, all students should be encouraged to take an Art History class – as their writing generally improves based on the breadth of written assignments. Our full-time Art Historian is willing to meet with students to help edit. It is recommended for studio instructors to give more writing assignments and to be strict <del>about</del> regarding corrections and the final quality.</li> <li>• The question came up as to whether we should move Fine Art Review Day to December so that instructors could look at completed portfolios at that time and reinforce the recommendations from the portfolio class.</li> </ul>
6	Recommended Changes & Plans for Implementation of Improvements	<p>No changes are recommended for our degrees.</p> <p>It would help transfer students put together better portfolios if instructors that taught intermediate classes would:</p> <ol style="list-style-type: none"> <li>1. Give assignments that help the student find their individual voice.</li> <li>2. Have the students do more writing that involves analysis of artworks.</li> <li>3. Work with students to rewrite/edit papers to improve their writing abilities and specifically the application of the elements and principles of design in describing/analyzing artwork.</li> </ol> <p>Encourage all art instructors to give writing assignments that involve exhibitions in our gallery.</p> <p>Creating a course flow chart to help students move through the program efficiently and to let students know they should enroll in the</p>

		<p>portfolio class toward the end of their time at Cuesta.</p> <p>Additional planned program improvements/objectives can be found in the Art Studio 2014-15 CPPR.</p>
7	Description or evidence of dialog among course or program-level faculty about assessment plan and results	Full-time instructors have ongoing dialogue in monthly division meetings and include part-time instructors in dialogue through discipline specific meetings and the evaluation process.