Cañada College

# ANNUAL UPDATE REPORT

Art & Art History

## Annual Update Questions - Disciplines

**1. Describe any changes or updates that have occurred since you last submitted program review. If there haven't been any changes or updates since your last program review, enter N/A.**

**Revitalization of the Studio Art Program**

The most significant change since the 2023–2024 program review is the revitalization of the Studio Art program. With the hire of a full-time tenure-track Studio Art faculty member (Emilio Villalba, Fall 2024) and in close collaboration with Art History faculty Denise Erickson, the department has rebuilt momentum across teaching, gallery programming, enrollment, and student community — all within two years. What follows is a summary of those changes.

**Art Gallery — Full Programming Restored and Expanded**

The Cañada College Art Gallery is now operating at full capacity under the curation of Emilio Villalba. Since Fall 2024, the gallery has mounted or scheduled the following exhibitions:

• Recent Works by Bill Morales (Fall 2024) — solo exhibition of former Cañada College Studio Art faculty member Bill Morales, connecting current students to the college's own artistic legacy

• Painting is its Own Language: Works by Paul Wonner and Theophilus Brown (Spring 2025) — 18 works from the private collection of Matt Gonzalez and Kelly Egan, featuring a live collector talk and a documentary screening with the film's director present

• Back to School (Fall 2025) — student exhibition featuring seven students from Spring 2025 courses, each presenting a master copy alongside an original work inspired by that source

• Guy Diehl: A Retrospective, Works from 1957–2025 (January–March 2026) — major career retrospective of Bay Area artist Guy Diehl

• Strange/Familiar: Works by Wardell McNeal (April 9–May 14, 2026) — solo exhibition of Oakland-based painter Wardell McNeal

• The Mirror (opened September 10, 2026) — student exhibition curated by Emilio Villalba featuring 17 participants from Studio Art courses

• Solo exhibition of Karen Folgner (January–March 2027) — solo exhibition of Bay Area painter Karen Folgner, in collaboration with Pamela Walsh Gallery in Palo Alto

All exhibitions are tied directly to what students are studying in class. Students attend openings, engage with professional artists, and assist with installation and promotion as part of their coursework. The gallery has become a center of campus cultural life, with well-attended openings and consistent positive feedback from students and the broader campus community.

**Modeling Services — Transition to Bay Area Models Guild (BAMG)**

The department began the process of transitioning from the Palo Alto Models Guild (PAMG) to the Bay Area Models Guild (BAMG) in Fall 2025 after PAMG was no longer able to provide reliable, professional service. Due to the administrative complexity of establishing a new vendor contract at the district level, the transition took several months and the BAMG contract became fully operational in Spring 2026. BAMG provides more professional models and has meaningfully improved program quality. The current annual contract is $11,110. See Resource Requests in Question 3 for a full budget breakdown and increase request.

**Course Offerings and Enrollment**

Fall 2026 course offerings include: Drawing I (ART 204), Drawing II (ART 205), Figure Drawing & Portraiture (ART 206), Painting I (ART 221), Painting II (ART 222), and Color Theory (ART 214, taught by adjunct faculty Brett Amory). The department's established figure drawing courses are Life Drawing I (ART 207) and Life Drawing II (ART 213). Fall 2026 marks the first time Figure Drawing & Portraiture (ART 206) is being offered — a new course that expands access for students who have completed Life Drawing I and II and want to continue working from the figure, as well as students seeking a combined figure and portrait drawing experience. Most Studio Art sections are at or above capacity, and several exceed enrollment caps.

Spring 2027 will mark another curricular expansion: ART 301 (Two-Dimensional Design) will be offered for the first time in several years, taught by Brett Amory on Tuesdays and Thursdays, 9:45–12:30, in room 3-227. ART 301 is a required course for both the AA and AA-T degrees in Studio Art, and its return addresses a meaningful gap in the degree pathway.

## Annual Update

Student retention is notably strong. A significant number of students return across multiple semesters — a mix of students pursuing the AA or AA-T degree and returning community learners deepening their skills over time. This pattern reflects the program's ability to serve both transfer-track and lifelong learning populations.

**Gallery Staffing — ART 695 Independent Study**

An independent study course, ART 695, has been established to provide formal academic credit for students assisting with gallery operations — formalizing what was previously unpaid volunteer work by student assistants. This is distinct from the gallery sitter role, which covers staffing the gallery during open hours and remains a separate operational challenge addressed in the Resource Requests below.

Gallery sitters must currently be hired through the work-study system, limiting eligibility to FAFSA-qualifying students. This creates a consistent bottleneck: qualified students without work-study eligibility cannot be hired, and the administrative process for establishing even a single student worker position is slow and multi-office. One option being explored for a future semester is activating the existing course ART 304 (Gallery Design and Management), in which students could fulfill gallery sitting shifts as part of their coursework, broadening participation without a pay structure.

**2. Provide a summary of the progress you have made on the goals identified in your last program review.**

**Goal 1: Replace the Full-Time Art Studio Faculty Position — COMPLETED**

Emilio Villalba was hired as a full-time tenure-track Studio Art faculty member beginning Fall 2024. Studio Art enrollments have rebounded strongly: most sections are at or above capacity, several exceed enrollment caps, and gallery programming has expanded significantly. The 2023–2024 review predicted that a new full-time hire would revitalize the program — that has proven true.

**Goal 2: Update Curriculum for ART 105 — COMPLETED**

Denise Erickson has updated the curriculum to include an online ARTH 105 course.

**Goal 3: Resolve PLO Assessment — IN PROGRESS**

PLO assessment remains an ongoing challenge. The Arts Program PLO structure spans Studio Art, Art History, Music, Drama, and Dance — disciplines with significantly different learning strategies and outcomes. The department continues to seek guidance from the Assessment Coordinator and is collaborating with colleagues in Music toward a more meaningful assessment framework.

**Goal 4: Explore Course Modality Opportunities — ONGOING**

Studio Art courses remain face-to-face, which is appropriate to the discipline. The addition of ART 301 (Two-Dimensional Design) in Spring 2027 represents meaningful curricular expansion consistent with this goal.

**3. If your goals are changing, use this space to provide rationale, or background information, for any new goals and resource requests that you'll be submitting that were not included in your last program review.**

Several significant resource needs have emerged since the last program review. All directly affect the department's ability to sustain the programming growth of the past two years.

**Resource Request 1: Modeling Services Budget Increase**

The current annual modeling services contract is $11,110. At the BAMG rate of $165/session ($150 base + 10% invoicing fee), this supports approximately 32–33 sessions per semester, covering Figure Drawing & Portraiture (ART 206) only. The following breakdown reflects current use and the ideal expansion:

| Class | Sessions | Models | Bookings/semester |
|---|---|---|---|
| Figure Drawing (ART 206) — current | 32 | 1 per session | 32 |
| Drawing I & II — proposed | 4 (portrait) | 2 per session | 8 |
| Painting I & II — proposed | 4 (2 portrait, 2 nude) | 2 per session | 8 |
| **TOTAL PER SEMESTER** | **40** | | **48 bookings** |

At $165/session: 48 bookings × $165 = $7,920/semester × 2 = $15,840/year.

Two models per portrait session are necessary given class sizes. Extending model access to Drawing and Painting courses — even for two weeks per semester — would provide a meaningful pedagogical experience currently unavailable to those students.

### Annual Update

Current annual budget: $11,110
Requested annual budget: $15,840
Difference: $4,730/year

**Resource Request 2: Gallery Operations Budget**

The current gallery operations budget is approximately $500 per year, which is not enough to cover a single professional exhibition. Documented printing, installation, and signage expenses for two spring 2026 exhibitions totaled $740.64, before any wall repainting:

• Guy Diehl retrospective: $567.84 (FedEx printing, Blick supplies, Lowe's, vinyl signage)
• Wardell McNeal exhibition: $172.80 (postcards, posters, installation hardware)

In a typical year the gallery mounts two professional exhibitions and one to two student exhibitions. Each requires printed promotional materials, installation supplies, vinyl signage, and wall repainting between shows. Facilities has confirmed that gallery wall painting is the department's responsibility, which makes repainting a recurring and currently unbudgeted cost.

Request: A dedicated gallery operations budget of $1,500 per year, covering printing and promotional materials, installation supplies and hardware, wall paint and spackling, and vinyl signage.

**Resource Request 3: Gallery Staffing (Gallery Sitters)**

The gallery requires staffing during open hours when the faculty curator is teaching. The current system limits gallery sitters to FAFSA-eligible work-study students, creating a persistent bottleneck. In Fall 2025, securing pay for a single student gallery assistant required an ASCC grant application, FOAP setup, and multi-office coordination — a multi-month process. The Business Office has noted that a stable, dedicated funding line through Program Review is the appropriate long-term solution.

Request: A dedicated gallery staffing budget of $2,000–2,400 per year for 1–2 student gallery sitters, not restricted to work-study eligibility, with a simplified hiring pathway.

**Reassigned Time Request: Gallery Coordination**

The gallery coordination work described in this update is being requested through the IPC reassigned time process rather than as a resource request. An application for 1 unit of reassigned time per semester is being submitted to IPC this cycle. This work includes exhibition planning and installation, promotion and press outreach, artist talks and screenings, daily gallery operations, and year-round planning, all performed outside the instructional contract since Fall 2024.

## Supporting Information

Based on the applied report filters or available data, there are no items to display.

## Non-Personnel Item (2026 - 2027)

**Requested Year**
2026 - 2027

**Program Requesting Resources**
Art & Art History

**Item Requested**
Modeling Services Budget Increase

**Item Description**
Current annual contract with Bay Area Models Guild (BAMG) is $11,110. Requesting increase to $15,840 to cover 48 model bookings per semester across Figure Drawing & Portraiture (ART 206), Drawing I & II (ART 204/205), and Painting I & II (ART 221/222). At $165/session this reflects 32 sessions for figure drawing plus 4 sessions each for Drawing and Painting with 2 models per session. Two models per portrait session are required given class sizes.

**Program Goals this Request Supports**
Maintain and expand quality Studio Art instruction; support student access to professional figure drawing and painting experiences across all Studio Art courses.

**Status**
New Request - Active

**Type of Resource**
Non-Instructional Expenses (over $5,000) e.g., equipment

**Cost**
15,840

**One-Time or Recurring Cost?**
Recurring Cost

**Critical Question: How does this resource request support closing the equity gaps as identified in the current SEAP plan?**
Access to live model sessions is essential for all students in Studio Art courses regardless of background. Expanding model coverage to Drawing and Painting ensures equitable access to professional instruction across all sections.

**Critical Question: How does this resource request support LatinX, AANHPI, and Black and African American students?**
Expanding model access ensures all students — including LatinX, AANHPI, and Black and African American students — have equal opportunity to develop figure drawing and painting skills critical for transfer and careers in the fine arts.

## Map Request to College Goals and Strategic Initiatives

**Which of Cañada College's Goals does this resource request support?**
Student Access and/or Success and/or Completion
Equity-Minded and Antiracist College Culture

**Which of Cañada College's Strategic Initiatives does this resource request support?**
Connect students to the academic program(s) and classes they need
Support innovative teaching that creates more equitable and antiracist learning environments
Help students explore and find employment in fields of their choice

## Non-Personnel Item (2026 - 2027)

**Requested Year**
2026 - 2027

**Program Requesting Resources**
Art & Art History

**Item Requested**
Gallery Operations Budget Increase

**Item Description**
The current gallery operations budget is approximately $500 per year, which does not cover a single professional exhibition. Documented printing, installation, and signage expenses for two spring 2026 exhibitions totaled $740.64, before wall repainting. Requesting $1,500 per year for printing and promotional materials, installation supplies, vinyl signage, and wall repainting for two professional exhibitions and one to two student exhibitions annually. Facilities has confirmed that wall painting between shows is the department's responsibility.

**Program Goals this Request Supports**
Sustain and expand the Cañada College Art Gallery professional exhibition program; support student engagement with professional artists and the arts community.

**Status**
New Request - Active

**Type of Resource**
Non-Instructional Expenses (under $5,000) e.g., printing services, printing, supplies, etc.

**Cost**
1,500

**One-Time or Recurring Cost?**
Recurring Cost

**Critical Question: How does this resource request support closing the equity gaps as identified in the current SEAP plan?**
A well-funded gallery program ensures all students have access to professional art exhibitions and cultural programming on campus regardless of their ability to visit off-campus galleries.

**Critical Question: How does this resource request support LatinX, AANHPI, and Black and African American students?**
Gallery programming brings professional artists and cultural experiences directly to campus, creating access for LatinX, AANHPI, and Black and African American students who may not otherwise have exposure to professional art spaces.

## Map Request to College Goals and Strategic Initiatives

**Which of Cañada College's Goals does this resource request support?**
Student Access and/or Success and/or Completion
Equity-Minded and Antiracist College Culture
Community Connections

## Resource Requests

**Which of Cañada College's Strategic Initiatives does this resource request support?**
Ensure students (particularly part-time students) experience a sense of belonging and connection to the College that helps them persist and complete
Create and sustain an inclusive and/or antiracist and/or equity-minded campus culture
Better share what Cañada offers
Manage resources effectively

Non-Personnel Item (2026 - 2027)

## Non-Personnel Item (2026 - 2027)

**Requested Year**
2026 - 2027

**Program Requesting Resources**
Art & Art History

**Item Requested**
Gallery Staffing Budget (Gallery Sitters)

**Item Description**
The gallery requires staffing during open hours when the faculty curator is teaching. Currently gallery sitters must be hired through the work-study system, limiting eligibility to FAFSA-qualifying students only. This creates a persistent bottleneck — qualified students without work-study eligibility cannot be hired, and the administrative process is slow and multi-office. In Fall 2025, securing pay for a single student gallery assistant required an ASCC grant application, FOAP setup, and multi-office coordination. Requesting a dedicated funding line of $2,000–2,400/year for 1–2 student gallery sitters, not restricted to work-study eligibility.

**Program Goals this Request Supports**
Keep the Cañada College Art Gallery open and accessible during regular hours; support student employment and professional development in gallery operations.

**Status**
New Request - Active

**Type of Resource**
Non-Instructional Expenses (under $5,000) e.g., printing services, printing, supplies, etc.

**Cost**
2,400

**One-Time or Recurring Cost?**
Recurring Cost

**Critical Question: How does this resource request support closing the equity gaps as identified in the current SEAP plan?**
Removing the FAFSA-only eligibility requirement ensures any qualified student — regardless of financial aid status — can participate in gallery work, broadening access to paid campus employment.

**Critical Question: How does this resource request support LatinX, AANHPI, and Black and African American students?**
A more accessible hiring process opens gallery employment opportunities to a broader and more diverse pool of students, including LatinX, AANHPI, and Black and African American students who may not qualify for work-study.

## Map Request to College Goals and Strategic Initiatives

**Which of Cañada College's Goals does this resource request support?**
Student Access and/or Success and/or Completion
Equity-Minded and Antiracist College Culture

**Which of Cañada College's Strategic Initiatives does this resource request support?**
Improve the financial stability of students
Ensure students (particularly part-time students) experience a sense of belonging and connection to the College that helps them persist and complete
Create and sustain an inclusive and/or antiracist and/or equity-minded campus culture
Manage resources effectively