CUYAMACA COLLEGE

Annual Update Report

Academic - Art (ART) - (AHSS)

Goal 1

Program Goal: Reduce equity gaps within the Art program specifically in Art History courses
Goal Status: Active

Mapping
2022 - 2028 Strategic Plan: *(X)*

- **Eliminate Equity Gaps in Course Success:** Reduce equity gaps within the Art program specifically in Art History courses (**X**)

- **Increase Completion and Eliminate Equity Gaps:** Reduce equity gaps within the Art program specifically in Art History courses (**X**)

- **Increase Equitable Access:** Reduce equity gaps within the Art program specifically in Art History courses (**X**)

- **Increase Hiring and Retention of Diverse Employees:** Reduce equity gaps within the Art program specifically in Art History courses (**X**)

- **Increase Persistence and Eliminate Equity Gaps:** Reduce equity gaps within the Art program specifically in Art History courses (**X**)

Summary of Progress or Results

Summary Date: 10/11/2024
 Summary of Progress or Results: Closing Equity Gaps: Efforts to close equity gaps and increase student success and retention are ongoing. Equity gaps among our students enrolled in studio art courses have seen significant improvement, or closed completely, since our last comprehensive program review. We believe this is due to the leadership and area expertise provided by our full-time faculty members Joshua Eggleton and Asa Enochs. They have led a concerted effort to equitise our studio curriculum and apply DEIS and CRT strategies in our studio classrooms. However, our largest equity gaps remain in our art history courses, primarily in the courses taught by our adjunct studio art faculty. Continued interventions with DEIA professional development for faculty are necessary, but they will only go so far. Persistent equity gaps continue to exist among students of color, particularly among Hispanic/Latino and Black/African American student populations. In order to close these gaps, the art program needs a dedicated full-time Art Historian who meets the CCC minimum qualifications (MA/PhD in Art History or Humanities; not and MFA in Studio Art), processes area expertise, and will be able to lead our program in addressing these gaps, which constitute the largest number of student enrollments each year.
 Reporting Period: 2024 - 2025
 Status: In Progress - will carry forward into next year
 What resources, if any, are needed to achieve this goal? (Select all that apply): New faculty position
 Action steps for this academic year.:
 Action Steps
     1. **Request for Full-Time Art Historian**
        Advocate for the hiring of a full-time Art Historian with expertise in all eight CalGETC Area 3A art history courses and a demonstrated ability to address equity gaps in art lecture courses, particularly in online modalities.
        ○   ART 100--Art Appreciation
        ○   ART 140--Survey of Western Art I: Prehistoric through Middle Ages

- o ART141--Survey of Western Art II: Renaissance Through Modern

- o ART 142--Art of Africa, Oceania, and the Americas

- o ART 143--Modern Art

- o ART 145--Contempory Art

- o ART 146--Asian Art

- o ART 151--Chicanx Art

2. **Faculty Mentorship in Equitable and Accessible Teaching Practices**
   Continue fostering equitable and accessible teaching practices through an emphasis on Regular and Substantive Interaction (RSI). This will be achieved via shared collaboration, targeted individual mentorship, professional development opportunities, and personalized feedback through peer evaluations. Ongoing efforts include the following:

   - o **Joshua Eggleton**, a full-time faculty member, actively contributes as a member of the Online Teaching and Learning Committee and the Curriculum Committee. Developing innovative digital curricula remains a key priority to support program growth.

   - o **Progress Updates**:
     a. Congratulations to Erin Whitman and Clayton Lewallen, who successfully completed the EMTLI program in Spring 2024.
     b. **EMTLI 24/25 Cohort Enrollees**: Asa Enochs and Joshua Eggleton.
     c. Steve Schlitenmyer has enrolled in the Equity Pedagogy and Practice Academy (EPPA), furthering the program's commitment to equity-focused teaching.

3. **Encourage Committee Participation**
   Promote active participation in committees such as the Online Teaching and Learning Committee (OTLC), Academic Senate, and SLO Committees. While this effort is ongoing, the program currently relies on its two full-time faculty members, both in the tenure process. Engaging adjunct faculty in these efforts has been challenging, requiring additional outreach and support to encourage volunteer participation.

Goal 2

Program Goal: Serve the needs of students in Digital Arts and Design with viable transfer and career pathways.
Goal Status: Active

Mapping

<u>2022 - 2028 Strategic Plan:</u> *(X)*

- **Increase Completion and Eliminate Equity Gaps:** Serve the needs of students in Digital Arts and Design with viable transfer and career pathways. (**X**)

- **Increase Equitable Access:** Serve the needs of students in Digital Arts and Design with viable transfer and career pathways. (**X**)

- **Increase Hiring and Retention of Diverse Employees:** Serve the needs of students in Digital Arts and Design with viable transfer and career pathways. (**X**)

- **Increase Persistence and Eliminate Equity Gaps:** Serve the needs of students in Digital Arts and Design with viable transfer and career pathways. (**X**)

Summary of Progress or Results

Summary Date: 12/08/2024

Summary of Progress or Results: Progress for this goal is ongoing. More details can be found under the "action steps" for the next year.

Reporting Period: 2023 - 2024

Status: In Progress - will carry forward into next year

Action steps for this academic year.:

<u>Completed:</u>

1. Building on the successful adoption of **ART 104—Artists and Designers Today**, **ART 119—Color Theory**, **ART 142—Art of Africa, Oceania, and the Americas**, **ART 210—Printmaking 1**, **ART 211—Printmaking 2**, and **ART 240—Portraiture and Character Design**, the Cuyamaca Art program has continued to expand and refine its offerings to meet both student interests and industry demands.

2. Significant curriculum updates include the restructuring of the local Associate of Arts (AA) degrees to introduce pathways for **Illustration**, **Digital Art**, and **2D Animation**, aligning academic goals with current trends in creative industries. New Course Outlines of Record (CORs) have been successfully developed and approved by the curriculum committee for **ART 184—Introduction to Animation** and **ART 243—Perspective Drawing**.

<u>Ongoing:</u>

- Additionally, **ART 177—Digital Drawing and Painting** has been reintroduced to campus, receiving remarkable student engagement and positive feedback, further demonstrating the program's commitment to providing relevant and high-demand courses.

<u>Not Started</u>:

- In the future, our digital arts lead, Asa Enochs, would like to explore the possibility of creating specialized career certificates of achievement in **Game Design** and **3D Animation.** We hope the art faculty can complete this work in collaboration and support of our Graphic Design program.

These developments represent a strategic effort to enhance the program's breadth and relevance, supporting student success in transfer and career-focused pathways.

Goal 3

Program Goal: Align Cuyamaca's program course offerings with Grossmont's, and update current AAT and local AA degrees to reflect transfer requirements and industry growth.
Goal Status: Active

Mapping
2022 - 2028 Strategic Plan: *(X)*

- **Eliminate Equity Gaps in Course Success:** Align Cuyamaca's program course offerings with Grossmont's, and update current AAT and local AA degrees to reflect transfer requirements and industry growth. (**X**)

- **Increase Completion and Eliminate Equity Gaps:** Align Cuyamaca's program course offerings with Grossmont's, and update current AAT and local AA degrees to reflect transfer requirements and industry growth. (**X**)

- **Increase Equitable Access:** Align Cuyamaca's program course offerings with Grossmont's, and update current AAT and local AA degrees to reflect transfer requirements and industry growth. (**X**)

- **Increase Hiring and Retention of Diverse Employees:** Align Cuyamaca's program course offerings with Grossmont's, and update current AAT and local AA degrees to reflect transfer requirements and industry growth. (**X**)

- **Increase Persistence and Eliminate Equity Gaps:** Align Cuyamaca's program course offerings with Grossmont's, and update current AAT and local AA degrees to reflect transfer requirements and industry growth. (**X**)

Summary of Progress or Results
Summary Date: 12/06/2024

Summary of Progress or Results

Summary of Progress or Results: Summary

The Cuyamaca Art Program has made significant strides in curriculum development, articulation efforts, and degree reorganization to align with emerging career opportunities and transfer pathways:

Curriculum Updates: Six new courses were added to the local curriculum in 2023, with two—ART 142 and ART 240—successfully offered and positively received. Additional courses, such as ART 184—Introduction to Animation, were incorporated in 2024.

Articulation Efforts: The program is actively aligning its curriculum with transfer requirements for institutions like SDSU and several CSUs. Recent developments include new courses (e.g., ART 243—Perspective Drawing) and articulation requests to enhance transfer opportunities in areas like Animation, Illustration, and Visual Development.

Degree Reorganization: The program has shifted its focus to support four areas of emphasis—Drawing, Painting, and Printmaking; 2D Animation; Illustration, Design, and Digital Arts; and Visual Communication Design. Updated curriculum, program goals, and majors aim to better connect students to high-demand fields.

Technology and Equipment Needs: To support these initiatives, the program continues to advocate for resources in technology and equipment to meet the demands of modern art practices.

This progress underscores the Art Program's commitment to equipping students with the skills and knowledge needed for success in both academic transfer and the creative economy.
Reporting Period: 2023 - 2024
Status: In Progress - will carry forward into next year
Action steps for this academic year.:
Progress and Ongoing Initiatives
1. **Ongoing Efforts**

   o   ART 130—Sculpture 1

   o   ART 172—Web and Portfolio Design

   o   ART 175—Digital Imaging 1

   o   ART 184—Introduction to Animation

1. The Art Program has identified additional courses at Grossmont College that align with program goals, including:

In Spring 2024, Asa Enochs and Joshua Eggleton updated and incorporated ART 184—Introduction to Animation into the Cuyamaca College catalog, further enhancing the program's offerings.

Summary of Progress or Results

1. **Articulation and Curriculum Development**

   The Art Program continues to collaborate with Articulation Officer Vivi Ricardez Veasey to identify coursework aligned with the first two years of art programs at SDSU, CSU Long Beach, CSU Los Angeles, and CSU Fullerton. These programs emphasize areas such as Illustration, Animation, Visual Development, and Concept Design, which represent significant job growth opportunities for Art majors.

While the program now offers many courses within these areas, additional CSU CORs have been identified:

- ART 217—Life Drawing for Animation

- ART 223C—Typography Graphic Design (currently seeking course equivalency for GD 125—Typography)

- ART 253A—Animation Production

- ART 255B—Introduction to 3D Animation

- ART 263—Perspective Drawing

In Spring 2024, Asa Enochs and Joshua Eggleton developed a new course, ART 243—Perspective Drawing, which, along with ART 184, has been submitted for CSU articulation by Vivi Ricardez Veasey in Fall 2024.

1. **Art Program Degree Reorganization**

   The Art Program has realigned its focus to provide robust transfer and career pathways that prepare students for high-demand fields. Emphasizing digital art alongside traditional studio art practices, the program has updated all curriculum, program goals, and majors. These efforts have resulted in significant changes, particularly to local GE majors.

- Drawing, Painting, and Printmaking

- 2D Animation

- Illustration, Design, and Digital Arts

- Visual Communication Design (Graphic Design for Transfer)

Goal 4.

Program Goal: Reorganize the Fine Art and Graphic Design degree programs to create a more integrated structure that aligns within our ACP.
Goal Status: Active

Mapping
2022 - 2028 Strategic Plan: *(X)*

- **Eliminate Equity Gaps in Course Success:** Reorganize the Fine Art and Graphic Design degree programs to create a more integrated structure that aligns within our ACP. (**X**)

- **Increase Completion and Eliminate Equity Gaps:** Reorganize the Fine Art and Graphic Design degree programs to create a more integrated structure that aligns within our ACP. (**X**)

- **Increase Equitable Access:** Reorganize the Fine Art and Graphic Design degree programs to create a more integrated structure that aligns within our ACP. (**X**)

- **Increase Hiring and Retention of Diverse Employees:** Reorganize the Fine Art and Graphic Design degree programs to create a more integrated structure that aligns within our ACP. (**X**)

- **Increase Persistence and Eliminate Equity Gaps:** Reorganize the Fine Art and Graphic Design degree programs to create a more integrated structure that aligns within our ACP. (**X**)

Summary of Progress or Results

Summary Date: 12/11/2024
Summary of Progress or Results: The proposed administrative and structural reorganization of the Art and Graphic Design programs aims to better align with student career and transfer needs while strengthening our shared Academic Career Pathway (ACP). Currently, the Fine Art degree is housed in the Humanities (AHSS) division, while the Graphic Design degree is part of the Career and Technical Education (CTE) division. However, at most institutions, these programs are managed together under the same dean or department due to their shared emphasis on 2D design, image creation, and overlapping courses and student populations.
Reporting Period: 2023 - 2024
Status: In Progress - will carry forward into next year
What resources, if any, are needed to achieve this goal? (Select all that apply): Technology
Action steps for this academic year.:
The discussion about reorganizing the Fine Art and Graphic Design programs under a unified structure is ongoing. This initiative was originally introduced by our VPI, Jeanie Machado Tyler, a year and a half ago, and was revisited in 2024 by Tom Bugzavich from Graphic Design.
The proposed reorganization aims to better align with student career and transfer needs while strengthening our shared Academic Career Pathway (ACP). Currently, the Fine Art degree is housed in the Humanities (AHSS) division, while the Graphic Design degree is part of the Career and Technical Education (CTE) division. However, at most institutions, these programs are managed together under the same dean or department due to their shared emphasis on 2D design, image creation, and overlapping courses and student populations.
Integrating these programs would enhance the ACP by providing clearer pathways to both transfer degrees and certificate opportunities. This alignment would also promote equitable access, boost enrollment and persistence, and improve degree completion rates. Additionally, a unified structure would enable a more cohesive strategy for addressing and reducing equity gaps within these programs.

1. **Completed Preliminary Planning:** Engaged in discussions with the department chairs, the deans of both Humanities (AHSS) and Career and Technical Education (CTE), and the Vice President of Instruction (VPI) to determine the next steps for reintegrating the Fine Art and Graphic Design programs. This reorganization initiative was sparked by Tom Bugzavich, who identified an opportunity to better support students by unifying the two programs. As an adjunct professor and chair of the Graphic Design program, Tom has been instrumental in building a successful CTE pathway. However, he has observed a notable shift in student demand, with more individuals seeking transfer degrees rather than workforce-oriented credentials. Managing the program as a part-time faculty member in a department comprised entirely of adjunct

instructors, Tom recognizes the potential benefits of integrating the two programs into a unified structure. This reintegration would address current challenges while enhancing support for both students and faculty.

2. **Ongoing Reorganization of Programs Under One Department with an Area Coordinator for Graphic Design:** Bringing the Fine Art and Graphic Design degree programs under a single department with a dedicated area coordinator for Graphic Design will enhance the programs' ability to serve students across shared pathways. This unification will improve accessibility and equity by creating a streamlined structure that supports multiple degree options within these interconnected disciplines. Additionally, aligning faculty from both areas on equitable teaching practices will help address and reduce equity gaps in student success.

   The unified structure will also facilitate the alignment of degree programs with the forthcoming Associate in Arts for Transfer (AAT) in Graphic Design, ensuring compliance with class coding and other requirements during the transition. With Fine Art currently operating at a 20% full-time to adjunct faculty ratio and Graphic Design at 0% full-time, this integration will allow for a more effective distribution of workload across the programs.

   1. **Room Reallocation Request:** Relocating the computer labs from the E Building to the east side of the B Building's third floor will increase collaboration between the two disciplines and provide greater access to shared resources for students. This move will foster a sense of community among students and faculty, positively impacting retention rates and overall student success. Centralizing these facilities will also support a more cohesive learning environment and strengthen interdisciplinary opportunities.

   2. **Faculty Request:** With the consolidation of the two programs, there will be an opportunity to hire a full-time Graphic Design faculty member, addressing the current lack of full-time instructors in the area. This hire will not only expand the expertise available to students but also support efforts to promote diversity and inclusivity within the department. A full-time faculty member will play a crucial role in advancing the program's mission, increasing student engagement, and contributing to equitable teaching practices.

Program Overview and Update

Lead Author
Joshua Eggleton

Collaborator(s)
Asa (Theodore) Enochs

Dean/Manager(s)
Lauren Halsted

**Initial Collaboration Date with Dean**
11/18/2024

Please summarize the changes, additions, and achievements that have occurred in your program since the last program review.
Significant Program Trends

- **Shifting Demographics**: Communities of color now represent approximately 70% of the student body, aligning with the overall demographic trends at Cuyamaca College.

- **Stronger Focus on Transfer**: An increasing percentage of students are pursuing transfer degrees, reflecting a shift toward structured pathways to four-year institutions. The Art Program leads the Academic Career Pathway in the number of students completing degrees for transfer overall and maintains parity with other areas of emphasis within AHSS.

- **Increased Full-Time Enrollment**: A growing proportion of full-time students reflects curricular changes and an emphasis on expediting program completion. Full-time enrollment (12+ units) rose to 71% in Fall 2023 and remained high at 61% in Spring 2024, compared to historical rates of 60%-67%. Transfer with Degree remains the primary goal, increasing to 67% (Fall) and 64% (Spring) in 2023/24, up from 60%-63% in previous terms. Overall enrollment, retention, and success are improving. Studio Art enrollments have returned to pre-pandemic levels, and Art History lecture courses (offered 100% DE) have recovered 90% since the pandemic, maintaining high fill rates. However, significant gaps in student persistence and success reamin in Art History courses.

- **CalGETC Area 3A GE Enrollment:** The Art Program is a significant contributor to transfer enrollments for the AHSS Division. During the 2023–2024 academic year, Art was the most popular discipline among students fulfilling Area 3A for Cal-GETC, representing 24% of enrollment across the fourteen disciplines in this category. Of the nine transfer-level GE courses within the Art discipline, eight are Art History courses, which collectively generate 90% of our GE enrollments; notably ARTH 100—Art Orientation (online) and ARTS 120—Two-Dimensional Design (on campus).

CalGETC Area 3A Enrollments for Transfer by Discipline Chart
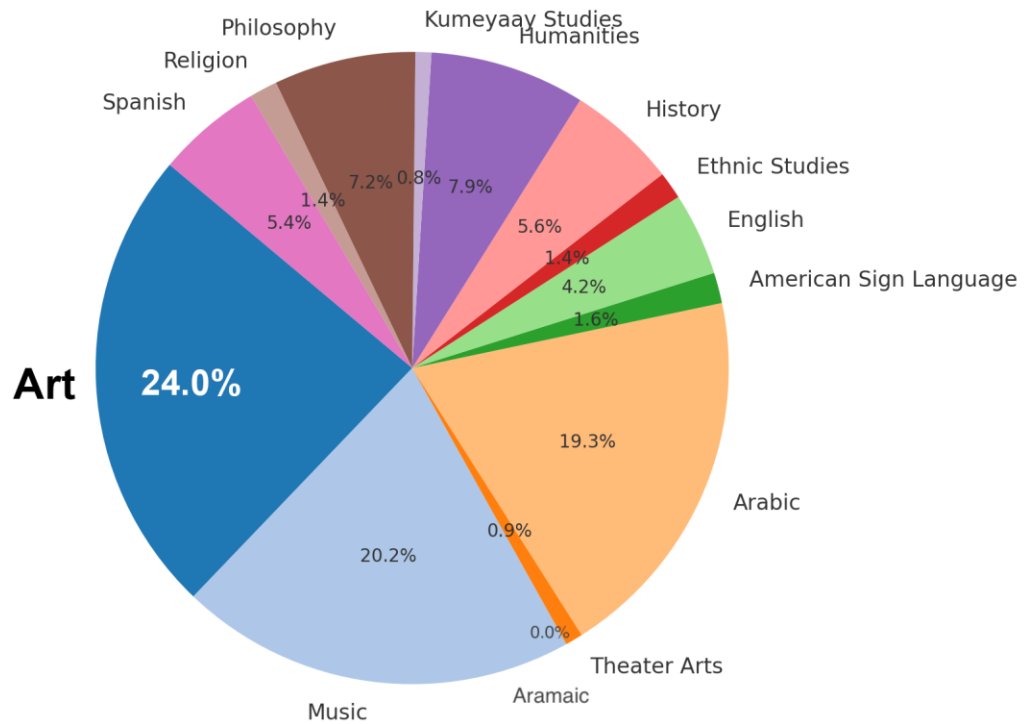
Art Program Degree Reorganization Progress

The Art Program has shifted its focus to providing transfer and career pathways aligned with areas of job growth in digital and traditional studio art practices. Curriculum, program goals, and majors have been updated. Significant changes include restructuring local GE majors and identifying critical needs in technology and equipment to support emphasis in the following areas:

- Drawing, Painting, and Printmaking

- 2D Animation

- Illustration, Design, and Digital Arts

- Visual Communication Design (Graphic Design for Transfer)

Outreach

Faculty have initiated targeted outreach efforts focusing on Art Majors, campus Counseling/Student Services, and regional art school transfer counselors.

- Fulltime faculty contine to conduct in-person outreach and counseiling for all art major students. We them meet with us to discuss carreer goals, trnasfer options, finacial aid and scholorship oppertunities, and transfer portfolio reviews.

- Joshua Eggleton has worked with our campus transfer coordinator to provide accurate transfer information for students interested in CSU, UC and the dedicated Art Schools int the region. There are 35 Art schools in the state of California alone; each provided different avenues of study and career pathways for students to choose from.

- Joshua Eggleton has been in contact with the transfer counselors for the following art schools: LCAD, CCA, CalArts, and OTIS to arrange for camus visits form these schools to provide students with information about what these colleges have to offer student looking ahead to careers in the creative economy. Additionally, Eggleton attended LightBox Expo in October. This is an Art and Design conference for studnets, college

faculty, and industry professionals related to the largest fieds of growth in the creative economy, entertainment arts.

Additions

- **Faculty Additions**: Asa (Theodore) Enochs joined as the full-time Digital Arts lead in Spring 2024.

- **Technology Requests**: Funding for a Digital Arts lab has been approved; the program awaits further steps.

- **Curriculum Changes**:

  o Updates to ADTs in Art History and Studio Art, including revised narratives and new Program Learning Outcomes.

  o Rebranding of two existing AA degrees: Drawing, Painting, and Printmaking and Visual Communication Design.

  o Addition of two new AA degrees: Illustration, Design, and Digital Arts and 2D Animation, tailored for transfer or careers in the creative economy.

  o New curriculum developments include:

    ▪ **ART 240**—Portraiture and Character Design (fully enrolled and waitlisted in Spring 2024).

    ▪ **ART 142**—Art of Africa, Oceania, and the Americas (successfully offered in Fall 2024).

    ▪ **ART 184**—Introduction to Animation (updated by Asa Enochs).

    ▪ **ART 243**—Perspective Drawing (authored by Asa Enochs and shepherded by Joshua Eggleton).

Achievements

- **Overall Student Success Rates**: Improved to 79% (Fall) and 78% (Spring), up from 72%-79% in earlier terms.

- **Overall Equity Gains**:

  o Success rates for Middle Eastern/North African students remained strong (76%-90%).

  o African American/Black student success rose to 74% (Spring 2024) from 54%-71% in prior terms.

  o Hispanic/Latino success rates improved slightly to 76%-77%.

- **Equity Interventions**:

  o Studio Art courses exhibit reduced or eliminated equity gaps due to DEIS and CRT strategies led by Joshua Eggleton and Asa Enochs.

  o Art History courses, primarily taught by adjuncts, continue to show significant equity gaps at rates that average 20%-40%, especially for Hispanic/Latino, Middle Eastern/North African, and Black/African American students. These are significant and addressing them requires a full-time Art Historian with expertise in DEIA strategies.

Program Development and Faculty Accomplishments

- **EMTLI**: Graduates Erin Whitman and Clayton Lewallen (Spring 2024); new enrollees include Asa Enochs and Joshua Eggleton (24/25 cohort).

- **OER/ZTC/LTC Initiatives**:

  o John Abel secured a ZTC Accelerated Grant for ART 140 and ART 141, developing video materials.

- **Student Engagement**:

  o The Cuyamaca Art Club has grown to 20-25 active members and is working on a campus mural under faculty mentorship.

Critical Program Needs

1. Art History Faculty:

The Art Program does not currently meet state mandates for Art History (ARTH) faculty. Both full-time faculty members, Joshua Eggleton and Asa Enochs, specialize in Studio Arts (ARTS), with Eggleton serving as Studio Arts lead and Enochs as Digital Arts lead. Niether of their job descriptions mention area expertise in the field of art history in their postings. Additionally, among the eight adjunct faculty members who regularly teach ARTH courses, only two meet the current minimum qualifications, while the remainder were "grandfathered" into their assignments based on Priority of Assignment and extended teaching tenure. This disparity contributes significantly to the persistence of equity gaps among the program's largest student population.

Art		Master's in fine arts, art, or art history **OR** Bachelor's in any of the above **AND** Master's in humanities **OR** the equivalent *(NOTE: "Master's in fine arts" as used here refers to any master's degree in the subject matter of fine arts, which is defined to include visual studio arts such as drawing, painting, sculpture, printmaking, ceramics, textiles, and metal and jewelry art; and also art education and art therapy. It does not refer to the "Master of Fine Arts" (MFA) degree when that degree is based on specialization in performing arts or dance, film, video, photography, creative writing or other nonplastic arts.)*	
Art History		Master's in art history, history of art and architecture or visual culture/visual studies **OR** Bachelor's in art history and master's in history **OR** Master's in art with a recorded emphasis or concentration in art history **OR** the equivalent	

Art History represents the discipline with the highest enrollment in the Art Program. Historically, one in ten Cuyamaca College students takes an art course during their time at the institution. During the 2023–2024 academic year, Art was the most popular discipline for fulfilling Area 3A requirements for CAL-GETC, accounting for 24% of enrollments across 14 disciplines. Of the nine transfer-level GE courses in the Art discipline, eight are Art History courses, collectively generating 90% of GE enrollments.

Annual Update

CalGETC Area 3A Enrollments for Transfer by Discipline
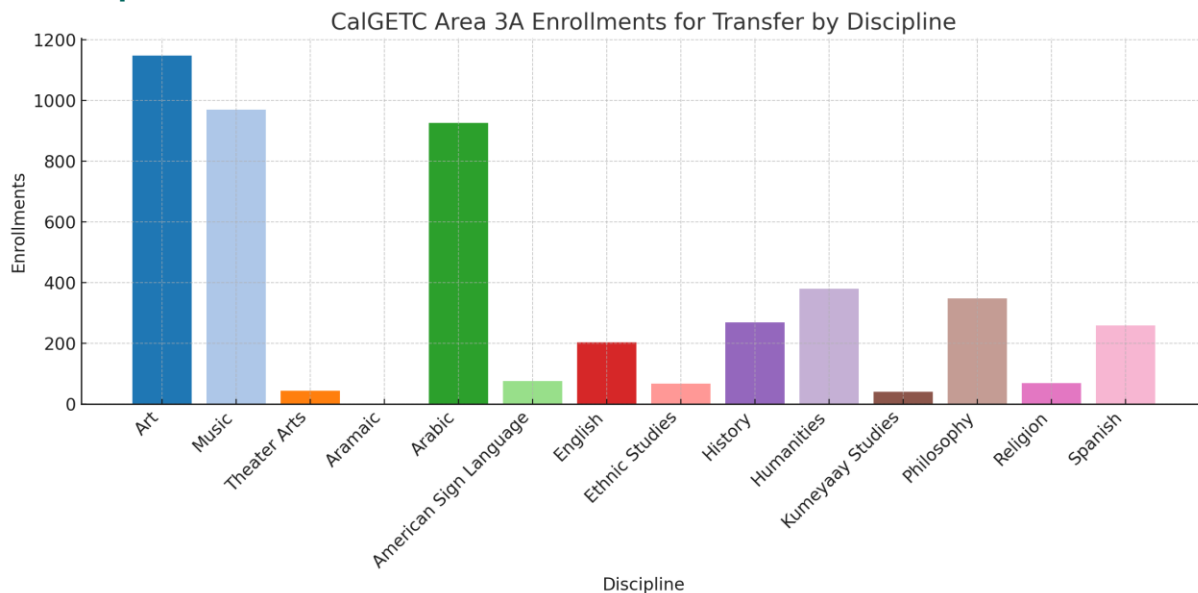
Despite these successes, equity gaps are most pronounced in Art History courses, whereas Studio Arts courses exhibit no such disparities. This discrepancy stems from the distinct skill sets required for teaching these fields. Art Historians focus on analyzing artworks within historical and cultural contexts, conducting scholarly research, and engaging in critical interpretation. Conversely, Studio Arts professors prioritize technical skills, creative practice, and personal expression. While Studio Arts faculty may integrate some art historical content, their training does not align with the depth required for Art History courses.

The California Community Colleges (CCC) system acknowledges this distinction through its updated C-ID descriptors, which delineate the qualifications for Studio Arts and Art History instructors. Studio Arts faculty must hold an MFA with training in creative practices, while Art History faculty must possess an MA/PhD in Art History or Humanities or an MFA with a BFA in Art History. Meeting these qualifications is essential to address equity gaps and support the program's transfer goals effectively.

2. Instructional Lab Technician:

The retirement of Gini Gomez in August 2024, following 22 years of service, has left a critical vacancy in the Instructional Lab Technician position. Since her departure, full-time faculty members Joshua Eggleton and Asa Enochs have absorbed her responsibilities, detracting from their primary instructional roles. Efforts to update, replace, and reclassify this position have encountered significant delays due to limited communication from the district Personnel Commission and a lack of progress from college administration.

In Spring 2024, the Art Department collaborated with the retiring lab technician to request an organizational modification to reflect the expanded responsibilities of this role. Although supported by Dean Lauren Halsted, this request has not advanced beyond her office. This marks the second attempt in five years to revise the job description to account for program growth, which includes managing the campus hallway gallery, operating specialized printmaking equipment, and providing technological support for the forthcoming digital art lab. These specialized duties necessitate a job description that reflects the complexity of the role and appropriate compensation.

Although a replacement position was approved, the Personnel Commission posted an outdated job description identical to the one used in 2012. This description fails to address the significant changes in program needs, lab spaces, and technological requirements over the past twelve years. As a result, the hiring process is unlikely to succeed, prolonging the vacancy and exacerbating the strain on current faculty.

3. Equipment, Facilities, and Technology:

The Art Program faces ongoing challenges related to equipment, facilities upgrades, and technology. Despite repeated requests for investment in these areas, delays in securing resources are now jeopardizing the program's ability to offer key courses in the upcoming academic year.

The program has implemented significant curricular and programmatic adjustments to align with the demands of the 21st-century creative economy in California. However, progress has been hampered by inefficiencies in the college and district's resource allocation processes. The current system suffers from slow timelines and inadequate communication among constituencies within the Resource Allocation Council and with individual

programs. This lack of coordination extends project timelines from months to years, hindering the program's capacity to maintain its relevance and meet student needs effectively.

Assessment and Student Achievement

After looking at the SLO information for the past year in Nuventive Improve, are you are on track for the 4-year assessment cycle?
No

If you answered no above, please describe the department's plan to ensure SLOs are assessed every 4 years.
The Art Program has been unable to offer several newly developed courses due to the "zero-FTES-growth" policy and early cancellation strategies implemented by the VPI and college leadership or due to a lag in fulliment of technology, equipment, and facilities requests by the district. These measures have constrained the program, resulting in a limited and tightly managed course rotation schedule. This has posed significant challenges in introducing newly added courses, which, in turn, impacts the ability to conduct comprehensive Student Learning Outcomes (SLO) assessments.
Dsipite these challenges, we are assessing SLOs for the courses we are able to offer and will continue to assign SLO assessment of courses not fully assessed in the last four years to each faculty member according to course assignments.

Which courses have not been assessed in the last 4 years?
ART 104--Artists and Designers Today (newly added curriculum in 2022)
ART 119--Color Theory (newly added curriculum in 2022)
ART 142--Art of Africa Oceania, and the Americas (will be assessed Fall 2024)
ART 144--History of Architecture (course deleted through Curriculum)
ART 146--Asian Art (class canceled due to low enrollment)
ART 210--Introduction to Printmaking (waiting on equipement request fulfillment)
ART211--Intermediate Printmaking (waiting on equipement request fulfillment)
ART 240--Portraiture and Character Design (faculty member was asked to assess, but did not)
ART 149--History of Graphic Design (course deleted through Curriculum)

If you did not assess in the last year, please share why, including whether your program is experiencing barriers to assessment or data submission, and/or if your program would benefit from outcomes and assessment support.
In Fall 2023, we asked faculty to assess: ART 145-Contemporary Art
In Spring 2023, we aksed faculty to assess: ART-129--Three-Dimensional Design, ART-240-Illustration 1, ART-241-Illustration 2 (No students enrolled in the course), and ART-242-Portraiture and Character Design.

The largest barriers to SLO assement stem from the fact that 80% our our program faculty are adjuncts and some of them tend to "forget" to assess their SLOs. If the outcomes and assessment committee folks would like to do some targeted intventions, the art program would not be opposed to it.

Please share any outcomes assessment projects your program has worked on in the last year, including SLOs on Canvas, PLOs by ACP, Equitable Assessment Strategies (innovative collective/common assessments, project-based, work-based learning, student-centered, etc.), or other.
Full-Time and Part-Time Faculty have continued work on **Equitable Assessment Strategies for Studio Art** course offerings related to the following courses:

- ART 120—Two-Dimensional Design

- ART 124—Drawing 1

- ART 125—Drawing 2

- ART 129—Three-Dimensional Design

- ART 230-233 Figure Drawing 1-4

1. Peer Feedback in Small Groups

Faculty have introduced an innovative small group critique model that incorporates individual self-assessment forms to provide an equitable and supportive assessment process. This approach focuses on fostering essential soft skills, including teamwork, decision-making, interpersonal communication, critical thinking, time management, adaptability, creative thinking, and professionalism. The small group format encourages open, low-pressure discussions, offering a comfortable alternative to the dynamics of large classroom presentations. Students report feeling less anxious in this setting and note that they exchange more meaningful feedback within groups of fewer than five. This model effectively supports the development of communication, teamwork, adaptability, and professional skills in a collaborative environment.
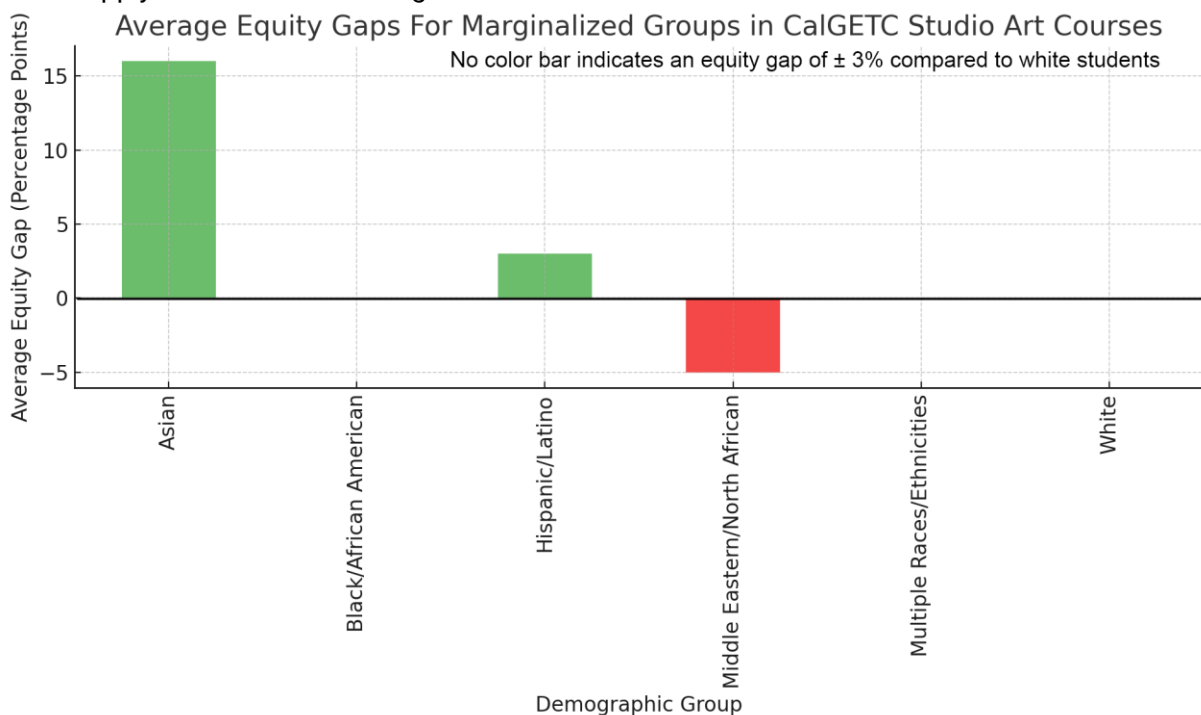
2. Individual Self-Reflections

Faculty have designed student self-reflection forms that empower learners to recognize achievements, evaluate growth, identify areas for improvement, and advocate for their own progress—all in a streamlined, comprehensive format. These forms encourage students to reflect deeply on their decision-making, critical thinking, time management, creative thinking, and professionalism. By using these tools, students can effectively communicate their insights and goals during one-on-one interactions with instructors. Furthermore, this reflective practice helps students cultivate valuable soft skills that are highly regarded by transfer programs and employers, preparing them for future success.

Student Achievement

**Please discuss any equity gaps in access or success.**

Efforts to close equity gaps and increase student success and retention are ongoing. Equity gaps among our students enrolled in studio art courses have seen significant improvement, or closed completely, since our last comprehensive program review. We believe this is due to the leadership and area expertise provided by our full-time faculty members Joshua Eggleton and Asa Enochs. They have led a concerted effort to equitise our studio curriculum and apply DEIA and CRT strategies in our studio classrooms.

Average Equity Gaps For Marginalized Groups in CalGETC Studio Art Courses
No color bar indicates an equity gap of ± 3% compared to white students

(Please note no color bar indicates that an quity gap is within 3% of the white student popoulation and a positve percentages indicates that these groups are on avergae more successful than white students)

However, our largest equity gaps remain in our art history courses, primarily in the courses taught by our adjunct studio art faculty. Continued interventions with DEIA professional development for faculty are necessary, but they will only go so far.

Average Equity Gaps for Marginalized Groups in CalGETC Art History Courses
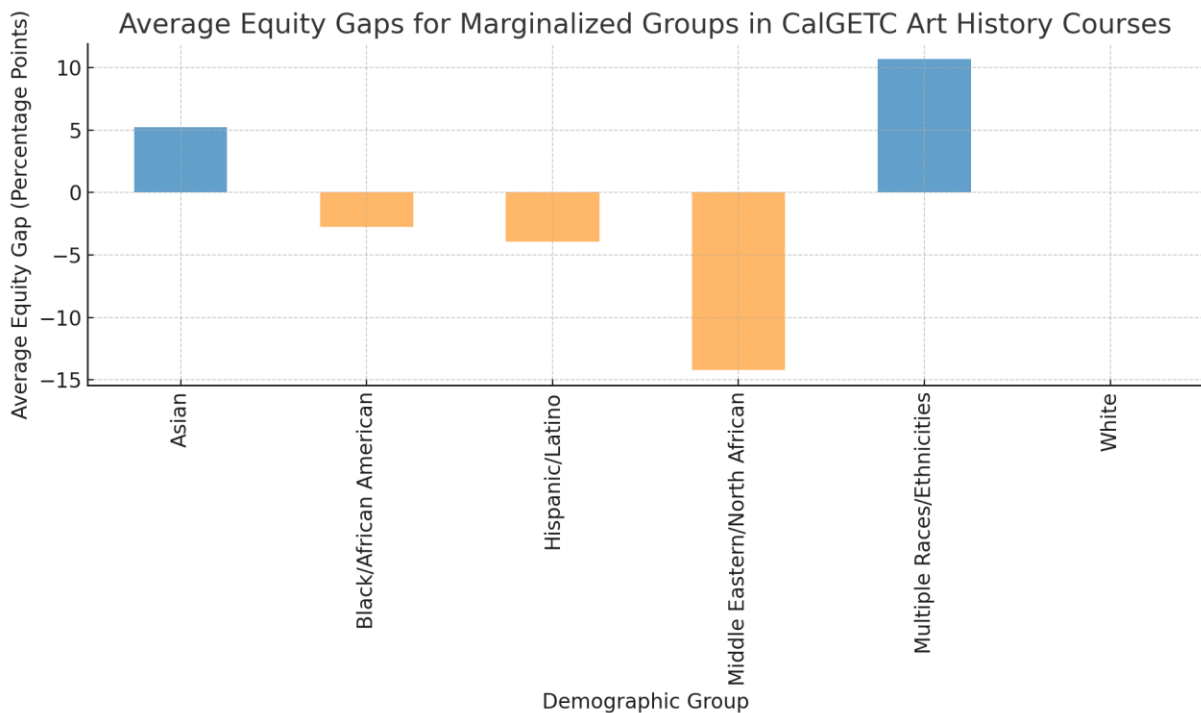
(Please note no color bar indicates that an quity gap is within 3% of the white student popoulation and a positve percentages indicates that these groups are on avergae more successful than white students)

Persistent equity gaps continue to exist among students of color, particularly among Middle Eastern/North African (15% equity gap), Hispani/Latino (4% equity gap) and Black/African American (3% equity gap) student populations. These gaps in equity represent ARTS and ARTH averages for CalGETC Area 3A. However, much lager gaps exist within proportionally marginalized groups when courses are examiined individually. For example, equity gaps swing upwards of 46% among Middle Eastern/North African, when it comes to these art history courses: ART 140, ART 141, ART 142, and ART 145.

In order to close these gaps, the art program is requesting a dedicated full-time Art Historian who meets the CCCCO minimum qualifications (MA/PhD in Art History or Humanities; not and MFA in Studio Art), processes area expertise, and will be able to lead our program in addressing these gaps, which constitute the largest number of student enrollments each year.

Minimum Qualifications for Art Studio and Art History are listed below and can be found at: https://www.cccco.edu/-/media/CCCCO-Website/docs/minimum-qualifications/CCCCOReport-Minimum-Qualifications-2023_.pdf

Art		Master's in fine arts, art, or art history **OR** Bachelor's in any of the above **AND** Master's in humanities **OR** the equivalent *(NOTE: "Master's in fine arts" as used here refers to any master's degree in the subject matter of fine arts, which is defined to include visual studio arts such as drawing, painting, sculpture, printmaking, ceramics, textiles, and metal and jewelry art; and also art education and art therapy. It does not refer to the "Master of Fine Arts" (MFA) degree when that degree is based on specialization in performing arts or dance, film, video, photography, creative writing or other nonplastic arts.)*	
Art History		Master's in art history, history of art and architecture or visual culture/visual studies **OR** Bachelor's in art history and master's in history **OR** Master's in art with a recorded emphasis or concentration in art history **OR** the equivalent	

What action will the department or discipline take to address these equity gaps?
To close these gaps, the art program is requesting a dedicated full-time Art Historian who meets the CCC minimum qualifications (MA/PhD in Art History or Humanities; not an MFA in Studio Art), processes area expertise, and will be able to lead our program in addressing these gaps, which constitute the largest number of student enrollments each year.
 At the same time, we will continue to encourage all faculty to enroll in equity-related Professional Development opportunities like OTLC winter/summer camps, EMTLI, POCR, TSI (sponsored by AFT), and EPPA. We also provide equity-based feedback in all our peer evaluations for faculty. Continued interventions with DEIA professional development for faculty are necessary to address gaps in equity, but they will only go so far.

Please describe any enrollment changes (increases/decreases) over the past year and the context for these changes.
Student enrollments for the 23/24 academic have increased in the last year.

- Full-time enrollment (12+ units) increased to 71% in Fall 2023 and remained high at 61% in Spring 2024, compared to historical rates of 60%-67%.

- Part-time enrollments have correspondingly decreased.

Transfer with Degree remained the primary goal, increasing to 67% (Fall) and 64% (Spring) in 2023/24, a rise from 60%-63% in earlier terms. Over the last five years ART 100-Art Appreciation remains the primary driver of course enrollment for GE and CalGETC Transfer.

Annual Update

CalGETC Area 3A GE Art Course Enrollment Trends (5-yr Period)
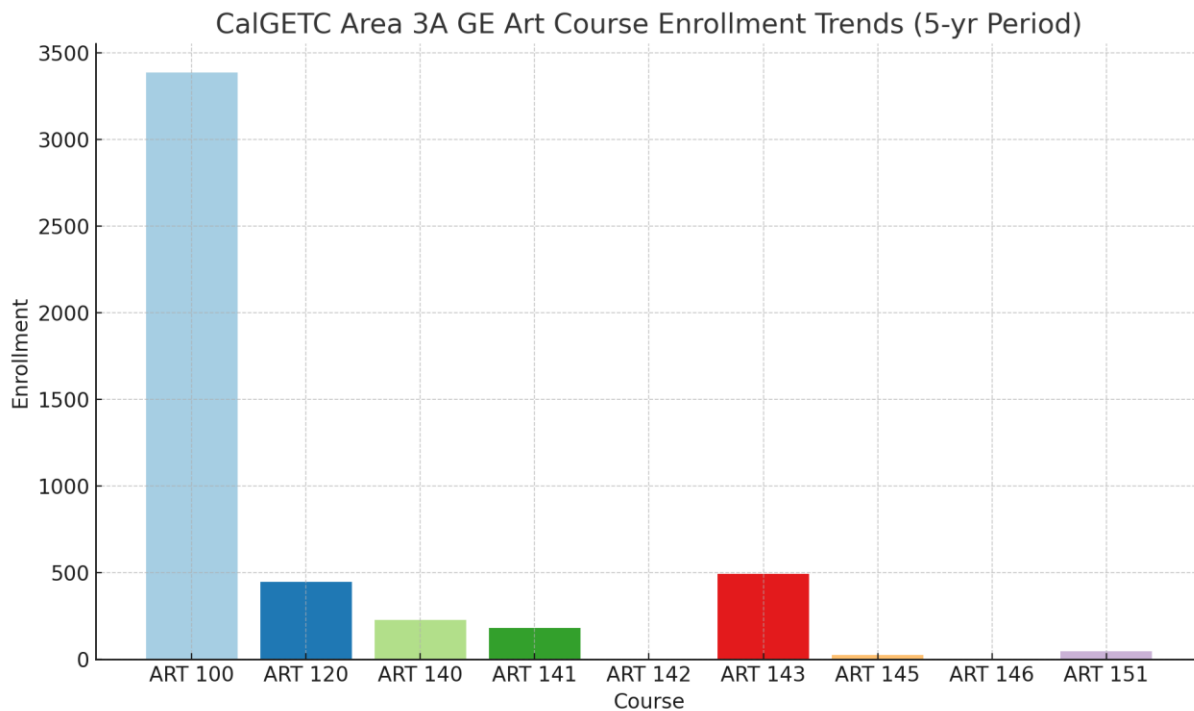
Overall, enrollment, retention, and success are on the rise.
- Enrollment in all Studio Art courses (ARTS) has returned to pre-pandemic levels.

- Art History lecture courses (ARTH), which remain 100% DE, also enjoy high fill rates and have recovered 90% since the pandemic.

The Art Program is a significant contributor to transfer enrollments for the AHSS Division.
- During the 2023–2024 academic year, Art was the most popular discipline among students fulfilling Area 3A for Cal-GETC, representing 24% of enrollment across the thirteen disciplines in this category.

- Of the nine transfer-level GE courses within the Art discipline, eight are Art History courses, which collectively generate 90% of our GE enrollments.

If your program has seen a significant decline in enrollment over the past year, what resources or support would be helpful to improve program enrollment and access?
There has not been a decline in enrollment. Enrollemnts have increased.

What has this data revealed about the progress of the program review goals you set?
Our primary program goal is tied to the elimination of gaps in student equity. However, our most persistant gaps in equity exist in our CalGETC transfer level Art history course.
Our individual program data highlights the pressing need for a full-time, tenure-track Art Historian in our department. The role of an Art Historian, who holds an MA or PhD, is fundamentally different from that of Art and Design faculty, who typically hold MFAs. For example, the job descriptions for our current full-time faculty, Joshua Eggleton and Asa Enochs, do not include the qualifications necessary for an Art Historian in either the "Necessary" or "Other" qualifications categories.
Art Historians bring specialized expertise in studying art within its historical and cultural contexts. They analyze the meaning, development, and significance of artworks across time periods and regions. In contrast, studio art professors focus on teaching the practical skills and techniques needed to create art in specific mediums—such as painting, sculpture, or photography—with an emphasis on personal expression and studio practice.
Adding a full-time Art Historian to our program would provide the depth of expertise and leadership needed to address significant equity gaps. This position is essential to supporting our goals of equity, student persistence, and transfer success, particularly for the largest student population in CalGETC Area 3A, Arts and Humanities.

Annual Update

We are requesting approval for a tenure-track Art History position and have developed a comprehensive recruitment and retention plan to ensure the success of this hire.

The following document highlights the differences in job posting and recruitment for an Art History vs. an Art Studio position:

Tenure track Art History job posting MiraCosta College, 2011:

DESIRABLE QUALIFICATIONS:
The college seeks candidates who have the following:

1) A solid background in Art History as evidenced by transcripts indicating breadth and depth of specialized upper division and/or graduate level Art History courses, and a special emphasis on Modern and Contemporary Art.

2) Evidence of successful and effective teaching, both onsite and online, at the community college and/or university level.

3) Willingness and ability to write new curriculum for a Museum Studies program.

4) Expertise and currency in gallery and museum work.

5) Demonstrated ability to oversee an on-campus gallery as an instructional space and avenue for

Tenure track job postings; Cuyamaca College 2022 and 2023:

NECESSARY QUALIFICATIONS - Applicants must demonstrate:

level, including two and three-dimensional design, drawing, figure drawing, and painting, and using a variety of techniques and approaches.

• Practicing professional artist with a recent exhibition record in a notable venue.

NECESSARY QUALIFICATIONS - Applicants must demonstrate:

- Demonstrated ability to teach lecture and laboratory core foundation courses in Art for art majors, including drawing, design, design history and theory, and color theory. Additional academic preparation in at least four topic areas: perspective drawing, digital drawing and painting, life portraiture and character design, printmaking, illustration, animation principles, visual development, digital media, and digital art production techniques and software.
- Ability to work with colleagues to develop integrated program curricula for courses that combine practical and digital art and closely related courses.
- Ability to assist in creating, reviewing, developing, and evaluating online and on-ground courses, certificates, and programs in collaboration with other instructors as appropriate.
- Demonstrated ability to apply current culturally responsive teaching methodologies to art and design, teach and assess innovative, multi-modal, student-centered curricula, including active learning methods, cross-disciplinary approaches, instructional scaffolding, theory-based instruction, and art criticism.
- The ability to work independently and with colleagues at all levels.
- Demonstrated skills and experience in designing curricula responsive to the needs and interests of first-generation college students and students from historically underrepresented groups.
- Participate in program-level planning and decision-making, including preparing and implementing operational, planning, growth, and budgetary strategies.
- Participate in the college's shared governance, which includes college-wide and departmental committee work, collegial governance, and contribution to institutional projects and initiatives.
- Assist with articulation of courses with transfer institutions.
- Advise and mentor students in the art program on various topics, including degree requirements, strategies for academic success, and career opportunities related to

Annual Update

While the program demonstrates some diversity, particularly with 30% Hispanic/Latino representation, there is still significant opportunity to diversify further, particularly by increasing representation of underrepresented racial groups and ensuring gender diversity across faculty positions. We must take the steps necessary to recruit and maintain a more diverse faculty makeup by aligning our recruitment goals with Cuyamaca's mission and values. We will do so by creating an accurate and inclusive job posting for the 21st century art historian.

Outlined Steps to Recruit and Retain a More Diverse Faculty in Art History:

1. **Inclusive Job Posting**:
   - Create a faculty job posting that reflects an accurate description of a contemporary art historian rooted in the following:
     - **Research** methodologies related to the field, including historical contexts of archival documents, artistic movements, and curatorial practices existing within their primary sociocultural frameworks.
     - **Career Paths** related to museum and curatorial studies and scholarly research elevate to our student population.
   - Create the job description in such a way that it emphasizes the value of diversity, equity, and inclusion (DEI).(This has been a large component of all recent adjunct hiring and this work would continue with an Art History hire.)
     - Highlight the institution's commitment to social justice and student-centered innovation.
     - Use inclusive language to ensure the postings are welcoming to diverse candidates.

2. **Targeted Recruitment Efforts**:
   - Share job postings with professional associations dedicated to diversity in the arts, such as
     - **Advancing Faculty Diversity in the Arts and Humanities (AFDAH)**
     - **Committee on Women in the Arts (CWA)**
     - **National Center for Faculty Development and Diversity (NCFDD)**
     - **Professional Alliance for Curators of Color (PACC)**
     - **The Association for Critical Race Art History (ACRAH)**
   - ???????Advise HR to contact and advertise on platforms that reach underrepresented communities, including culturally specific organizations and forums including:
     - **College Art Association (CAA)** https://www.collegeart.org/jobs-and-opportunitie
     - **Association of Historians of American Art (AHAA)** https://www.ahaaonline.org/forums
     - **Black Doctoral Network** https://blackphdnetwork.com/bdn-consulting/
     - **Latinx Studies Association** https://latinxstudiesassociation.org/news/
     - **Society for Asian Art Historians (SAAH)** https://www.societyforasianart.org/newsletter
     - **Native American Art Studies Association (NAASA)** https://nativearts.org/category/news/job-announcements/

Attach Related Documents - Student Achievement
Art History vs Art Studio Job Descriptions.pdf

Distance Education Course Success (If Applicable)

If your department offers distance education classes, how do you ensure Regular and Substantive Interaction (RSI) is being implemented?
The Art Program has proactively kept faculty informed about recent changes to Title 5 regulations concerning accessibility and Regular and Substantive Interaction (RSI) for all DE instruction. To support these updates, the program has implemented a structured policy of intervention and mentorship as part of the peer evaluation process for faculty teaching in the DE modality. When gaps in adherence to RSI standards are identified, faculty receive constructive suggestions for incorporating RSI into their online courses, along with a collaboratively developed action plan. Regular check-in meetings between peer mentors and faculty provide ongoing support and ensure access to campus resources that facilitate the implementation of RSI.

Program Goals

Program Goals Status
Updated progress on my previous goals & added new.

Program Goals Mapping
Mapping for all active Program Goals complete.

Submission

Program Review response is complete and ready for review.
Yes - Response complete and ready for review