Comprehensive Program Review and Dean Feedback 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)*

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

- **Eliminate Equity Gaps in Course Success:** 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**)

- **Increase Completion and Eliminate Equity Gaps:** 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**)

Summary of Progress or Results
Summary Date: 11/25/2025

Summary of Progress or Results: Efforts to close equity gaps and improve student success and retention are ongoing. Since our last Comprehensive Program Review, equity gaps among students enrolled in studio art courses have significantly improved or closed entirely. We attribute this progress to the leadership, discipline expertise, and sustained DEIS- and CRT-informed pedagogical work of our full-time faculty, Joshua Eggleton and Asa Enochs, who have guided the equitization of our studio curriculum and instructional practices.

However, our largest and most persistent equity gaps remain within our Art History courses, particularly those taught by adjunct studio faculty who do not possess discipline-specific training in Art History. Despite ongoing DEIA professional development and instructional support, equity gaps continue to disproportionately impact Hispanic/Latino and Black/African American student populations. These gaps have remained consistent across multiple years and represent the highest-volume enrollments in our program.

To meaningfully address these disparities, the Art Program needs a dedicated full-time Art Historian who meets the CCC minimum qualifications for the discipline (MA/PhD in Art History or a closely related Humanities field, not an MFA in Studio Art). A faculty member with the appropriate academic preparation and expertise is essential to redesign our curriculum, strengthen culturally responsive lecture-based pedagogy, and lead program-level efforts to close the equity gaps concentrated in Art History. We requested a position last year, but did not rank high enough on the faculty priorities hiring list.

However, we continue to contend that we lack adequate representation by full-time faculty in the discipline of Art History. According to the Minimum Qualifications for Faculty and Administrators in California Community Colleges (19th edition, 2024), none of our current full-time faculty possess the required degree to teach Art History. Filling this position is therefore critical to improving student learning, achieving equitable outcomes, and ensuring appropriate discipline leadership for the part of the program that serves the largest number of students each year.

Reporting Period: 2025 - 2026

Summary of Progress or Results

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 Cal-GETC Area 3A art history courses and a demonstrated ability to address equity gaps in art lecture courses, particularly in online modalities.

   o ART 100--Art Appreciation

   o 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 **Asa Enochs**, 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 Asa Enochs and Joshua Eggleton, who completed the EMTLI program in Spring 2025.
      b. Steve Schlitenmyer has completed 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), the Academic Senate, and the Outcomes and Assessment Committees. While this effort is ongoing, the program currently relies on its two full-time faculty members, both in

Summary of Progress or Results
tenure-track positions. Even though gains have been made for aid committee service, engaging adjunct faculty in these efforts has been challenging, requiring additional outreach and support to encourage volunteer participation.

Goal 2

Program Goal: Modernize and expand curriculum to align with creative industry and transfer expectations.
Goal Status: Active

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

- **Increase Equitable Access:** Modernize and expand curriculum to align with creative industry and transfer expectations. (**X**)

- **Eliminate Equity Gaps in Course Success:** Modernize and expand curriculum to align with creative industry and transfer expectations. (**X**)

- **Increase Persistence and Eliminate Equity Gaps:** Modernize and expand curriculum to align with creative industry and transfer expectations. (**X**)

- **Increase Completion and Eliminate Equity Gaps:** Modernize and expand curriculum to align with creative industry and transfer expectations. (**X**)

- **Increase Hiring and Retention of Diverse Employees:** Modernize and expand curriculum to align with creative industry and transfer expectations. (**X**)

Summary of Progress or Results
Summary Date: 11/25/2025
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: 2025 - 2026
Status: In Progress - will carry forward into next year
What resources, if any, are needed to achieve this goal? (Select all that apply): Technology, Facilities renovation, Supplies, equipment, and/or furniture
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. **All courses listed have or will be offered in the 25/26 academic year.**
2. Significant curriculum updates include restructuring the local Associate of Arts (AA) degrees to introduce pathways in **Illustration**, **Digital Art**, and **2D Animation**, aligning academic goals with current trends in the creative industries. New Course Outlines of Record (CORs) have been successfully

Summary of Progress or Results

developed and approved by the curriculum committee for **ART 184—Introduction to Animation** and **ART 243—Perspective Drawing**.

Ongoing:

- Additionally, **ART 177—Digital Drawing and Painting** has been reintroduced to campus, with remarkable student engagement and positive feedback, further demonstrating the program's commitment to providing relevant, high-demand courses. This course is a cornerstone of our "trad/digital" model and is essential for student preparation in animation, illustration, digital art, and visual communication pathways.

- We are in the process of refining sequencing and two-year course rotations for all newly approved degrees, Illustration, Digital Art, Visual Communication Design, and 2D Animation, to ensure predictable, student-centered scheduling. This work includes mapping digital and studio prerequisites, assessing overlap with Graphic Design, and coordinating with Counseling and Outreach to guide students into appropriate pathways based on their transfer and career goals.

- Our ongoing curriculum modernization also includes a review of all Course Outlines of Record (CORs) across studio and art history offerings to ensure they incorporate culturally responsive pedagogy, updated industry practices, and equity-minded outcomes. As part of this effort, we continue to evaluate opportunities to expand OER/ZTC materials in high-enrollment GE and digital courses to reduce cost barriers and better support disproportionately impacted student groups.

Not Started:

- We **still need a designated, permanent digital art lab within the Art Program** on campus. In the 2022–2023 Program Review Annual Update, we formally requested the technology and infrastructure required to build this space. Although multiple conversations have taken place between the Administration and the Art Program, no decisive action has been taken, and we remain in limbo awaiting an official classroom designation. The continued inaction by the VPI has delayed the release of already-allocated technology funds and stalled our furniture and facilities requests. As a result, we are unable to implement approved curriculum, expand course offerings, or provide equitable access to digital arts instruction for our students.

- Asa Enochs is actively working with the Instructional Lab Technician and campus IT/facilities staff to update equipment specifications, furniture needs, and networking requirements so that once lab space is formally approved, installation can proceed without further delay. Completing the lab is crucial to offering the full suite of digital arts courses already approved in the catalog.

  - This lab is essential for equitable student access, particularly for those unable to purchase high-performing hardware or maintain monthly Adobe software subscriptions. We currently have courses in the catalog that cannot be offered without appropriate lab space. Asa has worked closely with the Art Instructional Lab Technician (formerly Gini Gomez, now Katie Berns) and with Camillo Hernandez-Lutu (ICF Supervisor) on the planning, research, bidding, and oversight necessary to develop this lab.
    Two years later, this request remains unfulfilled. Due to unclear processes surrounding resource allocation, delays in administrative decision-making regarding lab space, and ongoing communication challenges with District IT, we still do not have a functioning digital art lab, despite the college having allocated the technology funds.

Summary of Progress or Results
• Curriculum additions related to our Animation AA, Visual Communication Design AA, and Illustration, Design, and Digital Arts AA are ongoing. We plan to add ART 171--Introduction to Digital Art to our course catalog and eventually as a major requirement/ recommended elective for each major. • In the future, our digital arts lead, Asa Enochs, would like to explore creating specialized career certificates of achievement in **Game Design** and **2D/3D Digital Animation** based on the California Career Technical Education Model Curriculum Standards for *Arts, Media, and Entertainment.* 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: Support program growth, alignment, and two-year course sequencing.
Goal Status: Active

Mapping
2022 - 2028 Strategic Plan: *(X)*
- **Increase Equitable Access:** Support program growth, alignment, and two-year course sequencing. (**X**)

- **Eliminate Equity Gaps in Course Success:** Support program growth, alignment, and two-year course sequencing. (**X**)

- **Increase Persistence and Eliminate Equity Gaps:** Support program growth, alignment, and two-year course sequencing. (**X**)

- **Increase Completion and Eliminate Equity Gaps:** Support program growth, alignment, and two-year course sequencing. (**X**)

- **Increase Hiring and Retention of Diverse Employees:** Support program growth, alignment, and two-year course sequencing. (**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 substantial progress in curriculum development, articulation, and degree reorganization to better align with emerging creative-industry careers and transfer pathways.

Curriculum Updates: Since the last CPR, six new courses were added between 2020–2023 and two more in 2023–2024. As of Fall 2025, six of the eight new courses have been offered, with the remaining two scheduled for Spring 2026 and Summer 2026.

Articulation Efforts: The program is actively aligning curriculum with SDSU and CSU transfer requirements. Recent efforts include new courses such as ART 243 (Perspective Drawing) and additional articulation requests to support Animation, Illustration, Visual Development, and related pathways.

Degree Reorganization: The program now centers four areas of emphasis: Drawing, Painting, and Printmaking; 2D Animation; Illustration, Design, and Digital Arts; and Visual Communication Design. Updated curriculum, program goals, and local degrees are designed to improve transfer alignment and connect students to high-demand creative fields.

Technology and Equipment Needs: To sustain this growth, the program continues to advocate for modern equipment and technology that align with current industry standards and instructional needs.

Together, these advances demonstrate the Art Program's commitment to preparing students for successful transfer, meaningful careers, and participation in the rapidly evolving creative economy.
Reporting Period: 2025 - 2026
Status: In Progress - will carry forward into next year
What resources, if any, are needed to achieve this goal? (Select all that apply): Technology, Facilities renovation, Supplies, equipment, and/or furniture
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 **(added to catalog and offered FA25)**

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. **ART 184 was offered in the Fall 2025**
2. 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

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Development, and Concept Design, which represent significant job growth opportunities for Art majors. Additionally, we are in the process of establishing articulation agreements with Otis College of Art and Design (Otis) and California College of Art and Design (CCA)

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

- ART 171-Introduction to Digital Art

- ART 217—Life Drawing for Animation

- ART 223C—Typography Graphic Design **(course equivalency for GD 125—Typography achieved**)

- ART 253A—Animation Production

- ART 255B—Introduction to 3D Animation

- ART 263—Perspective Drawing

Update: 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

Update: ART 171-Introduction to Digital Art has been identified as a growth/alignment course to be added to the 27/28 catalog by Asa Enochs.

3. Art Program Degree Reorganization (Completed FA25/SP26)

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)

4. Technology and Equipment Needs: To sustain this growth, the program continues to advocate for modern equipment, facilities updates, and technology that align with current industry standards and instructional needs.

Program Overview and Update

Lead Author
Joshua Eggleton

Collaborator(s)
Asa Enochs

Please briefly share the ways in which you collaborated with colleagues within and outside of your department to gather input to inform your program review.

Both of our full-time faculty members met regularly with the AHSS Dean, Jane Gazale, to discuss program progress and the completion of existing goals. These meetings were essential for coordinating the overhaul of our local associate degree structure and curriculum, assessing campus support resource needs, and navigating shifts in budget allocation.

We also met with Student Services to ensure Counseling was fully informed of our new AA majors and prepared to communicate how these pathways will better serve our student populations moving forward. In addition, we collaborated closely with our campus articulation officer, Vivi Ricardez Veasey, who provided valuable information on how other California Community College districts have expanded their programs in similar ways.

Since our last program review update, we have held multiple departmental meetings to ensure faculty were kept current on changes to program majors, curriculum, and scheduling. Faculty input has been central to shaping our goals and implementation strategies since our previous Program Review cycle in 2021. For example, Steve Schlictenmyer and John Abel provided key feedback on the CCN/COR transition for ARTH C1100 and ARTH C1200. We also partnered with Malia Molina at Grossmont College to finalize COR language for these courses, which will appear in the 2025–2026 College Catalog.

We have continued to work collaboratively with campus leadership to gather and share information related to the many significant institutional changes since 2021. This includes coordination with Vivi Ricardez Veasey on the transition to Cal-GETC, Julie Kahler on CCN, Bri Brown and the OTLC on RSI, Annalinda Arroyo and Jeanie Machado-Tyler on SAAM, Tania Jabour and Rachel Polakoski on SLO data collection, and the Curriculum Committee on our program-level degree.

Asa Enochs, our Digital Arts Lead, has maintained regular communication with our ACP partners in Graphic Design, serving as a liaison as we explore new degrees aligned with the rapidly growing digital arts sector—one of the highest-growth areas of California's creative economy. He has worked with Tom Bugszavich, GD program coordinator, to align and differentiate our respective programs in ways that support all students.

Asa has also collaborated closely with Katie Berns (Art Instructional Lab Technician) and Camillo Hernandez-Lutu on the planning, research, bidding, and oversight involved in developing our forthcoming Digital Arts lab.

Additionally, departmental leadership, including Joshua Eggleton (Department Chair) and Asa Enochs (FT Digital Arts Lead), has worked with campus administrators such as Jeanie Machado-Tyler, Erica Balakian, and Jessica Hurtado-Soto on space allocation, equipment and technology needs, and the furniture and budget planning required for the new Digital Arts lab. This work directly supports a program's student body that has grown by more than 20% since the 2020–2021 academic year.

Dean/Manager(s)
Jane Gazale

Attach Related Documents - Program Overview and Update
19theditionminimumqualifications18a11y.pdf

Comprehensive Program Review

Please briefly share the ways in which you collaborated with your Dean on your program review to discuss your vision, goals, and resource needs/requests.

Joshua Eggleton and Asa Enochs have collaborated closely with both our former dean, Lauren Halsted (2021–2024), and our current dean, Jane Gazale (2024–2025), to discuss the vision, goals, and resource needs of the Cuyamaca College Art Program. Detailed summaries of our ongoing progress are documented in our annual program updates.

All curricular changes to our program's majors and courses have been reviewed, discussed, and submitted through the AHSS dean. Our approach to curriculum has been driven by the needs of our students, specifically equity, transfer pathways, and job growth and demand. We have met with the AHSS deans monthly, or more frequently when needed, to keep them fully informed of our progress and to ensure alignment with division and college priorities.

The Art Program is divided into two distinct academic and pedagogical areas: Art History and Studio Arts. Art historians specialize in the academic study, interpretation, and historical context of visual and material culture, while studio art faculty focus on creative practice, technique, and the processes of making art. The distinction mirrors broader disciplinary differences, lecture-based analytical humanities versus hands-on creative and technical instruction.

The highest-enrolled courses in our program fulfill Cal-GETC or local GE transfer requirements. These are primarily lecture-based Art History courses; most are offered in DE formats due to sustained student demand. These courses also show persistent equity gaps. These realities have shaped our program goals and vision, and we have taken steps to address them through increased faculty communication, professional development, expanded peer evaluation, and curricular updates that emphasize inclusion to improve retention and success. However, these efforts have not been enough. The rise of AI, increased demand for asynchronous DE options, and the limited area expertise represented within our current full-time faculty all underscore the urgent need for an additional full-time Art Historian.

At present, we do not have any full-time faculty who meet the CCC Minimum Qualifications for teaching Art History, as defined by the *Minimum Qualifications for Faculty and Administrators in California Community Colleges*, 19th edition (see attachment, page 21) . This creates a critical gap in our ability to write, revise, and maintain discipline-appropriate curricula, especially since our highest-enrolled GE and Cal-GETC courses (90% of our total GE enrollment) fall within Art History. The program has been requesting a full-time Art Historian since 2017, and the need became even more acute when we lost full-time leadership from 2020 to 2022. Since that time, the program has begun to rebound by adding two full-time Studio Arts leads. While this has stabilized one area of pedagogical instruction, areas related to Art History continue to decline. We must have an expert in this area to steward, stabilize, and grow this critical part of our program.

Within our studio major pathways, we have shifted our focus to strengthening transfer and career routes in fields with the most significant job growth for our students—specifically digital arts alongside traditional studio practices. The Art Program has updated all curricula, program goals, and majors to reflect this direction, with the most substantial updates occurring within our local GE majors. New courses have been added to the catalog to support this shift, and the catalog description has been revised accordingly, beginning in the 2025–2026 academic year.

We continue to work closely with our dean and campus leadership to address the program's ongoing needs, including budget, technology, space, equipment, and furniture, to support our four primary areas of emphasis:
• **Program and facility needs** (Instructional Lab Technician reclassification, Art Gallery furniture and signage)
 • **Drawing, Painting, and Printmaking** (printmaking equipment requests, Drawing Lab furniture replacements)
 • **Animation** (ongoing Digital Arts lab needs in all categories)
 • **Illustration, Design, and Digital Arts** (ongoing Digital Arts lab needs in all categories)
 • **Visual Communication Design** (ongoing Digital Arts lab needs in all categories)

Program Reflection and Description

Provide your program's mission statement. If your program does not have a mission statement, what is your timeline for creating a mission statement?
Mission:

Comprehensive Program Review

The Art Department's mission is to provide an excellent equity-driven student-centered educational experience for our diverse body of students in every aspect of our program, serving as effective academic, co-curricular, extracurricular, and career mentors to students who are declared Art majors, preparing them for an increasingly complex and technology-driven world.

We are committed to providing an environment based on meaningful learning experiences that build upon the strengths and socio-cultural experiences of our diverse student population through creative and critical expression.

program Description:

The Cuyamaca College art program focuses on providing a strong foundation in two-dimensional studio arts and design, with an emphasis on both technique and aesthetic awareness. The curriculum includes courses in studio and digital techniques, along with art history. Key goals are to develop students' ability to apply artistic processes to communicate meaning, foster visual literacy, and prepare them for transfer to a four-year institution or for careers in related fields.

Is the program description in the current college catalog up to date and accurate?
Yes

Describe how your program advances the College's vision of equity, excellence, and social justice through education. How does the program reflect the College's mission and values?

The Art Program advances the College's vision of equity, excellence, and social justice by centering the strengths that students already bring to our campus. We honor each student's creative capital, cultural knowledge, and individual voice so that they may become agents of change within an increasingly diverse society. Our program is firmly committed to the success of all students and has adopted the College's equity-centered language, prioritizing each student's social and cultural assets as the foundation for their growth.

In recent years, we have updated our local majors and curriculum to respond directly to the shifting, technology-driven demands of the creative workforce. These revisions ensure that our curriculum, program goals, and degrees reflect a student-centered focus. New courses have been added to the catalog, and the program description has been revised for the 2025–2026 academic year to better articulate the pathways we offer. These updates strengthen our alignment with the College's mission by supporting transfer, creating viable career pathways, and promoting social and economic mobility.

Our students guide our decision-making. We prioritize major-student feedback in shaping curricular redesigns, ensuring that our program supports their educational and professional goals. The restructuring of outdated majors and the creation of new local AA degrees demonstrate our commitment to balancing transferability, workforce relevance, and long-term program viability.

The student experience remains at the heart of our work. We actively seek input from students, remain responsive to their evolving needs, and recognize our responsibility to prepare faculty to create safe, supportive, and equitable learning environments. This commitment is especially critical in distance education, where most of our GE and Art History enrollments occur and where equity gaps persist. This work is ongoing, and we acknowledge that continued progress is necessary.

We also value our relationships with the diverse communities we serve, including Indigenous, border, and international communities. Our outreach to local high school arts programs, community partners such as Vejas, and cross-campus collaborators including Graphic Design and Engineering enhances our ability to welcome and support students from historically underserved populations. These partnerships expand access to arts education and reinforce our alignment with the College's mission, values, and commitment to social justice.

Curriculum Review and Development

Have all of your active course outlines been reviewed within the last five years?
Yes

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Please list any planned changes from the current semester forward for curriculum (courses, degrees, and/or certificates) and the rationale for those changes.

We are currently adopting the CCN models for several Art History courses and are on schedule. Cuyamaca initiated the CCN Phase One changes, transitioning ART 140 to ARTH C1100 and ART 141 to ARTH C1200. Grossmont College will take the lead on the first draft of CCN Phase Three courses, which include ART 100 transitioning to ARTH C1000 (Understanding Art) and ART 143 transitioning to ARTH C1500 (Survey of Modern Art).

Across our Studio Arts curriculum, all twenty-six studio art courses in our catalog are affected by the "hanging lab hour" discrepancy identified under the Standardized Attendance Accounting Method (SAAM). We have partnered with our discipline leads at Grossmont College to address this issue and are currently awaiting their input. Once a consensus is reached, we will move forward with adjusting the LEC/LAB-Unit designations. This standard will then serve as the model for all LEC/LAB-Unit designations moving forward to ensure full compliance with SAAM.

We are also completing regular-cycle curricular updates for ART 120, ART 124, ART 125, ART 143, ART 146, and ART 177. As these courses have not undergone substantive updates for some time, this cycle will address SAAM-related changes where applicable, and will include updates to course content, objectives, out-of-class assignments, textbook information, and exit skills. These updates align with the college's curricular review expectations and are necessary to maintain current pedagogical and technological standards.

As the Digital Arts program continues to grow, we anticipate opportunities to adopt or develop new curricula, degrees, and, potentially, certificates that align with industry trends. These include areas aligned with "Curatorial Studies," a recognized subdiscipline of Art History, as well as coursework reflected in the CCTE Arts, Media, and Entertainment model curriculum, such as expanded offerings in Game Design and Integration, and 2D/3D Digital Animation.

For Transfer Programs: How is your program meeting the transfer needs of students, and/or articulation with four-year institutions? If not a transfer program, please enter N/A

Our student body is overwhelmingly transfer-bound, and with that in mind, we have updated or transformed our degrees to better meet the needs and goals of our students. We now offer six degrees: two AA-Ts in Art History and Studio Arts for CSU transfer, and four local AA degrees in (1) Animation, (2) Drawing, Painting, and Printmaking, (3) Illustration, Design, and Digital Arts, and (4) Visual Communication Design. Our AA-Ts are fully up to date and aligned with the requirements of students pursuing transfer to participating programs within the CSU system. However, many CSUs that are both geographically near San Diego and offer the most popular transfer programs are impacted. Since our last CPR, we have created four local degrees that will best prepare our students for the challenging and competitive process that lies ahead after graduation from Cuyamaca. All local AAs were intentionally designed with a targeted transfer pathway in mind and modeled on the first- and second-year education plans of institutions such as LCAD, OTIS, SDSU, CSUF, CSULB, CSULA, SJSU, CCA, and CSUN. We currently maintain articulation agreements with SDSU, CSUF, and CSULB, and we are in the process of requesting an agreement with Otis College of Art and Design, one of California's oldest and most respected four-year art institutions.

Student Learning Outcomes (SLO) Assessment

Please upload an updated, current version of your SLO assessment plan. (Ideally, the updated plan should specify assessment semesters for all service areas over the next 4 years, between this comprehensive program review and the next.)
ART - Course SLO Assessments Schedule.xlsx

What do your course SLO data over the past 4 years suggest about student experiences, successes, and challenges in your service area?
The last four years of data suggest that our students thrive in on-campus learning environments. Students consistently achieve our SLOs in all in-person studio art courses, and both our Outcomes data and student feedback confirm this. When students come to campus, they have access to classroom resources, hands-on support, and immediate guidance from instructors, conditions that directly contribute to their success. During the pandemic, when all courses shifted to 100% DE, our equity gaps widened dramatically. Once we returned our LEC/LAB courses to campus, these gaps shrank or closed entirely.

In contrast, when the same studio courses are offered online, student success rates drop by 10%–20%, and students struggle to meet SLOs at the same level. Even with the integration of professional development in equitable teaching practices, these declines persist.

Comprehensive Program Review

The challenges are even more pronounced in our lecture-based, fully online Art History courses, where student demand for asynchronous DE sections remains extremely high. SLO data show that students do not meet outcomes in these courses at the same rates as in-person sections. In some demographics, success rates drop by 20%–40% in DE, even though retention remains relatively stable, particularly among our students of color. Despite increased training in equitable online instructional strategies, the data remain clear: students are not achieving outcomes in the DE modality at the same level as in-person instruction.

As a program, we have discussed adding more HyFlex and hybrid Art History sections to create additional in-person options. However, we cannot do this at the expense of the fully enrolled and often waitlisted DE sections that students continue to demand, without an additional FTEF allocation by our district. This tension represents a growing challenge not only for our program but for Grossmont College as well: students want the convenience of online instruction yet struggle to succeed in the DE environment.

Pedagogical and institutional data clearly show that students experience higher retention and success rates when they have access to in-person or hybrid courses. Our reliance on a 100% DE modality for Art History, our highest-enrolled discipline, creates barriers for students who benefit from or require face-to-face learning environments. Without a full-time Art Historian, we could continue to be unable to restore in-person, Hyflex, or hybrid Art History courses to the campus schedule.

Our current faculty ratio (17% FT to 83% PT) further limits our ability to meet demand or expand modalities. We feel a full-time Art Historian would directly strengthen institutional equity goals by providing consistent leadership, ensuring culturally responsive and accurate curriculum, and addressing the achievement gaps concentrated in this discipline. A full-time Art Historian would allow the program to diversify instructional formats, reduce waitlists, rebalance online/in-person offerings, and provide equitable access to students who are disproportionately impacted in online-only environments. This position is critical for student success and the long-term health of our GE pathways. It would also expand mentorship, strengthen campus collaboration, and improve outcomes for historically marginalized student groups who are disproportionately represented in our GE Art History courses.

Share an example of meaningful, innovative, equitable, and/or student-centered SLO assessment happening in your program.
1. SLO assessment: 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. SLO assessment: 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.

Discuss how your SLO data are being used for course and/or program improvements for student retention, success, and/or goal achievement.
Our faculty are actively and consistently collecting outcomes and assessment data, which aligns with the data provided by IESE. On campus, our retention and success rates have surpassed 81%, which is above the college average. However, our online courses show significantly lower success and retention rates, ranging from 72% to 59%. This clearly demonstrates that modality is directly linked to student retention and success.
Our current program includes two full-time faculty and eight adjunct faculty members. All full-time faculty have completed EMTLI; however, none teach art history because these courses fall outside their areas of specialization and they are needed to lead the studio and digital arts components of the program. Among our eight adjunct faculty members, three have degrees in Art History, and three hold MFAs but have completed EMTLI training to strengthen

equitable teaching practices. The remaining two adjunct faculty have not completed any additional training beyond their initial DE certification. Peer evaluations have become an important mechanism for identifying areas of improvement in course containers related to content, language, RSI, and accessibility, yet these gaps persist, and in some cases are widening.

We are using SLO data as one of the core rationales in our request for an additional full-time faculty member in Art History. Our primary program goal remains to reduce equity gaps and increase retention in our art history courses, particularly in DE offerings. We are aware of the challenges affecting retention and student success among historically marginalized groups and are working proactively to address them.

Degree and Certificate Programs

For each degree and certificate indicate how many awards were conferred in the past five years. Please comment on any trends and provide context to explain any increases or decreases.
Degrees Awarded by Major:
Art/Drawing and Painting: 14
Art and Design: 5
Studio Arts for Transfer (CSU Breadth): 21
Studio Arts for Transfer (IGETC CSU): 1
Art History for Transfer (CSU Breadth): 3
General Studies–Humanities and Fine Arts: 21
University Studies-Humanities and Fine Arts (CSU Breadth): 80
Trends and Context:
The number of degrees awarded has remained steady or increased slightly in recent years. We expect these trends to continue, especially as some degrees consolidate under Cal-GETC. We anticipate that enrollment in our older local AA degrees will either grow or be redistributed among our newly updated local AAs in Drawing, Painting, and Printmaking (formerly Art/Drawing and Painting); Visual and Communication Design (formerly Art and Design); Animation (new); and Illustration, Design, and Digital Art (new). These updated degrees were recently added to the course catalog, and both current students and participants in our high school outreach events have expressed strong interest and enthusiasm for these pathways.

Indicate when each degree and certificate was last reviewed and updated (semester), if this information is available (e.g., via internal program records or Curriculum Committee minutes).
Art/Drawing and Painting: changed to Drawing, Painting, and Printmaking in 24/25
Art and Design: changed to Visual Communication Design in 24/25
Studio Arts for Transfer (CSU Breadth): updated in 24/25
Studio Arts for Transfer (IGETC CSU): updated in 24/25
Art History for Transfer (CSU Breadth): updated in 24/25
Animation: Added 24/25
Illustration, Design, and Digital Art: Added 24/25
All information is regarding these updates is available through the Curriculum webpage and in the Curriculum Committee Minutes.

Can students complete the degree/certificate requirements within a two-year period?
Yes

How is your program currently assessing its PLOs? Please select all that apply.
SLO-to-PLO Mapping
Direct assessment (e.g., capstone course project)
Other

Comprehensive Program Review

If you answered "Other" above, please specify here.
Suggestions and recommendations that support our PLOs are embedded within Peer Evaluations.

Please provide the following for each degree/certificate: • The most recent semester each of your program(s) assessed PLOs; • Brief summary of findings; and • Overview of changes made as a result.

Art/Drawing and Painting: updated in 23/24, assessed in 24/25
- Use the vocabulary of the visual arts to express their observations as they perceive and respond to works of art, objects in nature, events, and the environment. **(PLO accomplished)**
- Apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art. **(PLO accomplished)**
- Analyze the role and development of the visual arts in the past and present cultures throughout the world, noting human diversity as it relates to the visual arts and the artists. **(PLO accomplished)**
- Analyze, access, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities. **(PLO accomplished)**
- Apply what they learned in the visual arts across subject areas, develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills, and identify careers in and related to the visual arts. **(PLO accomplished)**

Art and Design: updated in 23/24, assessed in 24/25
- Use the vocabulary of the visual arts to express their observations as they perceive and respond to works of art/design, objects in nature, events, and the environment. **(PLO accomplished)**
- Apply artistic processes and skills, using a variety of media to communicate meaning and intent in works of art/design. **(PLO accomplished)**
- Analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists. **(PLO accomplished)**
- Analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities. **(PLO accomplished)**
- Apply what they learn in the visual arts across subject areas; develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills; and identify careers in and related to the visual arts. **(PLO accomplished)**

Studio Arts for Transfer (CSU Breadth/IGETC CSU): updated in 23/24, assessed in 24/25:
- Analyze and utilize recognized design standards to compose and construct visual works of art/design by employing the elements and principles of art and design. **(PLO accomplished)**
- Create two- or three-dimensional work in various visual media, techniques, and disciplines to generate artistic solutions and portfolio materials. **(PLO accomplished)**
- Analyze and evaluate critical works of art and design from various histories, periods, and global cultures to critically examine artworks within their racial, gender, sociopolitical, ethnographical, and cultural contexts. **(PLO accomplished)**

Art History for Transfer (CSU Breadth): updated in 23/24, assessed in 24/25:
- Analyze and evaluate works of art, architecture, and design from various histories, periods, and global cultures to critically examine these artworks within their racial, gender, sociopolitical, ethnographical, and cultural milieu. **(PLO accomplished)**
- Analyze, interpret, and evaluate artworks to derive contextual significance according to the elements of art, the principles of design, and their aesthetic qualities. **(PLO accomplished)**
- Contextualize the role of the arts in understanding the past by analyzing and evaluating the significance and application of art historical periods, cultures, styles, genres, themes, artists, and relevant vocabulary in art and design. **(PLO accomplished)**

Comprehensive Program Review

Overview:

The Art Program is, by and large, meeting its Program Learning Outcomes across all degree pathways. PLO assessment has been conducted primarily through the evaluation of SLO performance within individual courses, which provides a consistent measure of student learning across the curriculum. These assessments have also helped us identify areas where improvement is needed, particularly within certain classroom practices and in our distance education course offerings.

In response, we have strengthened our peer evaluation process to ensure that PLOs, SLOs, and Course Outcomes are clearly integrated into current course materials, activities, assignments, and assessments. This ongoing review supports greater alignment across the program and ensures that our instructional practices continue to promote student success and reflect our established learning outcomes.

Are all of your degree maps completed?
Yes

Are the degree maps posted to the college website?
Yes

How are you currently assessing your PLOs? If you are not currently assessing PLOs, what is your plan to assess PLOs in the future?
Our PLO assessment plan is ongoing and is updated annually for all courses taught. The Art Program is, by and large, meeting its Program Learning Outcomes across all degree offerings. PLOs are assessed primarily through our SLO assessments of students in individual courses. In addition, we are actively checking for the inclusion of current course outcomes, materials, activities, assignments, and assessments through the peer evaluation process. We will continue to inform faculty when course materials do not align with SLO/PLO goals, lack sufficient RSI in DE courses, or do not meet accessibility standards, and we will provide recommendations for improvement. We also offer guidance on updating course content to align with revised course outlines. This continuous improvement work will carry forward into the next CPR cycle.

How are your PLO assessments informing improvements/changes to your program?
We view Outcomes assessment as part of a holistic approach to maintaining a current and healthy course catalog and program overall. PLO assessment is measured through SLO assessments at the course level, with SLO data now collected through the new Canvas-based assessment process. We also evaluate evidence within course materials that align with our PLOs and SLOs through the peer evaluation process. This review includes checking for effective use of RSI in DE courses, as well as ensuring accessibility across all course materials, activities, assignments, and assessments. In short, we want our faculty classrooms to live up to the brochure.

This continuous review process has helped us identify areas where additional improvement is needed. For example, while many courses support the PLO related to incorporating historical materials that critically examine artworks within racial, gender, sociopolitical, ethnographic, and cultural contexts, and while this content is present in all program CORs, further implementation is still needed within individual instructor syllabi and course-level materials. When a course is identified as needing improvement, we provide suggestions or recommendations, and the faculty member completes an improvement plan with a clear timeline for implementation. Follow-up peer and manager evaluations are then scheduled for the following semester to ensure progress. These efforts are fluid and ongoing, and they continue to inform meaningful updates and improvements to our program.

Student Access and Achievement

Please describe any enrollment changes (increases/decreases) over the past 4 years and the context for these changes.
Our program enrollments contracted significantly during the global pandemic, with the 2021–2022 academic year marking the lowest point in this review cycle. Since then, enrollments have rebounded, and we have seen a 30% increase from that low point. Enrollment began to stabilize in the 2023–2024 academic year, with a modest 1% increase over the past two years.
All of our growth has been driven by student demand. Courses have only been added to the schedule in response to substantive waitlists, and FTEF has been rolled over into the next scheduling cycle. While this conservative approach ensures full classrooms and efficient scheduling, it also limits our ability

to expand or innovate in areas identified as high demand in the previous CPR cycle. If district or college leadership continues to allocate FTEF strictly based on demonstrated demand, then that demand will primarily reflect the size of the overall college population and the proportion of students enrolling in GE/Cal-GETC transfer courses in Art History.

As a result, we have adopted a balanced scheduling model in which a new Studio Art section can only be added if it is counterbalanced by an additional section in Art History. While this approach can be frustrating, particularly for our Digital Arts area, where the need for growth is clear, we recognize that it is necessary under current FTEF allocation practices, and we remain committed to long-term program stability.

If your program has seen a significant decline in enrollment over the past 4 years, what resources or support would be helpful to improve program enrollment and access?

According to the 2025 Otis College Report on the Creative Economy, California's creative sector remains a major economic force, supporting more than three-quarters of a million jobs statewide. In 2024, the average salary for creative workers reached $191,000, more than double the state's overall average wage, and average starting salaries for graduates with BFA degrees were $73,000. This data demonstrates the strong and growing demand for art professionals, particularly those with digital competencies, and underscores the importance of integrating digital technologies throughout art education to meet evolving industry expectations.

The Cuyamaca Art Program is expanding to equip students with the skills essential for success in today's dynamic creative industries. In 2022–2023, we hired a new full-time faculty member, Asa Enochs, to support students pursuing degrees that lead to careers in digital art and design. Since Asa joined the department, the Art Program has created two new local AA degrees (2D Animation and Illustration/Digital Design) and has added or updated several courses aligned with these areas of emphasis.

In the 2022–2023 Program Review Annual Update, we requested technology and infrastructure to support a dedicated Digital Arts Lab. This lab is essential for equitable student access, particularly for those unable to purchase high-performing hardware or maintain monthly Adobe software subscriptions. We currently have courses in the catalog that cannot be offered without appropriate lab space. Asa has worked closely with the Art Instructional Lab Technician (formerly Gini Gomez, now Katie Berns) and with Camillo Hernandez-Lutu (ICF Supervisor) on the planning, research, bidding, and oversight necessary to develop this lab.

Two years later, this request remains unfulfilled. Due to unclear processes surrounding resource allocation, delays in administrative decision-making regarding lab space, and ongoing communication challenges with District IT, we still do not have a functioning digital art lab, despite the college having allocated the technology funds. Updated requests for technology, furniture, and facilities will be included in this CPR.

While we recognize that our needs require substantial investment, access to appropriate technology, software, and lab equipment is essential for students to complete their degrees and remain competitive in the regional creative workforce. Grossmont College has already purchased comparable equipment and has a designated Digital Arts Lab under construction. Without similar support, Cuyamaca will fall behind.

What is the program doing to increase student enrollment or access?

The Art Program is deeply committed to our students, past, present, and future. We want every student to know that we are here to support them, to honor the individuality of their creative journey, and to encourage them to dream big, work hard, and achieve their goals, whatever they may be. One of our CC program graduates, Noah Monahan, has gone on to complete their degree and is currently doing their student teaching for the Granite High School Art program.

Enrollment

We get the word out about our classes. Since we operate under a course rotation schedule that limits student access to our entire catalog every semester, we keep our students informed by creating posters and flyers that list all course offerings each fall and spring—letting students know that some courses are rotated on every semester, once a year, and every two-year cycle ensures that they are taking the course they need to when they are offered. Once each semester, we attend Counseling department meetings to provide updates on course rotation schedules, changes to our degree pathways, and updates on CSU and independent art-college transfer processes. Recent changes, such as rolling admissions and waived application fees at several four-year art institutions, are communicated widely to ensure equitable access for our students.

Comprehensive Program Review

Each spring, we work closely with the college Outreach team to welcome local GUHSD high school students to campus, introducing them to our program pathways and facilities. Beginning in Spring 2026, we will partner with GUHSD to host their Annual Student Art Show in our gallery. More than 300 students are expected to participate, and we will welcome their teachers, families, and friends during a public opening reception.

Access

We continue to expand pathways to access by offering a dual-enrollment partnership with Steele Canyon High School, allowing students to earn college credit before graduating.

To support working students, caretakers, and those with complex schedules, we offer flexible learning modalities, including fully online classes, intersession courses, summer sections, and accelerated 8-week options. Our faculty provide program-specific academic counseling, tutoring, portfolio feedback, and career guidance to help students succeed and stay on track.

Within our program space, we maintain a dedicated Transfer Wall featuring up-to-date flyers and information from CSUs, UCs, and independent art colleges. We regularly host on-campus presentations from Admissions Representatives, including LCAD, OTIS, and CCA, who share details about their programs, financial aid, scholarships, and transfer expectations. Over the last two years, several of our alumni have earned significant scholarships, including full-ride awards, to institutions such as CCA, the Art Institute of Chicago, SCAD, OTIS, and CalArts.

Our faculty also provides portfolio review and transfer counseling, recognizing that each institution has unique expectations. We offer application-essay workshops and write letters of recommendation to support students throughout the application process.

We encourage students to participate in professional development experiences beyond the classroom. One example is the LightBox Expo in Pasadena, an annual event that brings together artists, studios, and creative professionals from across the entertainment industry. Its mission, "to inspire, educate, and empower emerging artists," aligns perfectly with our program goals. Both faculty and students attend yearly, continuing to build networks and strengthen their professional readiness.

What is your program's overall course success rate? How has it changed over the past 4-5 years?

Our overall course success rate for the past four years is 77%, which is slightly above the college average of 76%. During this period, our program has seen a steady improvement in student success. Success rates rose from a low of 73% in 2022–2023 to a high of 83% in 2024–2025.

This upward trend aligns with the addition of new adjunct faculty in Art History, whose strong subject-matter expertise and commitment to equity-minded teaching have made a measurable impact. These instructors intentionally integrate equitable teaching strategies and Culturally Responsive Teaching (CRT) practices, which has contributed to closing gaps in student success.

Additionally, success rates vary notably between on-campus and online sections, highlighting continued opportunities to strengthen instructional supports in different modalities.

Which groups are experiencing equity gaps in your program for success rate and/or retention rate?

For courses offered on campus, we have seen very strong success rates across most student groups, and many of our historical equity gaps have closed over the past four years. Two student populations, however, continue to show modest gaps in success. Our baseline on-campus success rate is 86.5%, with White Non-Hispanic students, who make up 29% of on-campus enrollment, aligning closely with this rate. Hispanic and Latino students, the largest on-campus population at 42%, have averaged an 83% success rate over the last four years. Middle Eastern and North African students, who comprise 6% of on-campus enrollment, show an 83.5% success rate, which represents an approximate 3% equity gap.

These gaps have shifted significantly since returning lecture/lab courses back to campus. For example, the Hispanic and Latino success rate fell to 60% in 2020 and then rebounded to 91.5% by 2025, demonstrating strong recovery and the positive impact of restored in-person instruction. Retention rates for on-campus courses have been consistently high across all groups, ranging from 90% to 100%, with no significant gaps.

Persistent equity gaps remain among students enrolled in online courses. The baseline online success rate is 78%. White Non-Hispanic students represent 19% of the online student body. Middle Eastern and North African students, who make up 38% of our online population, have averaged a 75% success rate over the past four years. Hispanic and Latino students, who represent 30% of online enrollment, have averaged 72%. Students identifying with multiple races or ethnicities, who make up 6% of our online population, have averaged 73%. The most significant gap is among African American and Black students, who represent 3% of online enrollment and have a four-year success rate of 56.5%.

Comprehensive Program Review

Online retention rates average 87.5%. African American and Black students have the lowest retention rate at 76%. These disparities highlight the continued need for targeted support within online modalities.

What department/discipline (or institutional) factors may be contributing to these lower rates of success for these groups of students?
It is clear that our equity gaps are closely tied to course modality. Students enrolled in on-campus sections consistently experience higher rates of success compared to those enrolled online. While earlier conversations focused on student access to technology or unfamiliarity with LMS navigation, the current student body has largely adapted to online learning expectations. Students now require clear, equitable, and well-structured content in their distance education courses, and gaps in success appear more strongly connected to instructional practices than to student readiness.

Most of our faculty either began teaching using older LMS platforms such as Moodle or Blackboard, or they received emergency Canvas certification during the pandemic. Although many faculty have taken advantage of the college's equity-based professional development opportunities, resistance to adopting new practices persists among some long-time faculty members with POA status. This resistance affects the consistent implementation of equity-focused and student-centered pedagogies in online courses. As a result, all our full-time faculty actively support the efforts of the Online Teaching and Learning Committees and the Academic Senates on both campuses, which are working to create ongoing training and recertification systems for online instruction.

To address these issues at a program level, we are using the peer evaluation process to guide faculty toward best practices for equitable online teaching. Newer faculty members receive support and recommendations for strengthening their course design, while long-time faculty are encouraged to update their online materials to maintain eligibility to teach distance education sections. This approach allows us to support improvement while ensuring that all online offerings meet the standards necessary to close equity gaps and promote student success.

Pedagogical and institutional data clearly show that students experience higher retention and success rates when they have access to in-person or hybrid courses. Our reliance on a 100% DE modality for Art History, our highest-enrolled discipline, creates barriers for students who benefit from or require face-to-face learning environments. Without a full-time Art Historian, we could continue to be unable to restore in-person, Hyflex, or hybrid Art History courses to the campus schedule.

Our current faculty ratio (17% FT to 83% PT) further limits our ability to meet demand or expand modalities. A new full-time Art Historian would allow the program to diversify instructional formats, reduce waitlists, rebalance online/in-person offerings, and provide equitable access to students who are disproportionately impacted in online-only environments.

Additionally, peer institutions are responding to similar demand. Grossmont College recently reinstated in-person, Hyflex, and hybrid Art History modalities and have seen enrollments stabilize as a result. Full-time faculty negotiated teaching load ratios ensure that on-campus instruction remains consistent. We are unable to do the same without discipline-qualified full-time faculty leadership.

Without this position, students face limited access to high-demand GE courses, reduced modality choice, increased waitlists, and continued equity gaps in success and retention. A full-time Art Historian is essential to reversing these impacts and aligning program capacity with demonstrated student need.

How has this data shaped your comprehensive program review goals and action steps?
Our primary program review goal is, and will continue to be, to *Eliminate equity gaps within the Art Department, specifically for DE courses.* Our action steps have been included and updated, and include a report on our progress.

Discuss your department/discipline's plan for diversifying department faculty in alignment with the GCCCD Board Resolution 20-015.
Our current faculty demographics are as follows:
Gender:
- Female: 55%

- Male: 45%

Race/Ethnicity:
- Hispanic/Latino: 30%

- White Non Hispanic: 60%

- Multiple Races/Ethnicities: 10%

Our department is committed to developing a faculty community that reflects the rich diversity of our students and campus partners. Our current faculty demographics show that we have room for growth in diversifying our faculty makeup, particularly in racial and ethnic representation. We recognize that diversity, equity, and inclusion strengthen collaboration, innovation, and student success, and we aim to align our hiring practices with these values by removing traditional barriers and expanding opportunities for historically underrepresented groups. This work has already begun within our program.

To move this forward, our department has revised several internal hiring structures to better support equity-minded evaluation. First, we recommend that HR expand where and how we advertise open faculty positions to widen the recruitment pool beyond platforms such as Indeed and LinkedIn. We also use the AFT 1931 adjunct faculty database to support this effort. However, many art educators in San Diego do not rely on traditional higher-education job boards when seeking teaching opportunities. By extending our postings into community-based arts networks, regional creative organizations, and MFA program pipelines, we can reach a much more diverse and representative applicant pool.

Second, to ensure all applicants are evaluated equitably, we have strengthened our hiring practices by using structured, equity-focused screening rubrics for candidates within our existing Workday applicant pool. This includes incorporating a DEI-centered first-round review process prior to examining portfolios or CVs. Additional internal interview rubrics for both studio art and art history positions emphasize alignment with culturally responsive teaching, inclusive curriculum design, global-majority art traditions, use of accessible and low-cost instructional materials, and experience working with first-generation or disproportionately impacted student populations. These practices align with established standards used across CSU and UC art programs to diversify faculty and create more equitable hiring outcomes, and they directly support the goals of Resolution 20-015.

Through these combined efforts—broadening outreach, modernizing evaluation structures, and prioritizing equity-minded pedagogical experience—we aim to build a faculty community that more accurately reflects the diversity and lived experiences of our students and the San Diego creative workforce. Recommended platforms for HR to expand on include:

- Otis College Job Board (SoCal-wide)
- San Diego Visual Arts Network (SDVAN)
- Medium Photo / SDAI artist communities
- Black Xpression (Black creative collective)
- MEChA, Unidos, and UMOJA networks at regional colleges and universities
- CSU Fullerton / SDSU / UCSD MFA programs (diverse graduate pipelines)

What other qualitative or quantitative data, if any, is the department/discipline using to inform its planning for this comprehensive program review?

We have used the 2025 Otis College of Art and Design's Report on the Creative Economy. The report synthesizes information from government agencies, existing studies, and industry reports, and incorporates input from advocacy partners and the Creative Economy Workgroup. It uses data from government agencies, including the Bureau of Economic Analysis and the California Film Commission, to analyze employment, wages, and economic impacts in California.

Attach Related Documents - Student Access and Achievement
25-063-CreativeEconomy_Report4_250325.pdf;
Art Program Degrees Awarded by Academic Year.docx

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?
Yes, we utilize a combination of training, targeted interventions with our campus DE mentors, and peer evaluations to support retention and success in DE by encouraging faculty to update their coursework. We evaluate evidence within course materials that align with our PLOs and SLOs through the peer evaluation process. This review includes checking for effective use of RSI in DE courses and ensuring accessibility across all course materials, activities, assignments, and assessments. When a course is identified as needing improvement, we provide suggestions and recommendations, and the faculty member completes an improvement plan with a clear implementation timeline. Follow-up peer and manager evaluations are then scheduled for the following semester to ensure progress. These efforts are fluid and ongoing, and they continue to inform meaningful updates and improvements to our program.

If there are differences in success rates for distance education (online) versus in-person classes, what will the program do to address these disparities? If there are no differences, what did the program do to achieve that?
To improve success rates among traditionally marginalized populations, we have taken intentional steps to close equity gaps. Faculty are encouraged to participate in diversity, equity, and inclusion training, and we have updated curriculum to incorporate more inclusive language and content across our Course Outlines of Record. We also encourage faculty to adopt low-cost or zero-cost textbook materials whenever possible. Additionally, faculty are encouraged to use the CC Faculty Resources Canvas container, participate in equity-based professional development opportunities such as Summer Camp and Winter Camp, and schedule course design consultations with our Instructional Design Technology Specialist, Amber Toland Perry, or our Distance Education Coordinator, Bri Brown.
To address retention gaps, we have implemented a proactive outreach policy, primarily in our online courses. Faculty regularly follow up with students who miss classes or fall behind on coursework, identifying challenges and offering solutions to help them stay on track. Syllabi now include clearer language about participation expectations, the appropriate use of AI, and consistent non-participation drop policies for all student groups.
Our full-time faculty support the work of the Online Teaching and Learning Committees and Academic Senates on both campuses, which provide ongoing training and recertification for online instruction. Many of our faculty began teaching using early LMS systems such as Moodle or Blackboard, or they received emergency Canvas certification during the pandemic. Since then, many have taken advantage of the college's equity-based professional development opportunities, including EPPA, POCR, and EMTLI. However, resistance to change remains a challenge among some long-time faculty members with POA status, which affects the adoption of equity-focused and student-centered best practices in distance education.
We are using peer evaluations to support retention and improve success rates by encouraging faculty to update and strengthen their online coursework. During peer evaluations, reviewers examine evidence within course materials to ensure alignment with our Program Learning Outcomes and Student Learning Outcomes. This includes reviewing the effective use of Regular and Substantive Interaction in online courses, as well as ensuring accessibility across all materials, activities, assignments, and assessments. When a course is identified as needing improvement, reviewers provide recommendations, and the faculty member completes an improvement plan with a clear timeline for implementation. Follow-up peer and managerial evaluations are scheduled for the following semester to ensure progress has been made. These efforts are ongoing and continue to inform meaningful updates to our program.

Career Exploration and Program Demand (Career Education Programs Only)

Is your program a career education program (e.g., does it prepare students to directly enter the workforce)?
No (Skip to the question at the end of this section starting with "What do the latest labor market data reveal ...")

Comprehensive Program Review

What do the latest labor market data reveal about the careers (including those for transfer students) for which your program prepares students?

According to the 2025 Otis College Report on the Creative Economy, California's creative sector remains a major economic force, supporting more than three-quarters of a million jobs statewide. In 2024, the average salary for creative workers reached $191,000, more than double the state's overall average wage, and average starting salaries for graduates with BFA degrees were $73,000. This data demonstrates the strong and growing demand for art professionals, particularly those with digital competencies, and underscores the importance of integrating digital technologies throughout art education to meet evolving industry expectations.

Strengths, Challenges & External Influences

Please describe your program's strengths.

Our program's greatest strength is our student-centered approach. We actively listen to what students need, use data to guide decisions, and adapt our courses, degrees, and scheduling accordingly. We respond quickly to changes in curriculum, transfer requirements, technology, and funding with a collaborative and solutions-oriented mindset. We work closely with Counseling, Student Services, Outreach, and campus committees to support student success, improve online learning, and strengthen transfer pathways. Our faculty are proactive, equity-minded, and willing to invest in short-term effort that leads to long-term gains for students. Through strong partnerships, inclusive practices, and continuous program improvement, we maintain a responsive, innovative, and student-focused Art Program.

Please describe your program's challenges.

Our program faces challenges that arise from its unique structure and from broader institutional factors. Unlike most departments on campus, the Art Program encompasses two distinct academic and pedagogical areas: Art History and Studio Arts. Art History faculty specialize in the academic study and interpretation of visual and material culture, while Studio Arts faculty focus on creative physical practice, technical skill-building, and the scientific processes of making art. This dual nature, part lecture, part lab, mirrors wider disciplinary differences between analytical humanities and hands-on creative instruction. As a result, our program's needs often do not fit neatly within a single campus framework, whether academic, curricular, or resource-based.

Although we have made significant progress over the past six years, we are still addressing the long-term impact of earlier periods of institutional underinvestment and a lack of consistent internal departmental leadership. Before the hiring of our current full-time faculty, there was a limited understanding of how contemporary twenty-first-century arts programs should be structured, supported, and aligned with regional creative-economy demands. This has contributed to challenges in advocating for the staffing, facilities, and sustained resources required for a modern and comprehensive Art Program.

We face persistent equity gaps, particularly in our online Art History courses, where Hispanic/Latino and Black/African American students experience disproportionately lower success and retention rates. These gaps have not improved under our current instructional model, which relies heavily on part-time faculty who often lack the discipline-specific graduate training required to teach Art History. It has also been increasingly difficult to recruit qualified adjunct faculty with MA/PhD degrees in Art History or related Humanities fields.

A full-time Art Historian would directly strengthen institutional equity goals by providing consistent leadership, ensuring culturally responsive and accurate curriculum, and addressing the achievement gaps concentrated in this discipline. This position is critical to student success, faculty diversification, and the long-term health of our GE pathways. It would also expand mentorship, strengthen campus collaboration, and improve outcomes for historically marginalized student groups who are disproportionately represented in our GE Art History courses.

Additionally, our program sits at the intersection of the humanities and STE**A**M fields. While we align closely with STE**A**M pedagogies in Studio Arts, combining creativity, design thinking, technology, and problem-solving, campus institutional structures have not fully recognized the role of the **A**rts at the same level as other STEM-related planning or resource allocation. This structural disconnect makes it difficult to secure the specialized equipment, facility upgrades, and additional faculty positions needed to support both transfer pathways and industry-aligned creative practices.

Comprehensive Program Review

A clear example of this challenge is the ongoing effort to establish a permanent Digital Art Lab to support all Art majors. This process has taken several years, in part because there are no clear, centralized instructions for submitting coordinated requests across Facilities, IT, Technology, and Supplies for a project of this scale. While partial funding has been allocated for computer technology, we still lack approval for essential furniture and a required networking switch to operate the lab. (These requests have been updated and resubmitted as part of this program review cycle.)

Compounding these challenges, the development of a dedicated Digital Arts Lab has been significantly delayed by unclear and inconsistent administrative decision-making around facilities designation and infrastructure planning. Following our initial Program Review request, the Art Program was directed toward room B373 as a potential lab location. However, subsequent review revealed that B373 lacks the basic electrical and network infrastructure required to support a modern digital arts lab.

District IT later identified that nearby rooms, B365 and B360, already contain the necessary wiring and infrastructure to support digital instruction. However, the server room on the first floor of Building B currently lacks the required networking switch to activate those spaces. Rather than resolving this comparatively modest infrastructure gap ($6000), the program was recently informed that B365 and B360 are unavailable for designation because they are assigned to English, and that the Art Program must instead pursue a full infrastructure retrofit of B373.

This redirection would require an estimated additional cost of $150,000 to $200,000 and introduce a projected delay of two to five years due to the scope of required facilities upgrades. These costs and delays are not driven by program need or pedagogical requirements, but by delayed, fragmented, and inconsistent administrative decisions regarding room designation and resource prioritization. As a result, the program remains in limbo despite having approved curriculum, allocated technology funds, and documented student demand. We are at our wits' end and believe an intervention by the college president may be necessary to resolve the outstanding funding and room designation decisions regarding the digital arts lab.

Our digital arts students cannot wait until 2030 for access to facilities that are essential to their declared majors, degree completion timelines, transfer preparation, and workforce readiness. Continued delays undermine equity, restrict access for students who cannot afford high-cost hardware and software, and limit the program's ability to offer courses on a predictable two-year rotation. Without timely and decisive action, the College risks undercutting its own investments in curriculum modernization, enrollment growth, and student success in one of the fastest-growing areas of the creative economy.

Finally, institutional processes often move slowly, which can make advocacy efforts feel prolonged, especially when addressing long-standing needs in hiring, infrastructure, and program modernization. While we remain committed to collaboration and shared governance, navigating these systemic timelines continues to be a challenge for a program that must remain agile, current, and responsive to student interests and workforce trends.

Please describe external influences that affect your program (both positively and negatively).

Our program is significantly shaped by a range of external influences, many of which both support and challenge our ability to meet student needs. Positively, we benefit from strong relationships with campus partners and leadership across shared governance. These relationships allow us to advocate for our program's needs and to participate directly in the decision-making structures that shape curriculum, enrollment, technology, and distance education. Art Program faculty have taken an active role in these spaces to ensure that our discipline is represented, informed, and able to respond effectively to institutional changes.

At the same time, several external factors continue to present challenges that require ongoing advocacy. The district's demand-based FTEF allocation model does not account for the specialized needs of smaller programs or for disciplines like Art that sit among many competing subjects within the GE and Cal-GETC Arts and Humanities areas. Because students select only one 3-unit course from a large pool of Arts/Humanities options, our program is structurally disadvantaged compared to the Sciences, where course-taking patterns are more concentrated. Additionally, continuously evolving state and federal regulations for distance education, rising technology and equipment costs, and the need for specialized facilities all impact our ability to maintain high-quality instruction and grow in alignment with student interest and workforce needs.

To better understand and navigate these external pressures, our faculty have taken proactive leadership roles across campus. Joshua Eggleton serves on the Curriculum Committee, the Online Teaching and Learning Committee, and the Strategic Enrollment Management Committee to support curricular redesign, strengthen DE compliance, and advocate for equitable FTEF allocation. To address ongoing technology and resource needs, Asa Enochs serves on the Cuyamaca Technology Committee and meets regularly with the Area Dean, VPI, and other administrators to explore sustainable funding strategies. Asa also continues participation in OTLC to support our primary goal of improving online teaching and closing equity gaps in DE courses.

Comprehensive Program Review

We also face persistent barriers created by District HR and the Personnel Commission, which oversees Classified staff and Art Models. In 2024, our longtime Instructional Lab Technician retired after working out of class for seven years and being compensated significantly below "like" Classified positions at Grossmont (CC Class 23 vs. GC Class 32). Although our dean and VPI initially believed the position could be reclassified during recruitment, the Personnel Commission determined that reclassification was not possible without deleting and recreating the position, which would have moved it to the bottom of the district's hiring priorities. This position is essential to the daily operation of the Art Program, and we could not eliminate it and "hope for the best." The hiring process ultimately took fifteen months, during which faculty were required to absorb critical duties without additional compensation (which was illegal).

Similarly, NANCE art models are hired annually at wages that continue to lag behind those at regional community colleges. Although their hourly rate was increased in spring 2025 to match what other districts had been paying for several years, surrounding colleges again raised their rates that same summer. This ongoing disparity has made it increasingly difficult to hire and retain qualified models. Since 2019, we have lost approximately 30% of our modeling staff due to non-competitive wages.

More recently, new procedural restrictions within District Purchasing have expanded the timeline for receiving essential lab supplies from approximately one week to as long as six weeks. These delays significantly disrupt student learning and studio operations, despite the Art Program maintaining exemplary fiscal accountability for the past five years.

Collectively, these external influences, districtwide funding structures, DE regulations, technology and facilities requirements, staffing limitations, and institutional decision-making processes, shape our program in meaningful ways. Our faculty's engagement across campus committees helps us remain informed and proactive; however, substantial challenges remain, particularly those rooted in district-level procedures related to hiring, classification, fair compensation, and procurement. These ongoing structural barriers directly impact our ability to serve students equitably and to sustain the high-quality, industry-aligned instruction our mission requires.

Currently, our faculty have taken on roles in the following constituency areas:
- · Curriculum Committee (Joshua Eggleton)
- · Online Teaching and Learning Committee (Asa Enochs)
- · AFT Executive Council (Joshua Eggleton)
- · Strategic Enrollment Management Committee (Joshua Eggleton)
- · Cuyamaca Technology Committee (Asa Enochs)
- · Online Peer Evaluation Taskforce (Asa Enochs)

Given these factors, what opportunities exist for the service area to advance the College's goals in the next 4 years?

Despite structural challenges, the Art Program is well positioned to advance the College's goals over the next four years. With active faculty leadership across Curriculum, SEMC, OTLC, and Technology committees, we can influence improvements in curriculum design, distance-education quality, and resource allocation. Our dual structure in Art History and Studio Arts creates opportunities to strengthen transfer pathways, modernize course content, and expand STEAM-aligned instruction. By continuing to address equity gaps in online learning, updating our majors, and advocating for technology and facility improvements, we can enhance student success and support institutional goals related to equity, innovation, and completion. Additionally, expanding our community partnerships and creative-economy connections will increase visibility, strengthen enrollment pipelines, and deepen regional engagement.

Program Goals

Program Goals Status
 I have updated the progress on my previous goals.

Program Goals Mapping

Mapping for all active Program Goals complete.

Submission

Dean Approval and Feedback

I have reviewed the program review with the author and provided feedback.
Yes - Review and feedback complete

Feedback
A robust report! I commend the authors for the thorough, and well-developed review of their program. It is clear that the department's leadership is proactive and values collaboration, working closely with colleagues across the college to advance the department's goals and vision. I appreciate their consistent efforts to keep the curriculum current and aligned with our sister college, as well as its responsiveness to state-mandated changes such as SAAM, CCN, and other requirements that have significantly impacted the program. In addition, the department has remained attentive to transfer needs. I appreciate the intentional focus on SLO and PLO assessment, including maintaining up-to-date assessment data and assessment plans and incorporating them into their evaluation process.