



CHANGE THE WORLD FROM HERE

**Academic Program Review, AY 2015-2016**  
**DEPARTMENT OF ART + ARCHITECTURE**

**October 7, 2016**

**Self-Study**

This Self-Study is a comprehensive report addressing every aspect of the Department of Art + Architecture and its four undergraduate Major Programs

Submitting on behalf of the

**Art + Architecture Faculty**

**Seth Wachtel**, Department Chair

**Hana Mori Böttger**, ARCD Program Director

**Catherine Lusheck**, ARTM Program Director

**Rachel Beth Egenhoefer**, DSGN Program Director

**Eric Hongisto**, FNAR Program Director

Department of Art + Architecture

College of Arts and Sciences

**DEPARTMENT OF ART + ARCHITECTURE  
ACADEMIC PROGRAM REVIEW SELF-STUDY**

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**DEPARTMENT OF ART + ARCHITECTURE**

**Academic Program Review  
Self-Study**

**September 2016**

## **DEPARTMENT OF ART + ARCHITECTURE**

### **I. MISSION**

#### **What is the Department's mission?**

The Department of Art + Architecture at the University of San Francisco is situated within a vibrant liberal arts setting that provides an arts education without boundaries. Our mission is to teach historical, theoretical and practical foundations across disciplines with the common goal of critically reflecting upon the global condition while becoming local agents of change.

#### **Department of Art + Architecture Mission Statement**

The Department of Art + Architecture is “Changing the World From Here” in each of our four major disciplines. In our increasingly fragile world of diminished resources and social inequity, A+A has the power to effect social change because as faculty and student artists, art historians, architects and designers, we distill the whole world and represent it to others in a way that clarifies directions and provides insight.

We envision Art + Architecture at USF as a creative laboratory for the next generations of visual arts professionals. It is a place for students to develop as informed and skilled visionaries and practitioners, and as collaborators with others to help change understandings, perspectives and ideas toward a healthier world community.

#### **Is the Department's mission clearly aligned with the University of San Francisco's mission and strategic priorities? How?**

The Department of Art + Architecture was the first new department developed after the University of San Francisco published its mission, vision, and values statement (see below) on September 11, 2001. The faculty committee that proposed the new department used that statement as a template and guide in its curriculum planning and in establishing criteria for new faculty hiring. The Department prides itself on its educational commitment to the city and to forming artists, designers, art historians and museum professionals, and architects/urban designers who have the lived experience of producing art in the urban context, as well as having received traditional classroom and studio training. This strong emphasis on engagement with the city is the hallmark of our department, and it is exciting for us to watch our programs and our collective sphere of influence rapidly expand into new national and international contexts.

The Department and its faculty operate from a shared conviction that art and the humanities can indeed change the world, and that art can be and should be a powerful tool for social change and cross-cultural understanding. Located as it is within the context of a liberal arts college in the Jesuit tradition, the Department is committed to

academic excellence and technical proficiency, with the additional, deliberately idealistic goal of seeking to form artist-leaders who will fashion a more just and humane world. This goal has informed our curriculum at every level, and has been a major criterion in the hiring of faculty and staff.

### **USF Vision**

*The University of San Francisco will be internationally recognized as a premier Jesuit Catholic, urban University with a global perspective that educates leaders who will fashion a more humane and just world.*

### **USF Mission**

*The core mission of the University is to promote learning in the Jesuit Catholic tradition. The University offers undergraduate, graduate and professional students the knowledge and skills needed to succeed as persons and professionals, and the values and sensitivity necessary to be men and women for others.*

*The University will distinguish itself as a diverse, socially responsible learning community of high quality scholarship and academic rigor sustained by a faith that does justice. The University will draw from the cultural, intellectual and economic resources of the San Francisco Bay Area and its location on the Pacific Rim to enrich and strengthen its educational programs.*

### **USF Core Values**

*The University's core values include a belief in and a commitment to advancing:*

- *The Jesuit Catholic tradition that views faith and reason as complementary resources in the search for truth and authentic human development, and that welcomes persons of all faiths or no religious beliefs as fully contributing partners to the University;*
- *The freedom and the responsibility to pursue truth and follow evidence to its conclusion;*
- *Learning as a humanizing, social activity rather than a competitive exercise;*
- *A common good that transcends the interests of particular individuals or groups; and reasoned discourse rather than coercion as the norm for decision making;*
- *Diversity of perspectives, experiences and traditions as essential components of a quality education in our global context;*
- *Excellence as the standard for teaching, scholarship, creative expression and service to the University community;*
- *Social responsibility in fulfilling the University's mission to create, communicate and apply knowledge to a world shared by all people and held in trust for future*

*generations;*

- *The moral dimension of every significant human choice: taking seriously how and who we choose to be in the world;*
- *The full, integral development of each person and all persons, with the belief that no individual or group may rightfully prosper at the expense of others;*
- *A culture of service that respects and promotes the dignity of every person.*

## **II. HISTORY**

**What is the recent history of the Department and what are the most noteworthy changes that have taken place within the Department and its programs over the past five years?**

The most noteworthy “change” has been the minimal change to the Department’s physical facilities. Even though the previous external review identified deficiency of physical space as the number one issue holding back curricular improvements, increased enrollment, and greater educational opportunities for our students, very little has been done by the administration to address these recommendations in the years since.

A Museum Studies MA program was added in fall 2014 to the degree offerings in A+A. This program is entering its third year, and has full enrollment with strong cohorts of students. It is viewed by the university and by the local arts community as a very successful addition to the university’s offerings.

New positions created and replacement hires made in the department over the past five years as follows:

Architecture & Community Design:

- Hana Mori Böttger, long time Architecture and Community Design adjunct faculty member was hired as an Assistant Professor in a Term position. Due to exceptional teaching and administrative skills, her position has been renewed multiple times, most recently for an additional 5-year period. Her focus is engineering and building material research related to architectural applications.
- Seth Wachtel, first full-time hire in ARCD program was granted Tenure in 2012. His research focus is design for underserved communities, hands-on, project based architectural education, and construction innovation.

Art History:

- Catherine Lusheck was hired as the result of the last program review for ARTM. She is also on the MUSE (MA in Museum Studies) faculty. Her focus is on early modern European art history, the history of drawing, and curatorial practice. She received Tenure in 2016
- Karen Fraser was hired as Assistant Professor as Art History faculty in 2016. Prior to her hire, Karen was in a tenure-track position at Santa Clara University,

Her research focus is on modern Japanese visual culture and photography and complements the research areas of other Art History faculty.

- Nathan Dennis was hired as Assistant Professor as Art History faculty in 2016. His research focus is on early Medieval Art and complements the research areas of other Art History faculty.
- Jean Audigier, longtime Art History faculty retired after the 2014-15 academic year.

#### Design:

- Scott Murray was hired as Tenure Track Assistant Professor in the Design Program in 2012 and brought data visualization and digital design expertise to the program. Last year, Scott decided to leave USF to pursue non-academic opportunities. Noopur Agarwal was hired as a 1 year term replacement faculty for this position while we pursue a full time tenure track search this year. Professor Agarwal focuses on cultural hybridity, identity and design that catalyzes change in social contexts.
- Liat Berdugo was hired as Tenure Track Assistant Professor in the Design Program in 2015. Her research focus is on digital culture in zones of conflict and the politics of visibility.

#### Fine Arts:

- Arturo Araujo, SJ was hired as Tenure Track Assistant Professor in Fine Arts faculty in 2012. He has submitted his application for advancement. His creative work focus is in printmaking, ceramics and painting.
- Phillip Ross was granted Tenure in 2015. His creative work focus is sculptural form building with fungus.

#### Staff Positions:

- Four years ago, the single Program Assistant position was expanded to two positions; one supporting Art History/Arts Management, the MA in Museum Studies, and Design, and the other supporting Fine Arts, Architecture and Community Design and, as of two years ago, the Urban Studies major, which is not housed in the department.
- Program Assistant staffing has had multiple changes in the past academic year, with five replacements in that time. There are two PA positions in the department. Incompatibility has been the primary reason for the turnover. Sarah Schweitzer is currently the PA supporting Art History/Arts Management, the MA in Museum Studies, and Design. Joseph Jordan is currently the PA supporting Fine Arts, Architecture and Community Design and the Urban Studies major.
- Stephanie Brown was hired in a part-time capacity to help Outreach Coordinator,
- Barbara Jaspersen works with ARTM undergraduate and MUSE graduate internship placements.
- Marjorie Schwarzer, Administrative Director, MA Program in Museum Studies

The following changes of department leadership have occurred in the past five years:

- Seth Wachtel (ARCD faculty) became Department Chair in fall 2014, replacing Tanu Sankalia (ARCD faculty)
- Hana Mori Böttger (ARCD faculty) became Program Director of ARCD, taking over from Seth Wachtel
- Catherine Lusheck (ARTM faculty) became Program Director of ARTM, taking over from Paula Birnbaum (ARTM faculty)
- Paula Birnbaum (ARTM and MUSE faculty) has been the Program Director for the MA in Museum Studies since its inception in fall 2014
- Marjorie Schwarzer, Administrative Director, MA Program in Museum Studies
- Rachel Beth Egenhoefer (DSGN faculty) became Program Director of DSGN, taking over from Stuart McKee in fall 2011.
- Eric Hongisto (FNAR faculty) has been the Program Director for the Fine Arts program for the past eight years
- Tanu Sankalia took the Director role in the non-A+A Urban Studies and Urban Affairs programs outside the department. This lack of presence leaves the ARCD major with functionally two full time faculty members
- Sean Olson replaced Sasha Petrenko as A+A Studio Manager
- Five changes in Program Assistant staff have occurred in the past year, appearing to stabilize in Fall 2016. See above under Staff Positions.

The following changes in curriculum have occurred in the past five years:

- Fabrication Lab, a 0-1 unit course, was added to serve as a requirement to any student wanting access to the XARTS facilities. This course teaches both shop safety as well as basic building techniques.
- The Studio Systems course was redesigned and renamed Art Fundamentals to better meet the needs of the Fine Arts, Design, and Art History/ Arts Management curriculums.
- Crossroads Gallery, the A+A venue for displaying student work was not replaced when major renovations to the UC building began four years ago. The loss of Crossroads Gallery has further damaged the Fine Arts program's ability to attract and retain majors.

ARCD:

- Community-focused Outreach courses have increased from three to five offerings in the past two years.
- A+A has increased technology linkages between GIS, Digital Laser Scanning and Community Outreach work.

ARTM:

The Art History/Arts Management major has been significantly revised. See details in the ARTM Program Self Study. The most notable changes are:

- Three, new upper-division major electives in Medieval Art & Society,

Renaissance Art, Baroque Art have been added to the major and minor checklists since the last external program review

- Change in requirement for majors from 3 internships to 2 internships
- Certain classes are no longer taught (or now taught in related courses in Museum Studies) and have been deleted from the major and minor checklists, including Museum Studies II and Art & Business.

#### DSGN:

- A course in Sustainable Sustainability Systems in Design in the has been added to the Design program has been added, led by Associate Professor Rachel Beth Egenhoefer.
- The Design Major and Minor has been significantly revised. See details in Design Program self study.

#### FNAR:

##### Curricular Change:

- Ceramics has been added as a study area in Fine Arts, led by Assistant Professor Arturo Araujo, SJ.

##### Facility/Space Changes:

- Fabrication equipment and capability has been added to the department, including electric ceramic wheels, kilns, a lathe and a laser-cutting tool. Lack of proper space makes efficient use of these new capabilities extremely challenging for faculty, staff and students, and optimum use impossible.
- The department lost the ability to offer metal work and welding as a Fine Arts activity for students. The administration determined that the noise and close quarters hazard outweighed the curricular benefits.
- Due to inability to control XARTS lobby noise from disrupting teaching in the painting & printmaking studio, a wall and door were installed.
- Due to inability to control noise and access to the XARTS studio shop, a wall and door were installed between the shop and the corridor accessing three faculty offices, and the computer lab in XARTS 05. As a result classrooms 001 and 005 do not have direct access to bathrooms or drinking fountains.
- Due to the severe overcrowding of the XARTS computer labs, the university provided limited access to a computer lab in the basement of Cowell Hall. This lab is across campus and has severely limited access as it is shared with the department of Modern and Classical Languages. It also does not offer the same technology as our XARTS labs and therefore only certain classes can be scheduled there.

##### Staffing and Scope Change:

- An Urban Studies program was added in fall 2014 as a major program in the College of Arts and Sciences. It is a “floating” major without a department, so A+A was asked by the Dean’s office to have the Program Assistant supporting Architecture and Community Design and Fine Arts to also support this additional major program. The URBS program has a tiny budget and no additional

resources were provided to the department.

**What is the relationship of the Department to other departments and administrative units within the University (e.g., interdisciplinary programs, research centers, etc.)?**

The Department is actively engaged across the university in interdisciplinary collaboration by faculty from each of the four undergraduate programs. Art + Architecture is one of the most active, creative, participatory Departments on campus. We have a proven track record of collaboration with Media Studies, Performing Arts and Social Justice, Urban Agriculture, Physics and Astronomy, Computer Science, Environmental Studies, History, and other Departments in the College of Arts & Sciences as well as the School of Management and School of Education. Notable examples from faculty include work with Admissions developing exhibitions and brochures for advertising the school; with Media Studies developing the Organic Garden on campus; initiating a Farmer's Market; help with designing an Interfaith Meditation Room with University Ministry; painting over a half dozen murals on campus, in dorm rooms, and on temporary fences for construction projects. We have created interdisciplinary student design competitions for improvements to campus. We have visually enhanced the campus with major mosaic projects on UC and Kalmanovitz Hall, the bronze wolves in front of Gleeson Library, etched glass windows on Lone Mountain, and the auxiliary sphere for the Lo Schiavo Center for Science and Innovation.

Our faculty and students have worked closely with the Library on special on campus printmaking events. We have co-sponsored dozens of Social Justice events with financial and creative support. We have been active in Earth Day celebrations, inaugurations, convocations, retirements. Our artwork, designs and architectural renderings have been used on college recruitment, website advertisements, and as subjects for feature articles. Our ideas have created new spaces found on campus for additional classroom, storage, and office space. The list goes on. All of this and more are testaments to our collaborative spirit.

A sampling of interdisciplinary programs and collaborations:

- Our faculty members hold and have held prestigious positions with the University and the College, including serving on committees with the Board of Trustees, as NEH Chair, as Director of the Davies Forum, etc.
- Faculty actively collaborate with the Performing Arts, Media Studies, and Environmental Studies departments, the St. Ignatius Institute, the Honors Program in the Humanities, the Lane Center, the McCarthy Center, and the School of Management
- One faculty member received a Faculty Team Innovation Award for collaborations with the Computer Science Department.
- Faculty and staff are engaged in the College-wide new student orientation

activities every August and January.

- Faculty members serve on a wide variety of university committees, from the faculty representatives on university-wide committees to College of Arts and Sciences committees dedicated to curricular and administrative affairs.
- Faculty engaged in community outreach and international immersion programs are actively engaged with the Vice Provost's office and the Center for Global Education, Campus Ministry, USF Magazine and Media Relations.
- The Thacher Gallery (the main gallery space on campus), the Kalmanovitz Sculpture Terrace, and USF Community Garden are supported by faculty, staff and students within the Department of Art + Architecture. These resources provide art and teaching venues, and related co-curricular activities to the entire university throughout the academic year.
- The department's Program Assistant supports the Urban Studies program (URBS), which has no departmental home. This support adds to the department's main office workload as if the URBS program were housed within the department.
- The Thacher Gallery is intimately connected to the A+A Department. Museum Studies and Art History/Arts Management use the space and collaborate with Gallery staff in teaching and all aspects of exhibit production. There is an annual Junior and Senior student exhibition in the spring semester of every academic year curate by undergraduate ARTM majors and graduate students curate shows in the gallery every fall. Gallery shows and events are often co-sponsored by A+A. Receptions, lectures and demonstrations by visiting artists are predominantly attended by A+A faculty, students and staff.
- The Department of Art + Architecture (A+A), with Performing Arts and Social Justice, (PASJ) are the two largest Arts & Sciences Departments responsible for *delivering* Arts curriculum to the University, and are the primary suppliers of courses fulfilling the Core F, Visual And Performing Arts requirement. All undergraduate students are required to take a course in Core F, and our Department is the main delivery system for this area. On average, in a given academic year, the enrollment numbers look like this:
  - Fall 14 = 365
  - Intersession 15 = 50
  - Spring 15 = 296
  - Summer 15 = 73

The number of Core F students taught by our Department in an academic year is an average of 784. These students pay for intersession and/or summer course credits, which has been acknowledged as a major revenue source for the University. During recessions, and recent Admissions office recruitment and enrollment errors, we have maintained these high numbers.

**What were the main recommendations of the previous Academic Program Review?**

The main recommendations of the previous Academic Program Review were most focused on **the department's inadequate physical space and facilities or needs stemming from space-related issues**. Other recommendations were curricular in nature; recommending additions, sequence and breadth to the course offerings; faculty workload given the unbalanced ratio with students; student assessment; and developing a future vision for the department. The four main recommendations were as follows:

1. *SPACE: The review team emphasized at numerous points in their report that a "serious lack of appropriate facilities" has "compromised the quality of learning" and that "spatial constraints will limit enrollment even if demand increases". Indeed, the most unequivocal finding emerging from their visit was that "space is the most urgent issue for the department as a whole and for each individual program" since it is beginning to affect student morale and attrition. The review team urged the University administration to formulate an "overall plan and commitment regarding space" that will "have resolution within an understood time frame." The situation has reached such a critical level that "pedagogy is often driven by space restraints instead of by a centralized vision of what the department wants to teach their majors". The space situation in each program is outlined below.*
2. *CURRICULUM: The review team noted that most units needed additional work to "refine specific courses and course sequences" and that curricular issues were most evident in units with new faculty. In addition, the reviews noted that there might be a potential conflict between "specific pre-professional or pre-graduate school orientation in the context of a broad liberal arts education".*
3. *FACULTY AND STUDENTS: The review team noted that the faculty had a large service and advising loads and they needed more explicit guidelines for promotion and tenure with regard to research/creative work. There were also some problems with adjunct faculty. They also stressed the need to develop "standard metrics for assessing undergraduate student success and, in some instances, of making course work more challenging.*
4. *DEPARTMENT PLANNING: The reviewers urged the department to refine and revise its vision, especially given the number of new faculty members. A new department long range plan should consider how to better promote the department's programs, develop reasonable metrics for assessing student success, and, while pursuing the social justice mission, focus on the needs of majors and minors for advanced level learning and instruction. The plan should also include clear ideas on what will be done with additional space and might include provisional ideas for graduate programs in Arts Management and Museum Studies and Architecture and Community Design.*

### **Space and facility related quotes from the previous Program Review from 2009:**

A+A Department as a whole:

*“Without question, the most pressing issue for the department and its future development is space.”*

*“Provide a timetable for addressing and solving the serious space problem that is beginning to impact academic quality and programmatic development.”*

*“Hire more full time tenure track faculty members.”*

### Design

*“Space is “inadequate in the extreme.”*

*“Ideally there should be one studio space for the junior class on one for the senior class.”*

*“Alternate gallery space also needs to be developed.”*

*“Off-campus classroom space should be seriously considered.”*

*“Administration should implement a “standard policy regarding support for faculty studio space.”* (The Administration addressed this by providing department faculty with the opportunity to have a studio stipend)

### Fine Arts

*“The facilities are inadequate for the size of the program.”*

*“The department is losing students because of the lack of facilities. The reviewers felt the program was larger than the available space and this “limits pedagogical growth as well as the ability of the students to maximize their experience within the major.”*

*“There is a need for storage space (faculty and students) as well as additional gallery space.”*

### Architecture and Community Design

*“The review team felt that “the physical facilities as they now exist are totally inadequate” and that “the lack of appropriate physical facilities is a severe problem that can only damage the program as it attempts to develop and grow.”*

*“Each architecture student needs a dedicated drafting table in a studio equipped with data access as well as access to a plotter and other computer equipment during extended hours.”*

*“Each studio needs layout and pin-up space for student work, adequate light and ventilation and full time access for students.”*

*“The program needs storage space for tools, equipment and supplies, archive space for student models and drawings, a shop and testing facility (with outdoor work space), critique spaces with space for three simultaneous reviews, additional computer lab and common social space.”*

### **How have the Department and the administration responded to earlier findings and recommendations?**

The department’s four major programs responded fully to the external reviewer’s findings and recommendations. Each program addressed and made changes where they were possible and made curricular sense.

Working independently, each of the four department programs worked deliberately to address the criticisms and incorporate recommendations. This is reflected in numerous additional course offerings, reorienting of curricular focus, seeking particular expertise focus in new faculty hires, and in ongoing requests for the university to address space, facility and faculty/adjunct/student ratio deficiencies.

In stark contrast however, is the near total lack of initiative or action on the part of the College or the University to address the space and facility deficiencies that were highlighted in the External Report recommendations. Since the previous Academic Program Review of 7 years ago, no significant progress has been made based on the External Reviewer Committee's findings and recommendations.

### **How would you characterize the morale and atmosphere within the Department?**

In terms of the Department as a place for learning, for delivering a high level curriculum, and collegiality among faculty, staff and students, morale is generally high in the Department. The atmosphere is generally happy in the moment and forward thinking. All A+A faculty are dedicated and talented teachers, who see the development and growth of their individual programs and the department as priorities in being able to deliver the best education to students.

One exception in personnel is a Fine Arts faculty member who is not liked and with whom there is conflict with a number of faculty. This faculty was granted Tenure by the University, which angered some in the Department. The extremely tight quarters of the Department make the anticipation of working with and alongside this individual anxiety fraught and untenable. This faculty member was on sabbatical leave and then continued the absence through extended leave with a 1-year contract buyout. They were to return this fall, but for the past year have not communicated with faculty, staff or the administration. The Program Director for Fine Arts and the Department Chair are proceeding under the assumption that this individual does not plan to return.

The one constant complaint and morale killer is the unsuitable space and facilities that house the department's programs. This is an extremely serious issue for both faculty and staff, as well as alarmingly apparent in the majority of student majors in the department's four undergraduate programs. The reality of a dreary physical plant sometimes results in students leaving after one semester or the first year, makes recruitment through campus visits by prospective parents and students an embarrassing undertaking for faculty, and makes it impossible for faculty to deliver the highest level of teaching and learning to their students. The poor facilities and lack of space also affects how other departments and faculty perceive our department. This has been the case for 14 years with Fine Arts, Design and Art History/Arts Management and for 13 years for Architecture and Community Design. The issue was identified by the 2009 External Review Committee in their Report to the university. This occurred in the Department's seventh year and in the following seven years there has been no marked move by the administration to address the deficiencies.

Another issue related to staffing is that there are too few full-time faculty given the number of majors in some of the Department's programs. This issue was also made

clear in the External Reviewer's report from 2009. Although some progress has been made, there are still too few full-time faculty and too much reliance on part-time Adjunct faculty to deliver the curriculum. For example, the Design Program has approximately 120 majors and four full-time faculty members; the Architecture and Community Design program has between 80 and 110 majors and has three full-time faculty members, one of whom teaches the majority of their classes outside the department. This reality has the ARCD program relying on 14 adjunct faculty members to deliver the majority of the curriculum. Additionally, since only full-time faculty can conduct academic student advising, the advising load for faculty in the DSGN and ARCD programs is extremely high. Please see individual Program Self Studies for specific numbers and elaboration.

### **III. CURRICULUM**

**Please name all the degree programs offered solely by the Department and name separately any interdisciplinary major or minor programs the Department is involved in.**

Degree programs offered solely by the Department:

Bachelor of Arts with a major in Architecture and Community Design (ARCD)  
Minor in Architecture and Community Design (ARCD)  
Minor in Architectural Engineering (ARCE)

Bachelor of Arts with a major in Art History/Arts Management (ARTM)  
Minor in Art History/Arts Management (ARTM)

Bachelor of Arts with a major in Design (DSGN)  
Minor in Design (DSGN)

Bachelor of Arts with a major in Fine Arts (FNAR)  
Minor in Fine Arts (FNAR)

Master of Arts Degree in Museum Studies (MUSE)

The Department is involved with the following interdisciplinary major/minor programs:

Bachelor of Arts with a major in Advertising

Bachelor of Arts with a major in Urban Studies (URBS)

Minor in Urban Agriculture (URAG)

Bachelor of Arts with a major in Environmental Studies (ENVA)

Minor in Environmental Studies (ENVA)

Minor in European Studies

Master of Science in Environmental Management (MSEM)

**How does the Department determine and approve of curricular content?**

The Department of Art + Architecture approval process requires that faculty members submit their syllabi for new courses and proposals for new curricula to the Department Chair. The Chair will then deliver these materials to the full-time faculty, allowing everyone a minimum review period of two weeks. The proposal is then discussed by full-time faculty at the next scheduled monthly faculty meeting. During this meeting, faculty comment, discuss, and offer suggestions for revising the course syllabi and curriculum proposals in question. Faculty vote to approve course syllabi and curriculum proposals by majority vote, and can decide to allow approval for such syllabi and proposals when requested revisions are completed.

See also the section titled “Course and Curriculum Approval” within the “By-Laws of the Department of Art + Architecture” document in the Department of Art + Architecture appendix.

**What is the Department’s philosophy with respect to the balance between core curriculum courses, service courses for other Departments, and major courses?**

In general, the Department of Art + Architecture faculty members believe that the balance of college-wide Core requirements (44 credit hours) and program-specific major requirements (48 credit hours) is healthy and productive and offers an excellent education to students seeking a well-rounded, undergraduate education. Department faculty are also comfortable providing some core curriculum and service courses for other Departments, as the feeling is that these classes do not get in the way of major courses. There is a general feeling among A+A faculty of a responsibility to introduce the Arts to the general USF student population.

With respect to “service courses,” the Department offers its own Core F (Visual/Performing Arts) and Service-Learning options that satisfy the college’s Service Learning (SL) Core requirement. Depending on their major, students in the Department are required to complete one of these in-house courses, but are also welcome to enroll in additional Core and Service-Learning courses offered by other Departments. The general student population outside the Department are served by popular A+A courses such as *Drawing for Non-Majors*.

**IV. ADVISING**

**How are students advised and mentored by the Department?**

Each student is required to meet with a faculty member for advising before registering for classes for the next semester. This occurs approximately two weeks prior to the beginning of the online registration period. To ensure that students meet with their advisor, the university places registration holds on student accounts, which can only be lifted by the advising faculty or the Dean's office after students have planned and received approval of their complete schedule for the coming semester.

Some of the A+A majors (ARTM,, ARCD) hold group advising sessions, primarily for first and second year students, and then schedule individual 15 minute advising sessions with each student major or minor. The individual appointments are focused on guiding students to enroll in the appropriate courses as they work towards graduation.

Mentoring takes place on a variety of levels: individually scheduled or office hour drop-in meetings; regular group meetings per major conducted by faculty; faculty/student "brown bag" events where students can see their professors' project work and hear faculty reflect on their own professional practice, artists' talks connected with gallery openings, and guest lectures in classes. Some faculty members, particularly, but not exclusively in Architecture and Community Design, involve students in real-world projects throughout the academic year and during the summer months. Most faculty members are open to individual directed-study opportunities with students, and some have created campus-project courses for student enrichment and "apprenticeship" possibilities. Faculty members also receive faculty development funding for student studio or research assistants. The Thacher Gallery also provides opportunities for students to work alongside full-time ARTM and MUSE faculty and the Gallery Director in planning, installing and curating exhibits.

### **How is advising organized and how is advising quality maintained?**

Students are assigned an advisor in their major areas when they enter the program. This advisor meets with each advisee at least once per semester prior to course registration for the following term. Some individual programs hold a cohort meeting at the beginning of the advising period every semester to provide general guidance and direction to the majors. The Department Chair and the four Program Directors regularly review the expectations of advising with other faculty members in the Department. An advising "checklist" is available to each student online and copies kept in the Department office. The individual major and minor program checklists are regularly checked and updated for newly approved courses and other changes by the fulltime faculty of each Program. Faculty advisors can record notes from individual advising appointments in the Online system, so that meetings and conversations can be tracked as students make progress toward graduation requirements in the major and the Core curriculum. Early in the semester prior to graduation, the student sees their faculty advisor for a "graduation check" appointment, and, if necessary, arranges substitutions

for course requirements that were fulfilled at other institutions or by other courses in the Department.

Students sometimes shift advisors due to faculty sabbaticals, availability, and personal compatibility, and individual faculty advising skills. Sometimes students will seek and are encouraged to seek additional advice or confirmation from other faculty advisors.

For new first year and transfer students, there are in-person and Online/Skypephone advising events during summer and winter.

Any recurring poor advising by faculty is discussed with the faculty member by the area Program Director, then if necessary by the Chair, and reported to the Associate Dean for a private meeting if the problem persists.

### **Is advising valued and rewarded by the Department?**

Advising is highly valued by all faculty members in the Department as a vital and fundamental component of a student's positive undergraduate experience and the maximizing of student learning while in college. Advising is required of all full-time faculty members by contract in the Collective Bargaining Agreement with the USF administration, so is not rewarded monetarily or as extra service by the University or by the Department. Advising can play a role in faculty, staff, and student letters of recommendation for the "USF Distinguished Teaching Award," which is awarded at the end of each academic year. Four full-time faculty members in the Department have received this award. Faculty members also have the option to earn a small stipend if they elect to serve as advisors during summer "Webtrack" for incoming fall term students.

Due to differing faculty to student ratio in the Department, there is a wide range to the number of advisees assigned to the faculty members of different programs. Those programs with small numbers of full-time faculty and large numbers of students, such as the Design, Architecture and Community Design program, and Art History programs, have between 30–50 advisees assigned to each faculty member (new hires in Art History will reduce these levels for that program).

Faculty members who advise larger numbers of students do not receive outside acknowledgement or other compensation for the additional time spent serving the College. Since the advising for each major is unique, it is important the knowledgeable faculty be the ones doing student advising. This means that advising workload issues can seemingly only be solved with a more reasonable full-time faculty to student major ratio in the affected programs. Hiring additional full time faculty members (which was recommended in our 2009 Academic Program Review) would help alleviate this problem.

### **How is the advising process evaluated? If it has been evaluated, what were the results of this evaluation?**

The Department does not have a formal evaluation process. We all work together to train and mentor new full-time faculty in advising techniques, shortcuts, and accuracy, and have both formal and informal discussions on advising issues at departmental meetings and among ourselves.

As mentioned in “2” above, any recurring poor advising by faculty is discussed with the faculty member by the area Program Director, then if necessary by the Chair, and reported to the Associate Dean for a private meeting if the problem persists.

### **Are there less formal opportunities for faculty/student interaction?**

As discussed in IV above, faculty/student interaction takes place on a variety of levels: individually scheduled or office hour drop-in meetings; regular group meetings per major conducted by faculty; faculty/student “brown bag” events where students can see their professors’ project work and hear faculty reflect on their own professional practice, artists’ talks connected with gallery openings, and guest lectures in classes. Some faculty members involve students in real-world projects throughout the academic year and during the summer months, such as architectural design, graphic design, curatorial design, and art making.. Most faculty members are open to individual directed-study opportunities with students, and some have created campus-project courses for student enrichment and “apprenticeship” possibilities. Faculty members also receive faculty development funding for student studio assistants for research and university related projects. The Thacher Gallery also provides opportunities for students to work alongside the director and associate director in planning, installing and curating exhibits.

Students have easy access to full-time faculty and are encouraged to go to weekly office hours and/or arrange individual meetings. There are also multiple opportunities each semester to interact in group settings during midterm project reviews and end of term final presentations of creative work or papers. These events are often attended by outside professionals in the major field, so this is a further opportunity for students to interact with experienced individuals connected to their subject of study.

For Assessment of Student Learning, please see the individual Program Learning Assessments plans. One issue the Department is grappling with is how to proceed with the choice of shared versus individual PLO’s in our Major programs. This is primarily an issue for Art History, Design and Fine Art, since there are a few shared course requirements, but otherwise fundamentally different curriculums. Architecture has a distinct, stand alone curriculum.

## **V. DEPARTMENTAL GOVERNANCE**

### **How is this department organized?**

The Department of Art + Architecture consists of four independent undergraduate programs: Architecture and Community Design (ARCD), Art History/Arts Management (ARTM), Design (DSGN), and Fine Arts (FNAR), as well as an MA program in Museum Studies (MUSE), which is not part of this Academic Program Review. A fifth undergraduate major in Urban Studies (URBS) is not part of the Department, but is supported by an A+A Program Assistant.

The Department has 16 full-time, tenure-track, term or tenured faculty members, with three full-time faculty members in ARCD, four full-time faculty members in ARTM /Museum Studies, four faculty members in DSGN, and four faculty members in FNAR. The Department Chair represents the Department in all dealings with the College administration, and a Program Director administers and manages the operation of each of the four programs.

Department Chair:

Seth Wachtel

Program Directors:

Hana Mori Böttger, ARCD

Kate Lusheck , ARTM

Rachel Beth Egenhoefer , DSGN

Eric Hongisto, FNAR

Paula Birnbaum, MUSE (MA Program not included in this Self-Study)

Each major program has a small number of full-time faculty and many part-time adjunct faculty members. The adjunct faculty members range from first timers to some who have been teaching in their major program from its inception.

Full-time Faculty per Major:

Architecture and Community Design

Hana Böttger

Tanu Sankalia (also in Urban Studies outside Dept.)

Seth Wachtel

Art History/Arts Management (and Museum Studies)

Paula Birnbaum

Nathan Dennis

Karen Fraser

Catherine Lusheck

Design

Liat Berdugo

Rachel Beth Egenhoefer

Stuart McKee

Noopur Agarwal (one-year term position)

Fine Art

Arturo Araujo

Sergio De La Torre

Eric D Hongisto

Phillip Ross (on extended leave)

Full-time Department staff include:

Barbara Jaspersen, Outreach Coordinator

Joseph Jordan, Program Assistant for ARCD, FNAR, and URBS

Sean Olson, Studio Manager

Steve Rhyne, Director of Visual Arts Technology

Marjorie Schwarzer, Administrative Director, MA Program in Museum Studies

Sarah Schweitzer, Program Assistant for ARTM, DSGN and MUSE

Glori Simmons, Director of Thacher Gallery (gallery is autonomous, but is actively engaged with the A+A Department through course collaboration with Art History/Arts Management, the MA in Museum Studies, special exhibits and lectures, the annual student show, and the tri-annual faculty show)

Part-time Student Workers

Student workers, working 4-20 hours per week, help support the running and organization of the Department under the direction of Full-time Department Staff and Faculty. Their activities and numbers are:

- The two Program Assistants in the main office direct the activities of 2-3 part-time student workers. This work entails non-sensitive activities such as making announcements and flyers, entering data, scanning articles, images or chapters for faculty, preparing informational packets, making copies, etc.
- The Director of Technology has 10 student workers who take shifts as lab monitors for the computer labs during non-class hours. There is also one student worker in charge of checking lab and studio classroom technology for maintenance issues and renewal of copier paper and ink.
- The Studio Manager has up to 6 student workers who help clean and maintain

the woodshop, and studio classrooms, as well as light supervision of woodshop activities during non-class hours.

- The Director of the Thacher Gallery has a new part-time Gallery Manager, as well as ARTM and MUSE students who often either volunteer or intern in the gallery.
- Individual faculty members often have a student worker/research assistant to assist with research activities and/or department related events, lectures, and presentations.

**There is an expectation of faculty participation in the governance of the Department. How do faculty members in your department meet this expectation?**

All full-time faculty members of the Department of Art + Architecture faculty participate equally in the governance of the Department. The Department has collaboratively written and approved by-laws that describe departmental procedures. Our faculty meet once per month to propose, review, and make decisions about issues of relevance to the Department's organization, program curricula, and faculty, staff, and student concerns. All faculty members are encouraged by the Department Chair to submit agenda items for discussion at least one week in advance of every meeting. Full-time faculty members represent the concerns of the department's adjunct faculty.

Faculty receives course proposals two weeks in advance of an upcoming faculty meeting. All policy established by the Department is decided by a majority vote (with a quorum) of the faculty present at that meeting, except for amendments to Department By-Laws, which are decided by a two-thirds vote of the entire faculty.

For a complete overview of our Department governing structure, see the "By-Laws of the Department of Art + Architecture" document in the Department of Art + Architecture appendix.

**What is the term of the Chair and how is he/she elected?**

The Chair of our Department serves a three-year term. The Chair is elected in a secret ballot election during the spring semester preceding the end of the previous Chair's term. Should one candidate not receive a majority, a run-off election shall be conducted between the two top candidates.

**How well is the Department or program governed?**

The Department is efficiently organized and governed fairly, with a high premium placed on collaboration and open discussion. Each of the five programs housed in the Department are also well run, forward thinking and collaborative.

**How is the Department's work and administration allocated among individual faculty members? Do all faculty members feel included in departmental decision-making?**

As noted above, a Program Director administers and manages the operation of each of the four programs within the Department. Each of these Program Directors works directly with our department staff and with the faculty members assigned to that program. In addition, every member of our full-time faculty is expected to participate in faculty meetings, to participate in a semi-annual retreat, to engage in discussions around future needs and vision for the Department, to vote on matters pertaining to Department policy, to contribute to individual program growth and development, to participate in new student orientation, and to participate in student advising. As an example, when a new course is proposed by any one of our faculty members, the entire full-time faculty will meet to review the proposal and a portion of the meeting will be reserved for discussion of the course in question. This process allows for critical exchange as well as curricular cross-pollination. Outside of our formal meeting schedule, the close proximity of many of our faculty offices and the contact that happens naturally within our crowded studios also fosters frequent conversation and informal sharing of administration where possible.

In recent years however, the growth of faculty and students combined with the lack of physical space, has forced the university to provide some faculty and staff office far from the department home office and studio classroom facility. In addition to the department's home in XARTS, the department's programs, classrooms, and faculty and staff offices are spread across Kalmanovitz Hall, Masonic Hall, Cowell Hall, McLaren Hall and the Koret Gym. This has diminished the once commonplace opportunities for conversation, development of student culture, impromptu meetings, and added efficiencies in Department work and administration.

All full-time faculty members feel included in departmental decision-making, but a number of long-term Adjunct faculty consistently express a desire to be more involved in the vision and planning of program direction and curriculum development. There is disparity among A+A programs in the degree to which they engage adjunct faculty in curricular and other decision making.

The bulk of responsibility for class scheduling, assessment, recruiting and hiring of adjunct faculty, and general program issues are with the Program Directors. Curricular development is generally more collaborative amongst individual Program faculty members.

**How is leadership encouraged and developed, particularly among junior faculty?**

Every new faculty member is appointed a faculty mentor in an ongoing relationship – most consider the “end” to be when the person is tenured (for tenure track faculty mentees) or even when they are promoted to full professor. For term faculty mentees, the mentor is intended to continue for the length of their contract. Following is the College’s formal description of this program: “The Faculty Mentor Program is an initiative of the College of Arts and Sciences directed at facilitating the adaptation of new full-time faculty to San Francisco, to USF, and to the College. The overall idea is to help the new faculty meet other members of the faculty and administration and for them to have a source of information about procedures, expectations, traditions, history, and even lore of the institution.”

Faculty mentors are expected to meet with their appointed junior faculty member at least three times per semester, and agree to share draft Academic Career Prospectus documents, Faculty Development Fund applications, and sample syllabi. Training of new faculty members in student advising is also part of the mentoring process.

Departmental, College, and University committee work is discouraged in the first year, as is student advising.

Faculty members are also encouraged, both at faculty meetings and informally, to develop or assist in the development of new curricular directions, new course ideas, student research projects, as well as engaging with students in student run organizations.

## **VI. DIVERSITY AND INTERNATIONALIZATION**

**Describe for your department the inclusion of underrepresented groups for students (by entering cohort), faculty (by academic rank), and staff.**

The Department of Art + Architecture student body includes strong gender diversity and a wide variety of unique student cohorts, including students of color from all groups. Consistent with the university generally, women outnumber men in all Department majors.

The Department of Art + Architecture full-time faculty diversity has improved markedly since the last APR. Full-time faculty is comprised of eight women and eight men. Eleven faculty are white, and five faculty of color; two Hispanic, two South Asian and one East Asian. Part-time faculty are similarly diverse in the mix of men and women, as well as including African American, Hispanic, East Asian, South Asian, Arabic and Caucasian members. The LGBTQ community is also well represented in our faculty, students and staff.

The Department considers such diversity vital to a better education for all students, as our faculty and staff diversity reflects the student body being taught in the classroom.

The Department successfully recruits students from underrepresented groups, and maintains a richly diverse and international student body. Collectively, A+A students represent diverse nationalities, ethnicities, gender and sexual orientations, social classes, religious affiliations, age, and other forms of diversity. We are fortunate to have the commitment of the University in the area of diverse recruitment for student

representation; especially in community outreach, mentoring, counseling, and support of underprivileged students.

**What factors facilitate or impede your efforts to recruit members of underrepresented groups?**

Faculty members who sit on search committees are instructed to look for the best-qualified candidate for the position, irrespective of ethnic or cultural differences. Search committees are encouraged to review applicants objectively based on qualifications alone. However, the San Francisco Bay Area consistently produces a highly diverse applicant pool, which helps identify qualified applicants for a wide range of backgrounds.

Some faculty feel that “geography and the cost of living in the Bay Area” limit the ability to recruit a more diverse pool of applicants. This opinion also includes the feeling that the University needs to work on the areas of housing and childcare to increase the pool of qualified underrepresented applicants.

**What factors facilitate or impede the Department’s ability to retain students and faculty from underrepresented groups once they have been recruited?**

Cost of tuition for students and their families are the primary factor that make retention difficult for “underrepresented groups.” We do not experience impeding factors in the retention of already recruited faculty, though the cost of housing is extremely challenging.

**Is there anything the University can do to help the Department with recruitment and retention?**

Increased financial aid options for recruiting and retaining students from underrepresented groups would be the primary area of improvement that would yield the most results.

Additional areas that would help are more recruitment in high schools and two-year colleges located in underserved communities, accurate promotional materials and talking points offered by recruitment staff when recruiting prospective students and parents.

One subject that has come up regularly is that faculty, who have the most knowledge about the Department’s programs and disciplines are not involved sufficiently in the recruitment and admissions process. While faculty appreciate the time saving, many also see a potential benefit if faculty could be more involved at all levels.

It is also the case that the Department of Art + Architecture is under 15 years old, and therefore our robust programs are not known broadly in San Francisco, the Bay Area, nationally and abroad. This is gradually changing as our graduates enter the workplace and graduate programs. As an example, many architecture firms, galleries, museums and design firms are pleasantly surprised when they have USF educated

interns and new hires in their offices. It is common for such firms to say that our graduates are better prepared than other students who have attended other Bay Area schools.

The University's Media Relations Office and USF Magazine have also been helpful in promoting the work of the Department and in sparking interest in its programs. USF Magazine in particular has been good at coming to us to solicit article ideas. Faculty members also have been active in bringing stories to these offices.

More active university involvement in community outreach can also help with recruitment in underserved communities and City government. A number of faculty in the Department do this regularly, but partnerships with the administration could strengthen and broaden community connections toward better recruitment.

One faculty member suggests that the Dean's office require exit interviews with students leaving USF to transfer to other school or pause their college education. This information could then be used by the Department to address issues that can be remedied. This could be helpful in a few cases, but the biggest challenge is that the two primary causes of student attrition are cost and inadequate facilities. The contrast between the XARTS studio classrooms, workshop, storage, quality of space and light, when compared to similar programs elsewhere, is nothing short of shocking. Nothing will fix either problem until more financial aid is available and until adequate space and facilities are provided for the Department.

**Has the increased diversity of the student body and/or faculty in your department generated any changes in your curriculum?**

Yes, diversity of student body and faculty in A+A has generated many changes in curriculum.

Art History/Arts Management: The Art History/Arts Management Program developed a requirement of one "non-Western" art history course, with choices between Asian Art, African Art, and Filipino-American Art. This latter course is cross-listed with the minor in Philippine Studies, and was developed largely due to the high percentage of Filipino-American students attending USF.

Faculty members with connections and/or interest in the Middle East have developed courses focus on Palestinian/Israeli/Arab/Jewish relations through the lens of The Arts. Similarly, issues around immigration and economic and social justice have come to the fore due in part to interest by faculty and students with heritage from Central and South America.

A number of Department faculty utilize the diversity of students in their classrooms as teaching and learning opportunities through the sharing and contrasting of differences in perspectives and experience.

The significant number of international students and interest from students in international issues, provides an opportunity for many faculty to invite international

researchers, makers and artists to class as guest speakers. Similarly, the extensive international connections of many of our faculty help facilitate such educational enhancements.

Having a significant number of students from underserved neighborhoods and communities makes teaching about diversity in the arts and built environment easier, more accountable, and with higher-level classroom discussions.

In the Outreach courses in Architecture and Community Design, there is tremendous reception by students in the diversity and range of local and international, real world projects offered to them. The expectation from faculty is that this is likely due to the diversity of students in those studio and lecture classes and their pleasure at seeing a fuller range of local and world communities presented as college worthy subjects.

**Has the increased diversity of the faculty generated any changes in the academic culture or climate of the Department? If so, what are the impacts of these changes?**

The academic culture and climate in the Department is extremely open and supportive of all communities and of diversity. That said, the current balance of female and male professors has created a more balanced and equitable feeling in a Department with a female student majority. Many faculty members feel that this has had a positive effect on mentoring and advising.

Faculty are pleased at the increase in the range of diverse views and creative works that are taught in the Department. The Department feels current and forward looking, often ahead of other similar program elsewhere.

**VII. RELATIONSHIPS WITH OTHER DEPARTMENTS**

**In what ways does the Department collaborate with other departments and programs at USF?**

There is significant collaboration with other departments and program at USF, as well as other institutions outside the university. The Department regularly (minimum four times per year) co-sponsors events, visiting lecturers, and film festivals on campus. Other departments and programs include, The Center for the Pacific Rim, Asian Studies, Education, Media Studies, School of Management, Environmental Studies (Community Garden, Quesada), Environmental Management, Education (Belize), Gleeson Library, Rare Book Room, Thacher Gallery, etc.

Following are some examples, but more on this question can be found in the answers in the following Self-Studies for the individual Art + Architecture Major Programs.

- The Center for the Pacific Rim: co-sponsoring of exhibitions in the Manresa Gallery, St. Ignatius Church; co-hosting of guest lectures
- Asian Studies: co-hosting of guest lectures
- School of Education: collaborative project between MA ED students and

Architecture and Community Design students in the design of a library for an elementary school in Belize

- Media Studies: Multi-year co-sponsorship of the Social Justice Film Festival
- School of Management: collaborative project between SOM honors students and Architecture and Community Design senior students in developing a community center and business development program for rural families in Nicaragua
- Environmental Studies: Development and continued planning for USF's Community Garden, collaboration on community engagement with Bayview Hunters Point nonprofit in the creation of community gardens, and cross listed courses
- Environmental Management: co-development and launching of USF's Center for Environmental Justice and Sustainability
- Gleeson Library: Collaboration on NEH Digital Humanities Grant; collaboration on introduction of a Seed Library resource in the library
- Gleeson Rare Book Room and Thacher Gallery: co-sponsorship of visiting artist lectures and demonstrations; collaboration in planning and installing art exhibitions, and Interactive printmaking projects and demonstrations on antique printmaking presses.
- Over a decade of collaboration with the Office of Service Learning in the McCarthy Center. This collaboration has included development of multiple service learning courses within the Department, as well as 10 international immersion courses to Nicaragua, Mexico, Colombia, and Zambia.
- Honors Program in the Humanities: one faculty member regularly teaches in this program.

## **VIII. STUDENTS**

**Do students affect Department policy and operations (e.g. student membership on program committees, representation at faculty meetings, etc.)?**

Art + Architecture students have a strong influence on Department of Art + Architecture policy through informal conversations with faculty and staff. Staff and faculty take student feedback, concerns and suggestions seriously and work to implement changes within Department control and quickly as possible. Students who work in the Department for Program Assistants, the Director of Technology, the Studio Manager, or for individual faculty, often have insightful and sensible ideas for improving Department operations. These can take many forms and might be related to website content, social media, efficiency of office operations, ideas for improved outreach, etc. These suggestions are often implemented quickly. Students do not sit on Department committees or participate in faculty meetings.

## **IX. STAFF**

**Please describe the administrative support staff in the Department (program assistants, student assistants, etc.)**

**Stephanie Brown is an Adjunct Faculty member as well as staff support for MUSE and ARTM undergraduate internships.**

**Barbara Jaspersen** is the Outreach and Administrative Coordinator (.80 FTE) for the Department of Art + Architecture. She is responsible for researching and maintaining a database of partnering organizations for outreach-related courses (service learning and internships for Art History/Arts Management and Architecture and Community Design), for establishing and developing relationships with these external arts organizations (galleries, non-profits, museums, architecture offices, etc.) and for advising students for placement with these entities. She prepares students for the internship application process, providing resume and cover letter review. In collaboration with the faculty in charge of Art History/Arts Management, she produces the written materials and forms for the program, maintains the database and postings of arts organizations, and assists with general internship program development. She also maintains the files and archives of outreach/internship program materials and student projects. Additionally, Barbara coordinates, at the direction of the Department Chair, various special administrative projects, such as oversight of the Department web site (including initial writing and editing of content), Department events for orientation and graduation, publicity for departmental events and programs, and updating of the Department's section of the online University catalog.

**Sarah Schweitzer** is one of two Program Assistants for the Department of Art + Architecture, and supports Design, Art History/Arts Management, and the MA Program in Museum Studies. She works closely with the Program Directors of these programs, as well as supporting other full-time and Adjunct faculty connected to these majors. Sarah assists the Department Chair with scheduling and takes minutes at faculty meetings. She submits and tracks petty cash forms, expense reports, check requests, work orders, and carries a departmental P-card, for which she reports on Concur and makes on-line purchases with University approved preferred vendors. Sarah hires and supervises student assistants for the main office and processes payroll documentation. Additionally, she serves as the secretary for all her program area faculty searches and arranges domestic and international travel and itineraries for faculty candidates. She coordinates campus events, catering, publicity, and department outreach. Sarah also publishes and updates new faculty information packages each semester. She issues keys and copy codes to dozens of faculty and six staff and manages access on 10 swipe card doors for more than 400 people. She collects and posts syllabi for 60 courses between four majors and distributes teaching evaluations to the faculty in those majors. She creates student-advising folders and assigns faculty advisors to all students in the majors she supports.

She arranges office moves and compiles Faculty & Staff Directories, email lists for mass mailings, and updates for the USF Phone Directory. She manages the front office, receives mail and deliveries, answers department inquiries and directs people to the appropriate contacts. She functions as the link between students and faculty, and between part-time faculty and USF. Half of these duties are normally shared with the second Program Assistant, but this position has had multiple personnel changes in the past year, so most of the above duties have fallen to Sarah.

**Joseph Jordan** is one of two Program Assistants for the Department of Art + Architecture, and supports the programs of Architecture and Community Design and Fine Arts programs, as well as the non-department program in Urban Studies. He works closely with the Program Directors of these programs, as well as supporting other fulltime and Adjunct faculty connected to these majors. Joseph assists the Department Chair with scheduling and takes minutes at faculty meetings. The following duties are shared with the second Program Assistant: He submits and tracks petty cash forms, expense reports, check requests, work orders, and carries a departmental P-card, for which he reports on Concur and makes on-line purchases with University approved preferred vendors. Joseph hires and supervises student assistants for the main office and processes payroll documentation. Additionally, he serves as the secretary for all his program area faculty searches and arranges domestic and international travel and itineraries for faculty candidates. He coordinates campus events, catering, publicity, and department outreach. Joseph also publishes and updates new faculty information packages each semester. He issues keys and copy codes to dozens of faculty and six staff and manages access on 10 swipe card doors for more than 400 people. He collects and posts syllabi for 60 courses between four majors and distributes teaching evaluations to the faculty in those majors. He creates student-advising folders and assigns faculty advisors to all students in the majors he supports. He arranges office moves and compiles Faculty & Staff Directories, email lists for mass mailings, and updates for the USF Phone Directory. He manages the front office, receives mail and deliveries, answers department inquiries and directs people to the appropriate contacts. Joseph functions as the link between students and faculty, and between part-time faculty and USF.

**Steve Rhyne** is Director of Visual Arts Technology for the Department of Art + Architecture. His primary job responsibilities include: managing computer lab facilities, maintaining lab facility schedules, supervising a crew of ten lab monitors (student employees), administering three computer labs, providing support to lab students and lab faculty, administering digital media equipment loans, administering shared A/V equipment, creating and maintaining documentation for the lab and other shared resources, recommending and purchasing new technology, providing project management for lab related projects, gathering requirements and implementing curriculum-based technology needs.

**Glori Simmons** is the Director of the Mary and Carter Thacher Gallery at USF and the Kalmanovitz Hall Sculpture Terrace. She directs and supervises all tasks related to exhibition planning and oversees all administrative aspects of the gallery's activities to

present five exhibitions and two terrace shows every year. Specifically, the Gallery Director is responsible for: exhibition selection; exhibition logistics; curatorial materials; legal and financial materials; publicity and outreach; and event planning. To present the annual Thacher Student Showcase, the Gallery Director works directly with the Thacher Annual Practicum instructor in ARTM and individual students. In addition, the Gallery Director creates schedules for the Department's display spaces, coordinates Department events co-sponsored by the gallery, and maintains the University's art collection. She also collaborates with MUSE curatorial faculty for the Thacher Exhibition every fall associated with the graduate Curatorial Practicum class. As of fall 2016, the gallery director is assisted by Nell Herbert, MA '16 who has taken on the part-time (paid) role as Gallery Manager.

**Sean Olson**, Studio Manager for the Department of Art + Architecture, is responsible for maintaining a safe and productive workspace for all of the Department's studio classes. The duties are to order supplies for all studio classes and ensure that classes stay within budget; maintain, inventory, and repair tools; teach tool safety and protocol; to supervise open-studio sessions to allow students to work with the stationary power tools under safe supervision, and manage student workers who also host open studio sessions. The person in this position works with the Environmental Safety Office to maintain a catalog of Material Safety Data Sheets and Chemical Inventory; assist the faculty with large projects in the classroom and in research to acquire new equipment for improvement of the facilities; and support the Thacher Gallery by providing technical assistance with installation, strike, and transportation of artwork. The educational spaces maintained by the Studio Manager include:

- XARTS 01 – sculpture studio, woodshop and ceramics studio
- XARTS 08 – painting, drawing, and printmaking studio
- XARTS 024, 026 & 028 – architecture studio classrooms
- XARTS Lobby – entrance, student lounge and exhibition space
- XARTS Corridors – exhibition and review spaces, as well as general circulation
- XARTS Storage Closets – 1) hand and handheld power tools, 2) general faculty storage, 3) general studio storage, 4) Silkscreen/Inking closet
- XARTS Parking lot/Outdoor Workspace – Day use, as available, for class projects
- Koret Architecture Studio A – studio classroom
- Koret Architecture workshop (Studio B) – hand tools workshop environment

**Student Workers** support all full-time staff and many professors in the Department.

**What has been the turnover rate in these positions during the previous five**

**years? Are there additional staffing needs that the College should address?**

There have been five Program Assistant replacements in the past year, one for the PA supporting Design and Art History, and four for the PA position supporting Architecture, Fine Arts and Urban Studies.

The Studio Manager of six years just resigned this past summer and has been replaced starting Fall 2016.

The Director of Technology and Outreach Coordinator positions have not changed.

Department stability and continuity among staff and faculty has been shaken by the multiple resignations of Program Assistant staff. The turnover has been due primarily to issues of compatibility and disparity in performance between the two PA positions.

The responsibilities of the Studio Manager position has grown over the past five years and a half-time assistant would be a great benefit to the smooth and safe operation of the shop and studios.

**What professional development and training opportunities are provided for the staff (evaluation and promotion, reclassification, opportunities to enhance/obtain skills, etc)?**

The University provides a substantial support network of staff development opportunities. In particular, the Center for Instructional Technology at USF offers a wide range of classes for faculty and staff, where staff members gain skills and learn about new software and database programs. Courses are provided in professional development, such as Supervisor E-timesheet, Sexual Harassment Training, First Aid and CPR, and Dons Emergency Response Team. The USF Wellness program provides classes in healthy living, nutrition, tennis, hiking, etc.

This additional training creates new opportunities for staff to take on new work activities based on skills, interests, and the needs of the programs they support. As examples: The Outreach Coordinator has used further education as a writing teacher to enable her to be adjunct faculty who rotates teaching the internship course in Art History/Arts Management. The Director of Visual Arts Technology has used training in advanced PC operations to enable to introduction of a PC based computer lab, where only Mac labs were previously available to student in Architecture and Community Design. The Studio Manager trained in Computer Numeric Control (CNC) operation in advance of introducing this technology to the sculpture studio.

Another resource open to staff and faculty is University granted access to Linda.com for online tutorials for adding new skill in every arena imaginable.

Undergraduate and advanced degree programs are available with tuition remission for qualified full-time staff.

All full-time staff participate in an annual evaluation process. For OPE, non-exempt staff this includes writing a self-evaluation, receiving a personal meeting and written

response from the Department Chair and a meeting with an Assistant Dean in the College for feedback. The outcome of this process may result in merit pay.

Promotions and reclassification for non-exempt staff are not available in the College of Arts and Sciences. An example is that the Program Assistant IV position has no opportunity for advancement or promotions within the College. On paper there is the possibility of a PA V position but the general understanding is that the administration is hesitant to create a precedent. The same limited promotion type opportunities are also the case for other Department staff positions.

## **X. TECHNOLOGY AND INFORMATIONAL RESOURCES**

### **How well do the University's computer hardware and software policies and campus support for technology meet the program's needs?**

Both the College of Arts and Sciences and the University's Office of Information Technology Services (ITS) fully support the Department's technology needs. With few exceptions, funding has been available to keep our hardware and software current so that our students gain practical experience with up-to-date, industry-standard technology prior to graduation.

With support from the College and ITS, the Department of Art + Architecture supports two state-of-the-art computer labs that contain, between them, 40 iMac computers, with 20 computers dedicated to each lab. Additionally, the Department has limited access to a shared (with the Dept of Modern and Classical Languages) computer lab. ITS has replaced the workstations every five years, which has enabled the Department to maintain the highest level of technology for our students.

The challenge is not with "the University's computer hardware and software policies and campus support for technology", but rather with the University's lack of action on the dire space needs of the Department. Please see VII FACILITIES for more elaboration.

For additional information about the technology resources mentioned above, please see the documents titled "XARTS Computer Labs at USF" and "XARTS Shared Digital Media + A/V Equipment" in the Department of Art + Architecture appendix.

### **What technical computing skills will students have necessarily acquired upon graduation from the Department?**

**The Architecture and Community Design Program (ARCD):** Although the ARCD program does not require computer-related skills within its degree program, students are strongly encouraged to enroll in these courses, which are offered in the department every semester. The skills gained in the Computer-Aided Design and Drafting (CADD) classes are critical for excelling in upper division design studios, as

well as successful placement in internships and employment. For example, in the CADD 1 and CADD 2 courses students become proficient using AutoCAD, Revit, SketchUp, the Adobe Suite, the Macintosh OS X operating system, and digital printing technology. The Portfolio Lab course incorporates digital photography, various CADD and visual enhancement programs, Adobe InDesign and Adobe Photoshop into its curriculum. A number of upper-division courses strongly encourage the computer-related skills mentioned above, but do not require them. Primary among them are Studio 5, Community Design Outreach, International Projects, and Construction Innovation Lab. The reason technology courses are not required for ARCD majors is that the College of Arts & Sciences has limited the course units required for the major to 48. Faculty have repeatedly requested an increase to 60 units but these request have been denied. The reasons appear to be concern that the program not be professional in focus and to maintain student ability to minor or double major. This limits the Program's ability to require as many courses and areas of study that are deemed necessary for a full, well rounded, undergraduate education in Architecture. Similar programs elsewhere require 60-72 units in the major. Since something has to give, ARCD faculty have concluded that technology courses are most likely to be taken as elective choices, so it makes more sense to require studio and history courses as the required Core. The ARCD program needs to rely on aggressive faculty advising of students and students' own initiative to take the actual number of course units necessary to achieve the correct level of education needed for graduate school and quality employment in the field.

**The Art History/Arts Management Program (ARTM):** The ARTM major requires students to take the Design Program's Visual Communication I course, which typically teaches and builds upon skills using Adobe InDesign, Adobe Photoshop, scanning, printing, digital photography and Mac OS X literacy. ARTM majors also have significantly more required reading and writing than other majors in the Department. This means they attain a generally higher level of skill in using word programs. Students have access to additional technical computing skills in elective courses offered by the Computer Science and Design programs.

**The Design Program (DSGN):** The DSGN majors are required to acquire extensive computer-related skills as part of their education, and technology instruction is a primary learning objective for the courses Visual Communication I and Visual Communication II. . These skills include fluency using Macintosh OS X operating system, the Adobe Creative Suite, and web technologies. Additional information is provided in the Design self study.

**The Fine Arts Program (FNAR):** The FNAR major requires students to take the Design Program's Visual Communication course, which typically teaches and builds upon skills using Adobe InDesign, Adobe Photoshop, scanning, printing, digital photography and Mac OS X literacy. The program has recently acquired a CNC machine, which offers further technology skill to students. Although the FNAR program does not require other computer-related skills within its curriculum, an increasingly technology-savvy faculty encourages the use of digital photography, audio, and video.

**Description of how technology is used for curriculum delivery in the program.**

Technology is used for curriculum delivery in every course offered in the Department. In all computer labs, studio classrooms and the woodshop, faculty members have access to a ceiling mounted projector-based A/V system. This system allows the playback of DVD media or anything that is viewable on a computer screen. The teaching and presentation applications, Apple Remote Desktop and Mouseposé, are also available in the XARTS Computer Labs.

GIS technology is available in the College's GIS lab and in the Department's lab shared with the Modern and Classical Languages Department.

The Department's ARCD program maintains and actively uses a digital laser in courses to scanner to teach about and record historic buildings.

Many faculty use Canvas as a tool to deliver curriculum, manage assignments and organize classes. Given its wide use across campus students have come to expect using Canvas for courses.

ARTM faculty regularly use Powerpoint, online content, and video in their classes, and some use iPads occasionally in their teaching. The summer ARTM internship course is regularly taught online using Zoom technology.

**Does the Department plan to increase the use of technology in the classroom (e.g. distance learning, CD-ROM, Internet, computer software, etc.) and in what ways?**

The Department constantly uses technology in the classroom and upgrades and adds software and hardware, as well as incorporating handheld devices in the classroom and field. The Department's combined program needs are met through a proactive faculty and staff who constantly upgrade Department technology resources.

The exception to this is that we have very limited abilities to increase any physical offerings. The Department is unable to invest in things such as 3D printers or CNC machines because we have no place to store them.

**How effective has the Department been in integrating new technology and pedagogy?**

Our Department's Director of Visual Arts Technology, Steve Rhyne, follows industry developments and stays informed about technology trends that might benefit or hinder our programs' curricula, particularly the technology-heavy Design and Architecture and Community Design programs. If a new, innovative tool is released that promises to add academic or business value to our Department, Steve will assess its technical,

operational, and fiscal feasibility and will then make a recommendation to the Department Chair. This is supplemented by faculty in the Design and Architecture and Community Design programs coming to the Director of Technology with new technology ideas that offer new pedagogical approaches and advantages. Steve Rhyne researches these new technologies and reports back to faculty on the merits and costs of adding these technologies to the Department's capabilities.

New technology often needs time to mature in order for it to perform stably under the stresses of our combined production/business/academic environment. However, the Department has always balanced this conservative approach with the need to keep our faculty and students up-to-date on industry-standard software, equipment and methods. In general, the Department will wait one year after industry introduction of a new technology, before considering introducing it to the department's offerings.

## **XI. LIBRARY SERVICES**

**What is the Department's assessment of the library's holdings and services? How has the Department utilized its library liaison and its library budget?**

The Department of Art + Architecture is pleased with the quantity and diversity of publications, reference materials, journals, magazines, and digital resources within the University's Gleeson Library. The one-year lending policy for full-time faculty members is generous, and the Link+ and Interlibrary Loan lending services provide us with reliable resources for publications that are unavailable within the Gleeson holdings. Each program in the Department has a dedicated library liaison who is always open to new purchase request for the university collection. Access to Art Source has also been valuable to the research and teaching of Department faculty. We find the circulation and reference staff to be very helpful.

## **XII. FACILITIES**

**Please describe the current instructional and research/creative work facilities of the Department.**

**The Department of Art + Architecture** is housed in a former parking garage that serves as the ground floor of Fromm Hall. In 2004 the garage was remodeled to house two fine art studios, two computer labs, three faculty offices, the Department office, and a student lounge. Alongside the windowless, former garage space sits an elongated hallway, which supports three windowless architecture classrooms with poor air circulation, a medium sized storage room, two small storage rooms, and ten additional faculty offices. There is no longer office space available within the building for newly hired faculty. Despite the Department's growth in students, faculty and course offering, our need and expectation for a matching growth in available space to deliver our successful programs has not been delivered. Our facility lacks separate, dedicated

lecture spaces for visiting artists and public presentations. There are no faculty studios, and existing faculty offices are substandard and/or too small to accommodate our faculty members' creative work. Because of a lack of darkroom facilities, the Department is not able to offer screen-printing courses; any darkroom-based photography courses must be held several miles off-campus in an expensive rental facility. There is no storage of any kind available for student use, meaning our students must carry their supplies and homework projects to and from school on a daily basis, or risk having them thrown away or stolen. The Koret architecture studio is a better environment for 4<sup>th</sup> year classes than the windowless studios in XARTS, but access to this facility is limited to the athletic gym hours of 6am-10pm weekdays, 8am-8pm weekends. This is unsuitable for an architecture program, where it is standard to have 24/7 access to studio classrooms for design studio work. Even courses that take place in normal campus classrooms are problematic for teaching ARTM and ARCD lecture courses, which require specific lighting and projection requirements.

**The Architecture and Community Design Program:** Studio classrooms are woefully inadequate. Twelve desks barely fit into each classroom, projection is difficult, there is no room for pin-up critiques (currently held in a narrow public hallway), and there is almost no room for model making or layout work. There are too few desks (students outnumber desks by two-to-one), so there is no dedicated storage for students in the program. The classrooms have no natural light and ventilation is poor.

This reality makes the studio environment untenable for students during non-class hours when the bulk of their design work is supposed to be done. This negatively affects student work, the building of a studio culture, and the retention of many students who leave the program for institutions offering this most basic of architectural education needs.

There is not an adequate shop or testing facility in which students can make construction mock-ups and larger studio projects. There is no storage space for student projects and supplies. Storage space for department equipment, materials, and supplies is woefully inadequate. Lecture courses have adequate facilities, but there is no Department space adequate for guest lectures. The program's CADD classes have adequate facilities for Mac-based programs, but these are shared with the impacted Design Program, causing crowded conditions. The PC-based facility is across campus in a basement and has limited access to a share agreement with the Department of Modern and Classical Languages.

**The Art History/Arts Management Program** holds its non-studio classes outside of the Department of Art + Architecture building, as studio space is not necessary for required courses in the major other than Studio Systems and Visual Communication. The quality of the classrooms where art history and arts management classes are held depends upon the location (Lone Mountain Building, School of Education, Cowell Hall, Kalmanovitz Hall, Malloy Hall, etc.). Generally the quality of the technology in all classrooms at USF is good, with faculty able to recommend decent classrooms that

are equipped with a built-in Macintosh and PC computer, internet access, and digital projector. However, there are serious challenges in teaching art history classes in many of these classrooms. The screens are often far too small to see images (especially when in comparison), the rooms do not get dark enough to see Power Point Presentations well enough (and have no dimmable lights), and window shades are often broken or do not make the room dark enough for optimal viewing. There are also no proper seminar rooms for upper-division courses in the College's available inventory that will hold 12-20 students. Finally, there is no dedicated exhibition space for regular Arts Management/Museum Studies exhibitions. (ARTM now does these exhibitions, crucial to its "hands on" pedagogy, when possible, in the Rare Book Room and Thacher alone.)

The faculty in Art History/Arts Management shares the frustrations with faculty in Design, Fine Arts, and Architecture and Community Design, that the departmental facility (known as "XARTS") where studio classes are held is sorely lacking, as there is not enough space to conduct proper classes or for storing equipment, supplies, and student belongings. Additionally, there is no dedicated Department space for giving lectures or presentation by faculty, students or guests. Given that the Department has hundreds of majors over five separate degree programs, it seems that a mid-sized lecture hall should be a standard facility feature of the Department.

**The Design Program** holds most of its classes within two Department of Art + Architecture computer labs. These rooms serve as excellent facilities for those classes that pertain to technology instruction, although they are inadequate for project critiques due to a lack of open space for gathering, lack of wall space for hanging work, and lack of strong lighting. There is no suitable review space in or available to the Department.. The program would welcome having an additional space for conducting critiques; one that could be shared with our other programs would be better than the current none.

The two computer labs are now beyond capacity to provide needed station space to accommodate all the new majors to the Design and Architecture programs. There is currently a cap on enrollment to the Design major, even though many students are clamoring to join the major. The opportunity to bring more students to the university is being squandered by the longstanding inaction on the part of the USF administration to provide more space for the Department. Faculty members from the Fine Art and Art History/Arts Management, and Architecture and Community Design programs teach technology-specific courses within the labs, making these classrooms filled to capacity during every available class time. This severely limits open lab hours for students to work on class homework projects in the only available lab space on campus with the required hardware and software.

**The Fine Arts Program** facilities are woefully inadequate for meeting the program's current needs, let alone the growing and potential needs. The two art studios house the program's classes continuously from 9:00 am until 10:00 pm Monday through Friday during a typical semester, and the program does not have the available space to add new courses or sections into our schedule. This of course also severely limits the ability to provide open studio and shop hours to students, as the shop and studio are also the only classroom spaces. The absurdity of the situation is highlighted every time

a prospective student and parents come for a campus visit, where shock and disbelief are always the reactions. The Fine Arts Program used to have a dedicated drawing and painting classroom within the old Campion Hall. During the remodeling to become Kalmanovitz Hall, these classes were moved back into the already impacted XARTS spaces, and neither the original space nor a replacement space was provided once the Kalmanovitz remodeling was complete. Additionally, there used to be a student gallery wall available on the ground floor of the UC building, where rotating shows and class critiques could be conducted. This space was also taken away when the building was renovated. The space was replaced by an open corridor between a café and campus store. No replacement space was provided.

A description of the XARTS art studio classrooms illustrates the problem: One studio (21 feet x 45 feet) serves as a painting, printmaking, and drawing studio combined, and a second studio (30 feet x 45 feet) serves as a sculpture, woodshop, ceramic studio, and drawing studio combined. Each studio must provide for student workspace as well as serve as storage for student projects and student materials. In addition, the painting and printmaking studio houses six student work tables, a large intaglio press, two lockable cabinets, one fireproof cabinet, two flat files, 15 easels, 15 drawing horses, an industrial sink, a print drying rack, and a painting rack. We are not able to offer our students courses in oil painting because we lack the ability to ventilate this studio. Similarly, we are not able to offer welding and other metal arts, because of ventilation issues. The sculpture studio houses seven student work tables, two lockable cabinets, one lockable cabinet, a chop saw, table saw, CNC machine w/computer, a drill press, a stationary sander, two dust-collection machines, a band saw, and a sink. Two ceramic kilns are operated outdoors in a chain-link enclosed space. Faculty presentation space and student work space is extremely tight in both studios. Every academic year, Fine Arts professors watch as some of the most promising students transfer to other schools where they know they will have access to better facilities. The reality is that most high schools have better art classrooms and facilities to offer their students.

**What plans have been made to correct these deficiencies? Are there issues related to facilities that you feel have been neglected by the University?**

The deficiency in the physical plant of the Department was the primary criticism made by the 2009 External Reviewer Committee in their report. They placed the lack of adequate space as the foremost problem facing the Department. The University has not made significant efforts or actions to correct these deficiencies, as nothing of significance has been done by the administration in the seven years since the External Review Committee's findings. The Department has suffered in enrollment potential, the regular loss of first year students to institutions with far better facilities, the ability to plan and achieve curricular growth and potential, and the ability to offer the quality of education and environment our students deserve.

**The Architecture and Community Design Program:** Much discussion has gone on between the Department and the Dean's Office over the past 12+ years regarding the provision of adequate space commensurate with comparable programs at other

institutions. Promises of action have been offered by the administration, but only years of waiting has been the reality. Faculty members have also made suggestions of campus space opportunities both on and off campus, but these have either been ignored or seen as new opportunities to house other uses. One example was the fourth floor of Gleeson Library, which was only used for master's thesis and dissertation storage. After faculty identified the opportunity, the administration converted the space the following year to Adjunct Faculty office, a use that, while important, continues the underutilization of the space. Another example dating back a decade was the idea of using all or part of the Underhill complex, where ROTC currently operates their programs. Many of the rooms in this courtyard building have not been used or underused for many years. The university has not acted on this suggestion, even though the space was available. There are other examples of space identification, followed by lack of follow-through by the administration. Since the Department has been urgently bringing the space issue to the administration for so many years, it is clear that the issue is known and that it is discussed at upper level meetings. Still, nothing results from this awareness or the discussion, so the result is that the inadequate and limiting facilities remain.

### **Art History/Arts Management**

The program has tried to communicate the need for particular types of classrooms and seminar rooms (with adequate equipment and lighting) to the administration numerous times. While it seems our complaints are appreciated, no movement has been made to rectify these deficiencies with the exception of allowing ARTM to request the best classrooms in the inventory possible during scheduling (which has helped). These rooming requests are often, but not always, granted though, and the primary problems with space and equipment remain.

**Design:** In 2014-15, along with ARCD, we were given access to schedule up to 3 courses total per semester in an additional computer lab on campus located in the basement of Cowell. Because of the limited resources in this lab, shared with Rhetoric, we can only schedule limited digital based classes in this room. Despite our numerous requests, no other plans have been made by the College to address our space concerns.

**The Fine Arts Program:** No plans have been made by the College to correct the extreme functional inadequacies of the Department's Fine Arts Program classrooms.

Every need item listed in XII above has been put off or not adequately addressed by the University. Speculation circles around as to why there has been 14 years of inaction. Some of the reasons put forward are:

1. Insufficient monetary resources to create additional space. *This cannot be true, given the millions spent on sports facility additions and upgrades, as well as the buildout of spaces identified by A+A faculty and then converted to other uses by the administration*

2. There is no available space on campus to provide adequate space and facilities. *This cannot be true, since spaces have been identified and either used for other purposes or left fallow.*
3. Some longtime members of the upper administration never wanted to see the Department start, and want to encourage its failure. The argument goes that there are more financially lucrative programs to be had.
4. The administration does not understand the realities of the physical needs of visual arts programs. *Given how consistently vocal A+A faculty have been this seems unlikely.*
5. Why spend money on a department that is maximizing and making the best use that it can of its current facilities, and is producing good results, with students getting into leading graduate schools and quality places of employment. *If this is what they are thinking, then it is extremely shortsighted, as our high quality programs have an untapped capacity to produce far more outstanding graduates if we were provided adequate and basic space commensurate with similar programs at other universities.*

**What additional facilities, if any, are needed in order to improve the quality of the programs being offered?**

**The Department of Art + Architecture:**

More studio space with natural light and breathable air is needed to improve the quality of the Department's programs. This increased allotment would at a minimum include:

- Larger and more studio classrooms with adequate light and ventilation
- Separate woodshop, metal shop, wet shop
- Outdoor fabrication space
- Mockup and testing lab
- Materials and reference library
- Increased storage for equipment and supplies
- Increased storage for students
- Increased storage for faculty
- Dedicated computer labs per major
- Dedicated formal lecture hall
- Ample critique and exhibition space
- Student lounge space

Ideally, these improvements would be integrated into the main campus environment, so our programs could remain on campus. But, given the real and perceived physical constraints of our campus, faculty members are open to a larger, nearby facility located off-campus.

**The Architecture and Community Design Program:** The ARCD program has the curricular and teaching capacity to accommodate 48 majors per cohort or 192 majors. Given the inadequacy of facilities and space the program averages just 16-22 majors per cohort. To reach ideal capacity the ARCD program needs are:

- Four fully equipped studio classrooms with natural light and enough space to

- have layout tables
- Adequate projection capabilities
- Ample pin-up space for uninterrupted critiques
- Space for storage of student equipment, supplies, and current projects
- A design/build laboratory shop space
- Outdoor laboratory mock up space
- 20-station computer lab with PC capabilities
- 20-station computer lab with MAC capabilities
- Storage space for program materials
- Storage space for equipment and supplies
- A room for a materials and reference library
- A lecture hall that combines lecture and lab-style teaching.

### **The Art History/Arts Management Program:**

ARTM needs:

- Dedicated classrooms with large screens for viewing images, high resolution digital projectors, dimmable lights and window screens that allow the room to get properly dark to see images.
- 1-2 dedicated seminar rooms for upper-division seminars
- Dedicated exhibition space for exhibitions planned by ARTM classes (e.g., Museum Studies I).
- Dedicated A+A lecture hall and for adequate studios and computer labs, especially given our majors/minors also take required courses in those programs.

### **The Design Program:**

- One classroom space dedicated to project evaluation and critique that includes floor-to-ceiling pin-up walls on all sides.
- One dedicated computer lab that is open exclusively to students for completing their homework. Unlike the present scenario, the work time allotted within this room should not be broken up repeatedly, throughout the day, by studio class sessions.
- A room dedicated to design craft and production, with table spaces, drafting desks, binding equipment, a section for model-making, a section for wet media and mounting, black-and-white and color printers, and a 3-D printer.
- One classroom space that is reserved for the program's junior-level students
- A second space that is reserved for the senior-level students, complete with personalized desk areas and project storage space.
- A small gallery to support the long-term display of student project work. This gallery could also support the display of annual, thematic exhibitions and traveling exhibitions with a design focus.
- Classrooms that meet minimum standards for comfort. At present none of our classrooms have windows. One classroom requires that students exit the building, walk around a small parking lot and re-enter the building in order to use the bathroom or water fountain. Because this same classroom shares a wall with a

Fine Arts sculpture studio, our students often suffer through loud noise from band saws, drills, and hammering activities.

**The Fine Arts Program:**

- Studio classroom for drawing/foundations,
- Studio classroom for painting
- Studio classroom for printmaking
- Studio classroom for sculpture

These rooms are needed to deliver even an average curriculum.

- A basic printmaking lab requires a sink capable of supporting lithography and screen-printing media, access to computers/digital output, and a darkroom for exposure-related assignments.
- Students need personal studio space and require minimal storage facilities for painting, printmaking, installation, and sculptural assignments.
- Ventilated spray-booth/room
- Storage lockers
- Secure student gallery

**XIII. THE MARY AND CARTER THACHER GALLERY AT USE**

**What is the Mary and Carter Thacher Gallery, and how does the gallery serve the Department of Art + Architecture and the University?**

- Please see full description of the Thacher Gallery in the Appendix

**XIV. CONCLUSIONS**

**In what ways could the Department be considered a leader in its field?**

The Department of Art + Architecture prides itself on its educational commitment to the city and to forming artists, designers, art historians, gallery and museum professionals, and architects/urban designers who have the lived experience of producing art and built project in urban and other contexts, particularly those serving underrepresented communities. The strong emphasis on engagement with the city, and with meeting the diverse needs of the city's residents, are the hallmarks of our Department. The Department also has a long-term and growing engagement with communities outside of San Francisco and the Bay Area, including many international locations.

The outreach activities of the Art History/Arts Management internship program and the Community Outreach projects and immersion programs of the Architecture and Community Design program, provide unique opportunities for students, faculty, staff, and external community organizations. The structure of these programs is unusual, if not unique, in their blending of the academic and the practical, and has garnered

positive regard in the local arts community, nonprofit neighborhood organizations, local Bay Area schools, and international NGOs.

Individual program statements addressing this question are included within each individual program's section of the self-study document.

**What changes have taken place in the relationships between your field and other related fields? What has been the impact, if any, of interdisciplinary studies, international studies, area studies, experiential and service learning, distance learning, and technological change?**

Individual statements regarding program and discipline changes are included within each individual program's section of the self-study document.

Service learning and experiential learning are vital components of the Department. Each major has its hand in these pedagogies, and as communities at large are deepening their intentional experience of cultural development, the role of the artist and maker has expanded. Community-based architecture, art, arts management, and design have become an important discipline for students to learn, along with its particular skills of collaboration and service to a targeted community. The Department has embraced this area of study for our students and it also directly addresses the social justice mission of the University and its calls to fashion cultural understanding and a more humane world.

In addition to community outreach, student internships are required in Art History/Arts Management and Architecture and Community Design. These internships open up and greatly expand student awareness of future opportunities and areas of need in their chosen fields, as well as the role of the artist, designer, or architect in seeking creative collaborative responses and solutions to critical social issues.

**Are there differences between the Department's view of its role and College and University expectations for the Department?**

In general, there are no glaring differences in expectations or in how the Department's role in the College or at the University is viewed. All three entities seem to view the role and expectations in a similar way. Except for the space issue (a big "exception"), we are all mutually supportive in the drive to educate broadly knowledgeable and social justice-oriented students to engage in the world in positive and effective ways. It is the case, however, that due to the complexity of our department and its varied programs, some in the administration and even some faculty, do not fully understand - or at least appreciate - what we all do given our different areas of focus.

**XV. COMPREHENSIVE PLAN FOR THE FUTURE**

**Please indicate the Department's integrated plan for improvement over the next**

**five years. What opportunities exist to extend and build on present strengths and what are the major obstacles that impede the Department's progress?**

In preparation for the previous External Review, A+A faculty were at their wits end regarding the severe space and facilities limitations on future growth, planning and curricular development. At that time the Department's Self-Study document answered this "Comprehensive Plan for the Future" question with the following disheartened response:

*"The Department of Art + Architecture cannot make plans for program improvement or growth until the College addresses our need for a greater number of quality, program-specific facilities, including classrooms, critique and presentation areas, storage facilities, and student facilities. This lack of space is not only preventing us from meeting our present curricular needs, but will prevent us from being able to sustain the growth that we are seeing with our ever-increasing student body, and may, in fact, already be stopping that growth."*

The 2009 conclusions of the External Review Committee report were so clear about these issues being absolutely crucial to any future improvements for the Department. Because the report was so forceful about this issue, faculty members have felt more justified in expecting action on the part of the University to provide appropriate space and adequate facilities. Even though the last seven years have seen little evidence to support this, many of the A+A Department's full time and part time faculty in each of the undergraduate programs and the masters program have spent the last year and a half developing the following Vision and Needs document. It is a work in progress, where the goals and aspirations are laid out, as well as the physical space based hindrances.

**Department of Art + Architecture Mission Statement (from website, WASC)**

The Department of Art + Architecture at the University of San Francisco is situated within a vibrant liberal arts setting that provides an arts education without boundaries. Our mission is to teach historical, theoretical and practical foundations across disciplines with the common goal of critically reflecting upon the global condition while becoming local agents of change.

**The Big Vision**

The Department of Art + Architecture is "Changing the World From Here" in each of our four undergraduate major disciplines. In our increasingly fragile world of diminished resources and social inequity, A+A has the power to effect social change because as faculty and student artists, art historians, architects and designers, we distill the whole world and represent it to others in a way that clarifies directions and provides insight.

We envision Art + Architecture at USF as a creative laboratory for the next generations of visual arts professionals to become collaborators with others and to develop their skills to help change understandings, perspectives and ideas toward a better world for all.

### **Art + Architecture Position Statement**

Born of experience and history's lessons, it is the collective belief of the faculty of the Department of Art + Architecture that the world can indeed be changed from the University of San Francisco, particularly through the unique reach and persuasive power of art. Painting, sculpture, architecture, design, dance, theater, art history, and music – the distinctive realms where the intellect and the senses meet in uniquely creative, human acts — can be both instruments and the potentially transformative ends of a modern Jesuit pedagogy, just as they were in the early Ignatian tradition. These disciplines remain worthy of attention and careful tending today, just as they were in the earliest days of the Jesuit order.

We further submit that an improvement and expansion of the facilities and programs in the already thriving, but facility constrained Department of Art + Architecture, offer unparalleled opportunities to better train students today in the disciplines of fine art, art history, design, architecture, and museum studies. It is our collective goal to produce thoughtful, knowledgeable, and ethical future leaders who will participate in, and influence, some of the most important social and cultural issues of our time.

### **The Historical, Jesuit Perspective**

The distinctive Jesuit emphasis on fostering art and creativity goes back to the earliest days of the Order, and is reflected in the primary pedagogical compendium, the *Ratio Studiorum* (1599). As believers of the essential moral and mnemonic power of art and images, early Jesuits working within a wide range of global settings made and commissioned many important works of visual art, including paintings, sculpture and buildings, all with the goal of advancing the order's new religious and pedagogical aims in the post-Tridentine era. Expansive and dramatic Baroque altarpieces, façades, and stage sets beckoned the faithful and persuaded the hesitant of the essential virtue and moral rightness of the Jesuit message. Jesuit colleges – numbering over 500 by the late 17th century – included theaters that regularly staged moralizing plays that were attended by large audiences around the world.

Informed by a profound respect for the role that the imagination and the senses could play in moral persuasion, new Jesuit works of art, theaters, and dance companies furthered the Order's missions to go forth and teach, and encouraged the dramatic formation of individual, moral consciousness. St. Ignatius of Loyola's *Spiritual Exercises* also promoted the roles of the imagination and the senses, and encouraged adherents to apply them to more passive forms of contemplation. In this effort, the widespread use of inspirational images, music, dance, provided a theatrical framework for prayer, prompting impressive mental images that were meant to be personally *affective* and *transformative* in the most profound ways. In short, the visual arts helped the earliest Jesuits to teach and move the soul, and in turn, helped move their followers to a more moral attitude through excellent models and teaching.

**The distinctive links between early Jesuit pedagogy and the visual and performing arts have since often been largely forgotten or overlooked, though the Ignatian argument for the possibility of personal and social revitalization through the visual arts remains as relevant as ever. When embraced and fostered, the power of the medium of art is available to be harnessed and propagated still today for personally and socially virtuous ends. Indeed, this has arguably never been truer than today, when images, music and other products of human creation hold the potential to travel across the globe in fractions of seconds, reaching potentially wide audiences almost instantaneously.**

### **The 21st-Century, San Francisco Perspective**

Moving into the 21st century, San Francisco has become increasingly synonymous with creativity and innovation in both technological *and* artistic circles. Long home to a rich and varied arts scene, San Francisco is fast becoming one of the most important and relevant sites for the making and propagation of serious contemporary art in America and the Pacific Rim. For the area's ever forward-looking residents, the visual and performing arts have become parallel manifestations of the region's deep respect for innovation, creativity, and civic engagement. One need only look to the popularity of employee art on tech company walls, dance in urban flash mobs, local newsstands, and art in music festivals worldwide to recognize that the young people we serve commonly, and often most powerfully, speak in the language of art.

Some of the city's most beloved and popular institutions celebrate the visual arts, and the intersections of art and digital culture. Visitors from around the world flock to San Francisco's de Young Museum, SFMOMA, the Museum of the Legion of Honor, and the Asian Art Museum, the largest museum in the West devoted to Asian art and culture whose permanent collection reflects over 5,000 years of human history. Local, non-profit organizations including the Yerba Buena Center for the Arts, Leap, the Institute on Aging, the Mission Cultural Center for Latino Arts, and many more make invaluable contributions to improving society and our city through the arts. Innovative and world-renowned institutions such as the Exploratorium and the California Academy of Sciences celebrate the crucial roles that interactive and engaged learning can play in civic life, and the critical intersections of art and science for the healthy functioning of a vital society. It is worth noting that these are precisely the types of influential arts organizations where our students and graduates intern and work.

Like technology, the arts have been crucial to San Francisco's urban revitalization. Indeed, innovative and creative thinking – seeking new solutions through new ideas – link San Francisco's technological and artist communities in parallel pursuits. Recently, Mayor Ed Lee credited new visual arts organizations, alongside new architectural landmarks and the presence of tech companies such as Twitter, in helping to reinvigorate the city, especially in the mid-Market area. Art and design also stand at the heart of the city's youth and digital culture. Well-designed, innovative work spaces, many featuring bold color and fine art, have even been recently credited in the *San Francisco Chronicle* with attracting and retaining new corporate hires in the city's tech sector.

Art is also quite literally all around us, holding the potential to transform society and our city. San Francisco's tradition of socially conscious mural making continues to thrive due to the impact of artists' groups such as the Mission's Precita Eyes. Other institutions, such as the Museum of the African Diaspora, the Contemporary Jewish Museum, and the Museum of Art and Design, offer opportunities to explore and interpret current social values and new trends in the heart of the city. Local dance, music and theater companies bring these possibilities right into our streets, often extending their reach into local and under-served communities. Art is an inescapable part of San Francisco life: helping to define, spread, and enrich it.

**Reflecting the success and identity of the city, USF can similarly be revitalized by a stronger commitment to the visual and performing arts and architecture. As in San Francisco itself, we believe this core revitalization can – and should – occur in concert with the critical examination of advances in the sciences and humanities, while remaining inclusive of the role that the products of human creation play in individual, social and civic development. By securing a healthy future for the programs that most contribute to the production and interpretation of the visual and performing arts at USF, we have an unmistakable opportunity not only to affect the types of art and architecture that are produced in our own *milieu*, but also to impact local, cultural discourse in ways that speak most forcefully to younger generations *and* reflect our city's distinctive character. After all, how can USF truly become *the* university of our beloved city if it does not reflect and influence some of its most closely held values?**

#### **Taking the Lead: The Argument for Improved Facilities & Support for A+A**

With so much of the city's artistic voice coming from for-profit schools like the Academy of Art, and from more theoretical programs like CCA's, we believe that USF has an opportunity to take the lead in the teaching, production and interpretation of socially and historically conscious visual and performing arts in the city. To achieve such ambitious ends, however, requires sufficient support, space, and facilities to produce tangible products like painting, sculpture, ceramics, art history lectures, student-curated exhibitions, and performances that will bring our collective, pedagogical vision to reality and ultimately, to a wider public.

#### **Impact on Community**

Even with substandard space and equipment to house the four undergraduate major programs of Art + Architecture, the faculty have been able to guide their students to have significant impact on local and international communities in need. Over this first 14 years of the department, many dozens of community-based projects have been developed and worked on by our students. The list is immense. Architecture alone has worked on nearly 100 projects for and with local and international communities, including Bayview Hunters Point, the city of Richmond, Oakland, Lake County, and Nicaragua, Haiti, Colombia, Mexico, Nepal, Tanzania, Morocco, India and Zambia. This has been good for individual students and the partnering communities, but these positive effects do not

adequately reflect the amount of effort and time expended by faculty or the untapped and lost potential these efforts should be reaping for the university, students and even more communities.

### **Where We Are**

#### a. Why we are not able to fulfill our vision or our full mission

We have 350 majors in the Department of Art + Architecture. That is a big number, but our facilities limit our ability to deliver the highest quality of education. More detailed commentary on space and facility issues can be found in section XII. FACILITIES.

Following are key challenges:

- Subpar facilities (Our Department is primarily located in a former parking lot, now the basement of Fromm Hall. There is an additional classroom for Architecture with limited access in the Koret Sports Complex and a computer lab in Cowell Hall basement shared with Modern and Classical Languages. 5 of the 7 core classrooms in XARTS are converted storage room that do not have windows or adequate ventilation. Each classroom lacks adequate seating and storage space. We are forced to cap classes at 12, 14, and 15 respective to the size of the room.
- Extreme shortage of studio space
- Lack of sufficient computer lab space
- Absence of dedicated workshop space
- Faculty and Staff office space is scattered across campus.

#### b. We have built a strong and vibrant department over the last 15 years

- We are a large department (2nd or 3rd largest in the College of Arts & Sciences)
- The Department has four undergraduate programs and one graduate program
- The Department's program have extensive Community Outreach activities and relationships
- The Department's programs have an impressive graduate school placement and employment record

### **Where We Can Be (How we can fulfill our vision)**

- Quality undergraduate arts education in state-of-the-art facilities
- Exhibition space (the Department's Fine Arts, and Design Programs are forced to rent exhibition space in the City for hosting their Senior Thesis Exhibitions. This is extraordinarily expensive, and prohibits a healthy campus dialogue. No other college in the country needs to do this.)
- More graduate programs
- More Core F course offerings
- Collaboration with the Department of Performing Arts and Social Justice (PASJ)

**ARCHITECTURE AND COMMUNITY DESIGN PROGRAM**

**Academic Program Review**

**Self-Study**

## **I. Mission and History**

### **Mission**

Please see discussion of Mission in main Department section of this document.

### **History**

Please see discussion of Program origins and recent history in main Department section of this document.

### **Learning Goals and Outcomes**

**What, in general terms, are the goals of the undergraduate and graduate instructional programs?**

1. Students will gain a broad understanding of the historic development of architecture and cities and an overview of theories, analyses and criticisms related to historical buildings, landscapes and cities.
2. Students will gain technical skills of graphic communication, analysis and representation, space planning, structure and material, and the role of society and culture in the process of architectural design.
3. Students will gain knowledge and understand the importance of using architectural skills to work with diverse communities both locally and internationally to create positive social change in the built environment.
4. Students will learn about the various factors that affect the relationship of ecology and environment to cities and buildings.

**What are the student learning outcomes (SLOs) for each of these goals (in other words, what should students know, think, or be able to do as a result of completing the program)?**

ARCD Program Goal	Relevant ARCD courses	Student Learning Outcomes
1. Students will gain a broad understanding of the historic development of architecture and cities and an overview of theories, analyses and criticisms related to historical buildings, landscapes and cities.	101: History of Architecture 1, 102: History of Architecture 2, 203: History of Architecture 3, 204: History of Architecture 4	a) Demonstrate a broad understanding of the development and trajectory of architectural history from prehistoric to contemporary times. b) Demonstrate a broad understanding of the concepts and terminology related to urban and architectural history. c) Demonstrate ability to identify and describe the key developments in the history of architecture, landscape architecture and urban design.
2. a) Students will gain an understanding of basic visual principles, concepts, and modes of architectural representation. b) Students will learn to observe, analyze and represent the built environment. c) Students will learn concepts of space planning, spatial and formal expression. d) Students will obtain an understanding of structure and material in design and construction of buildings. e) Students will understand the role of society and culture in the process of architectural design.	110: Studio 1, 120: Studio 2, 230: Studio 3, 240: Materials & Methods of Architecture, 350: Studio 5, 250: CADD1, 270: BIM & Applications, 300: CADD2	a) Demonstrate knowledge of the key methods of visual representation. b) Demonstrate competence in using freehand and hard-line drafting, as well as three-dimensional model making as a component of visual communication. c) Demonstrate understanding of design methodologies and competence with architectural design. d) Demonstrate understanding of the fundamental concepts structure and materials in architectural design. e) Demonstrate strategies that promote cultural identity and human well-being.
3. Students will gain knowledge and understand the importance of using architectural skills to work with diverse communities both locally and internationally to create positive social change in the built environment.	340: International Projects, 372: Engineering, Design and Testing, 400: Community Design Outreach Studio	a) Identify and describe the key concepts and working methods in the history and theory of community related architectural practice. b) Demonstrate an ability to effectively use different methods of community engagement toward solving urban and architectural design problems. c) Demonstrate an ability to effectively apply culturally sensitive architectural solutions to underserved communities.
4. Students will learn about the various factors that affect the relationship of ecology and environment to cities and buildings.	240: Materials and Methods of Architecture, 310: Intro to Construction Materials, 312: Environmental Control Systems, 320: Sustainable Design, 322: Sustainable and Equitable Architecture, 325: Intro to Landscape Architecture	a) Demonstrate a clear grasp of the concepts of climatology as it relates to architectural design. b) Demonstrate an understanding of the macro concepts of ecology and environment. c) Demonstrate an understanding of passive and energy efficient heating and cooling.
5. Students will be introduced to the concepts and methods of civil and structural engineering	240: Materials and Methods of Architecture, 310: Intro to Construction Materials, 360: Intro to Structural Engineering, 372: Engineering, Design and Testing, PHYS 130: Concepts in Physics	a) Demonstrate an understanding of the principles of statics and mechanics. b) Demonstrate an understanding of the interdependence of engineering and architectural design. c) Demonstrate an ability to analyze research data, and clearly communicate engineering concepts verbally and graphically. d) Distinguish between sustainable and non-sustainable choices in building materials and processes, in order to ensure appropriate decision-making.

**What are the program’s diversity goals and objectives regarding students, faculty and program offerings?**

ARCD diversity goals and objective are to attract students representing a full range of ethnic, cultural and economic backgrounds, to attract and hire faculty representing a full range of ethnic and cultural backgrounds, and to offer a curriculum that represents cultural diversity with a focus on underserved communities, within the context of an academically rigorous program preparing undergraduate students for successful application to graduate school and/or the professional workplace.

## **II. Curriculum General**

**If the program is in a department, please name all the degree programs offered solely by the department and name separately any interdisciplinary major or minor programs the department is involved in.**

Please see overall department description at the start of this document.

### **What are the distinguishing features of the academic program?**

USF's Major in Architecture and Community Design integrates an introduction to the disciplines of architecture with the social sciences and humanities. The program is grounded in the University's mission and commitment to building community for a more just and humane world. The 4-year undergraduate Major draws from the University's diverse resources and faculty to form a unique interdisciplinary program of study. It seeks to engage and foster individual creative talents, informed by a breadth of approaches and strategies for understanding the complexity of the contemporary built world. The aim is to educate students to be able to comprehend and influence our built environment and its relationship to natural systems through the discipline of design. Through this process we train students to become readers, interpreters, actors and designers of their cities, institutions, and communities. The curriculum has been carefully crafted to satisfy the entrance requirements for graduate programs in architecture and urban design and employment in the professional workplace in architecture related fields.

USF's interdisciplinary Major in Architecture and Community Design program emphasizes the critical role of design in negotiating between individual and collaborative acts of making and the larger framework of political, social, and cultural issues in the community. Students are educated to be passionate and capable professional innovators for positive change in the built environment. ARCD majors are trained to look at the built world with fresh eyes and to understand how communities function in relation to the structures that comprise them. They are guided by faculty towards a commitment to improvement of the quality of human life through improvement of place. Awareness of the crucial need for sustainable design in today's world is fostered at every level.

Elements of the 48-unit major program include:

- Five intensive core studio courses addressing drawing and representation, metropolitan and global urban design issues, design methodology, building practice, housing, community design and institutional buildings

- The use of San Francisco and the greater Bay Area as urban laboratories to investigate design issues directly and locally including use of testing facilities and public organizations
- Training in both abstract and applied design
- Integration of the studio core within the context of liberal arts education in social sciences, math, and physics, as a preparation for graduate programs in architecture, landscape architecture and urban design, but also appropriate for any number of professional career tracks including politics, law, history, business, journalism, education or the visual arts
- Built-in semester abroad option for an international design, history, and social science semester in a foreign city
- A Bay Area and international community design outreach course focusing on real-world projects for underserved communities
- A professional practice seminar course with required internship with a local architecture related design firm
- Option of Architectural Engineering Minor, open to all majors, with additional coursework on topics of structural analysis, materials science and integration into design process
- Honors in Architecture & Community Design option for high-performing students to complete a year-long thesis project
- A small full-time faculty group augmented with adjunct faculty drawn from diverse areas of expertise within the university, government, and design profession communities
- A small cohort model of instruction (maximum 12 students per design studio).

Please additionally see the Student Learning Outcomes described in the table above.

**How many declared majors, double majors, and minors have the program had in each baccalaureate and/or graduate program over the last 5 years?**

The chart below describes these numbers – each year accounts for the largest count within that academic year:

	Declared ARCD majors	Declared ARCD+ double majors	Declared ARCD minors	Declared ARCE minors
2010-2011	116		12	10
2011-2012	115	1	12	16
2012-2013	102	1	8	12
2013-2014	85		8	12
2014-2015	92		8	18
2015-2016	82		10	24

**How many degrees has the program awarded in each of the last 5 years?**

The chart below describes these numbers – each year accounts for degrees awarded in the mid-year point (December degree date) as well as the summer immediately following the typical May graduation date.

	Bachelor of Arts in ARCD	USF degree with ARCD minor	USF degree with ARCE minor
2011	30	2	8
2012	28	3	9
2013	21	1	6
2014	19	2	12
2015	15	2	9
2016	28	2	17

**For the period since the last review, indicate and interpret trends in enrollment, retention and graduation for your program. Based upon these data, what do you project enrollments to look like in the next 5 years? 10 years?**

One of the most apparent trends from the first chart (declared majors & minors) above is the sharp drop off in 2013-2014. This was due to an Admissions Office error which affected departments campus-wide, and from which we have been slow to recover as can be seen by the continued low enrollment in subsequent years. For reasons unknown to us, the Admissions Office appears to have admitted a much fewer number of prospective students than usual, which led to much fewer numbers matriculating. We sincerely hope that the “old formula” is restored soon and that the enrollments will reach previous numbers. The greatest detriment of the low numbers is our inability to offer all the courses we believe should be offered, and that students ask for.

**How does the program determine curricular content?**

Curricular updates are constantly discussed among the three full-time faculty, at least twice monthly, with additional formal discussions including part-time faculty at the beginning of every semester. Significant changes to the overall curriculum are proposed or implemented up to once per year.

**How are credit units assigned to courses? Do they meet the University’s Policy on credits?**

Credit units are assigned following the University’s policy on credit hours per instructor contact time and time spent by students on the course work, but by observation ARCD majors typically spend at least one more hour per unit on ARCD courses than their other courses.

**How does this curriculum compare with other programs nationally and internationally?**

The ARCD program is a pre-professional undergraduate Bachelor of Arts program, which prepares students for entry to a professional degree program in architecture, landscape architecture, urban design or regional planning. Like other non-professional schools ours offers a broad range of courses which provide at least an introduction to the major areas of architectural study at the undergraduate level, including design, architectural history, materials and methods, and professional practice. We are different in that we offer more design studio courses (beginning in the freshman year), and include real world design/build projects with community partners as a key part of the regular curriculum. Additionally, our architectural history sequence runs over a two-year period, thereby doubling student exposure to this subject while they are concurrently taking studio design courses.

It is less straightforward to compare an U.S. undergraduate architecture program to international programs for the same age group. Different licensing and professional practice standards make architectural education regionally dependent.

**What is the program’s philosophy with respect to the balance between Core Curriculum courses, service courses for other departments, and major courses?**

Students are advised to select courses or pursue secondary programs outside of ARCD in a manner that supports and adds depth to their areas of interest. The university requirement is approximately one third Core curriculum, one third primary major, and the last third electives. The ARCD major has specific course requirements for a number of the Core courses, namely math must be Calculus for Liberal Arts, and lab science must be Physics, and a second Social Science course is also required. With the space for electives many students undertake minors, the most popular being Architectural Engineering, Environmental Studies, and Urban Agriculture in recent years.

**III. Undergraduate Program**

**Please provide the Curriculum Map demonstrating the links between the learning outcomes and the courses in the program.**

	PLO1
Program Learning Outcomes X Courses	1. Students will gain a broad understanding of the historic development of architecture and cities and an overview of theories, analyses and criticisms related to historical buildings, landscapes and cities.
Courses or Program Requirement	I = Introductory, D = Developing, M = Mastery
<b>ARCD 100: Introduction to Architecture &amp; Community Design (required courses in bold)</b>	I
<b>ARCD 101: Architecture History I</b>	I
<b>ARCD 102: Architecture History II</b>	D
<b>ARCD 104: Fabrication Lab</b>	
<b>ARCD 110: Architecture Studio I</b>	I
<b>ARCD 120: Architecture Studio II</b>	I
<b>ARCD 150: Architectonics I</b>	
<b>ARCD 151: Architectonics II</b>	
<b>ARCD 203: Architecture History III</b>	D
<b>ARCD 204: Architecture History IV</b>	D
ARCD 220: Landscape Architecture Studio	
<b>ARCD 230: Architecture Studio III</b>	D
<b>ARCD 240: Materials and Methods of Architecture (formerly Studio IV)</b>	
ARCD 250: Computer-Aided Design and Drawing I	
ARCD 270: BIM and Applications	
ARCD 290: Introduction to Community-Engaged Practice	I
ARCD 300: Computer-Aided Design and Drawing II	
ARCD 310: Introduction to Construction Materials	
ARCD 312: Environmental Control Systems	
ARCD 320: Sustainable Design	
ARCD 322: Sustainable and Equitable Design	
ARCD 325: Introduction to Landscape Architecture	I
ARCD 340: International Projects	D
ARCD 345SL: International Development and Community Outreach (Service-Learning)	
ARCD 348SL: International Outreach Immersion (Service-Learning)	
<b>ARCD 350: Architecture Studio V</b>	D
ARCD 360: Introduction to Structural Engineering	
ARCD 370: Construction Innovation Lab	
ARCD 372: Engineering, Design and Testing	
<b>ARCD 400SL: Community Design Outreach Studio (Service-Learning)</b>	M
<b>ARCD 401: Architectural Theory and the Written Word</b>	M
ARCD 410: Portfolio Lab	
<b>ARCD 430: Professional Practice/Internship</b>	
ARCD 498: Thesis Preparation Seminar	M
ARCD 499: Honors Thesis Seminar	M

PLO2	
	<p>2. a. Students will gain an understanding of basic visual principles, concepts, and modes of architectural representation.</p> <p>b. Students will learn to observe, analyze and represent the built environment.</p> <p>c. Students will learn concepts of space planning, spatial and formal expression.</p> <p>d. Students will obtain an understanding of structure and material in design and construction of buildings.</p> <p>e. Students will understand the role of society and culture in the process of architectural design.</p>
Course	
<b>ARCD 100</b>	
<b>ARCD 101</b>	
<b>ARCD 102</b>	
<b>ARCD 104</b>	I
<b>ARCD 110</b>	
<b>ARCD 120</b>	
<b>ARCD 150</b>	I
<b>ARCD 151</b>	I
<b>ARCD 203</b>	
<b>ARCD 204</b>	
<b>ARCD 220</b>	I
<b>ARCD 230</b>	
<b>ARCD 240</b>	D
<b>ARCD 250</b>	I
<b>ARCD 270</b>	D
<b>ARCD 290</b>	
<b>ARCD 300</b>	D
<b>ARCD 310</b>	D
<b>ARCD 312</b>	D
<b>ARCD 320</b>	D
<b>ARCD 322</b>	D
<b>ARCD 325</b>	D
<b>ARCD 340</b>	D
<b>ARCD 345SL</b>	
<b>ARCD 348SL</b>	
<b>ARCD 350</b>	D
<b>ARCD 360</b>	D
<b>ARCD 370</b>	D
<b>ARCD 372</b>	D
<b>ARCD 400SL</b>	M
<b>ARCD 401</b>	
<b>ARCD 410</b>	
<b>ARCD 430</b>	
<b>ARCD 498</b>	M
<b>ARCD 499</b>	M

	PLO3	PLO4	PLO5
	3. Students will gain knowledge and understand the importance of using architectural skills to work with diverse communities both locally and internationally to create positive social change in the built environment.	4. Students will learn about the various factors that affect the relationship of ecology and environment to cities and buildings.	5. Students will be introduced to the concepts and methods of civil and structural engineering.
Course			
ARCD 100	I		
ARCD 101			
ARCD 102			
ARCD 104		I	
ARCD 110			
ARCD 120	I		
ARCD 150			
ARCD 151			
ARCD 203			
ARCD 204			
ARCD 220		I	
ARCD 230	D		
ARCD 240		D	I
ARCD 250			
ARCD 270	D		
ARCD 290	I		
ARCD 300			
ARCD 310		D	D
ARCD 312		D	
ARCD 320	D	D	
ARCD 322	D	D	
ARCD 325		D	
ARCD 340	D	D	
ARCD 345SL	D	D	
ARCD 348SL	D	D	
ARCD 350	D		
ARCD 360			D
ARCD 370	D	D	
ARCD 372	D	D	D
ARCD 400SL	M	M	
ARCD 401	M		
ARCD 410			
ARCD 430	M		
ARCD 498	M		
ARCD 499	M		

**Are the major and minor requirements coherent or a collection of unrelated courses? Is the program structured in a logical, sequential and consistent manner?**

The major requirements are coherent and structured in a logical, sequential and consistent manner. Please see a summary of offered courses and degree requirements in Appendix 2 of the ARCD program description.

**Do students learn about the discipline’s historical roots and development, as well as current trends and directions?**

The history of architecture curriculum examines the historical roots and development of the discipline from early cultures to the most recent times. Contemporary trends and directions in design, theory and criticism are examined in the history classes and reinforced through further discussion in the design studios. The “book end” courses, Intro to Architecture & Community Design and Professional Practice/Internship, together look at the historic evolution and contemporary approaches to the practice of architecture.

**What are the core requirements for the major and for any concentrations or specialty areas?**

Please see Appendix 2 for ARCD Major and Minor Requirements:

**How well is this faculty able to support any concentrations and specialty areas cited in the Catalogue?**

The faculty is able to fully support the specialties sited in the campus catalogue. In most cases, the specialty areas have been built around faculty? research areas with well-resourced background.

**How frequently are core courses and electives offered and in what sequence?**

Core courses and electives are typically offered once per academic year, either in the fall or spring semester, with the exception of ARCD 104: Fabrication Lab which is offered every semester. Courses required for the major are in bold:

typical fall semester courses

**ARCD 100: Intro to Architecture & Community Design**

**ARCD 102: Architecture History 2**

**ARCD 104: Fabrication Lab**

**ARCD 110: Architecture Studio 1**

**ARCD 150: Architectonics 1**

**ARCD 204: Architecture History 4**

**ARCD 230: Architecture Studio 3**

ARCD 250: CADD 1

ARCD 270: BIM & Applications

ARCD 290: Community Engaged Practice  
ARCD 310: Intro to Construction Materials  
ARCD 312: Environmental Control Systems  
ARCD 320: Sustainable Design  
ARCD 322: Sustainable & Equitable Design  
ARCD 325: Intro to Landscape Architecture  
**ARCD 350: Architecture Studio 5**  
**ARCD 400: Community Outreach Design Studio, service-learning**  
ARCD 410: Portfolio Lab  
ARCD 498: Thesis Preparation Seminar  
**(PHYS 130: Concepts In Physics)**

typical spring semester courses

**ARCD 101: Architecture History 1**  
**ARCD 104: Fabrication Lab**  
**ARCD 120: Architecture Studio 2**  
**ARCD 150: Architectonics 2**  
**ARCD 203: Architecture History 3**  
ARCD 220: Landscape Architecture Studio  
**ARCD 240: Materials and Methods of Architecture**  
ARCD 300: GIS for Architecture  
ARCD 340: International Projects Studio  
ARCD 345: International Development & Community Outreach, service-learning  
ARCD 360: Intro to Structural Engineering  
ARCD 370: Construction Innovation Lab  
ARCD 372: Engineering, Design and Testing  
**ARCD 401: Intro to Architectural Theory and the Written Word**  
**ARCD 430: Professional Practice/Internship**  
ARCD 499: Honors Thesis Seminar  
**(MATH 107: Calculus for the Liberal Arts)**

typical summer course

ARCD 348: International Outreach Immersion, service-learning

Additionally, many Special Topics electives at both the 290 level and 390 level are offered depending on faculty availability and enrollment.

**Do students experience any difficulties in meeting graduation requirements for the program due to the frequency of course offerings?**

Students who enter the program in the fall of their freshman year have no difficulty completing the program in four years. Transfer students are advised to plan for the required number of semesters to complete the program, and so far course offering frequency has not resulted in problems. In the case of a severely under-enrolled course, faculty have usually been able to accommodate by offering the course in the form of a

Directed Study, thereby allowing the student to complete the requirement. This is not a permanent solution, however, and greater and steadier enrollment numbers can prevent this.

**What is the prerequisite sequence between lower-division and upper-division courses?**

Numbered courses (studio 1, 2 etc) generally have the lower number course prerequisite to the next higher number course.

**What is the proportion of lower-division to upper-division courses offered?**

Currently we have 16 lower division and 19 upper division courses, not including special topics that may be offered in either division.

**What are the average class sizes in core courses, required major courses and electives? Are these class sizes appropriate for the learning goals/outcomes and learning objectives of the curriculum? How do they compare to those of other programs in the University?**

University core courses are limited to 40 students. Required studio courses in the major are limited to 12 students. Required lecture courses in the major are limited to 40 students. CAD courses are limited to 18 students. Elective course have a range of 12-24 students.

These class sizes are appropriate for the learning goals/outcomes and learning objectives of the curriculum and are generally comparable to those of other departments in the College of Arts and Sciences. The exception would be studio courses, as these classes are specific to the major as well as limited by the available physical space.

**What is the mix of majors to non-majors enrolled in your program's courses?**

Most of our program's courses are enrolled only by ARCD majors. We have had 10 ARCD minor students (along with 111 ARCD majors) in the last 5 years, and those students are required to take some architecture studio, architecture history and elective courses. Also, while most of the 53 ARCE minors have been ARCD majors, there have been 9 non-ARCD majors minoring in ARCE in the last five years – Environmental Science, Computer Science, 5 Physics and 2 Mathematics majors. Therefore we can estimate the mix to be 85% ARCD majors and 15% others in our courses.

**What efforts are made to incorporate new perspectives, ideas and knowledge into the curriculum and to remove outmoded methodologies and viewpoints?**

New perspectives, ideas and knowledge enter our curriculum primarily by two avenues: 1) continual research by and education of our full-time faculty through conferences and other scholarly activities and events, and 2) close contact with the evolving professional

field through adjunct faculty and professional contacts. Curriculum is reviewed formally a minimum of twice per academic year at faculty meetings, and much more frequently in casual discussions among faculty and with professionals. The Program Director is tasked with leading changes to the curriculum. In ARCD, adjunct faculty desire for engagement and sense of commitment to the growth and development of the program, is rewarded with both part-time and full-time faculty members being invited to meet once a semester as a group, to discuss curricular issues and ideas for improvements. Additionally, the faculty of sub-areas (history, design, methods & materials, Computer Aided Design (CAD) in the ARCD major are encouraged to meet separately to discuss curriculum, individual course content, and relevancy to current directions in the field.

**What courses have been deleted or substantially updated in the past five years? If you know what new courses are to be offered in the next five years, please include a separate list of such courses.**

No courses have been technically deleted, but *ARCD 240: Architecture Studio 4* has undergone a significant update. The need was recognized for a solid lecture course on the materials and methods of architecture, and “Studio 4” had become the place where this content was introduced, however the studio format seemed to detract from the technical nature of the content. Students expressed frustration at having design problems where they thought there should be a “technically correct answer”, and this in turn deterred them from design exploration. At the critical juncture between lower division and upper division, it was decided that the technical content needed to be delivered in a much more clear-cut way with a textbook to follow and shorter design & model-making/mock-up exercises to support the content. We have offered the newly formatted course once so far and the results seem promising.

Many new courses and emphases have been added to the curriculum in the past five years. Three new required courses: *ARCD 100: Introduction to Architecture and Community Design*, which provides an overview of the profession and related fields, helping freshmen to establish a sense for where their studies will take them, *ARCD 104: Fabrication Lab*, introducing students to the tools and procedures for physical making including lessons on resource care, and *ARCD 401: Intro to Architectural Theory and the Written Word*, a survey of important architectural theories and theorists with emphasis on developing argument. Additionally four concentration areas have been developed within the curriculum, each with new as well as updated courses: Architectural Engineering with new courses *ARCD 310: Intro to Construction Materials* and comprehensive “engineering studio” *ARCD 372: Engineering, Design and Testing*; Advanced Digital Technology category with new courses focusing on work flow such as *ARCD 270: BIM & Applications* (introducing Revit), and *ARCD 300: CADD2* updated to host rotating advanced topics such as Advanced BIM, Rhino, GIS for Architecture, and 3D terrestrial laser scanning; an area devoted to community-engaged design and outreach with new courses *ARCD 290: Intro to Community-Engaged Practice* and *ARCD 345: International Development and Community Outreach* joining in the existing *International Projects*,

*International Outreach Immersion* (summer) and *Community Design Outreach Studio* courses; and a new Honors in Architecture & Community Design concentration with two new thesis seminar courses, *ARCD 498* and *499*.

**What policies and practices are in place to ensure a modicum of uniformity in terms of grading standards, course content, and learning outcomes across the curriculum?**

When new adjunct faculty write their syllabi, the Program Director is careful to provide the Program Learning Outcomes that should be met by that course, and any rubrics or assessment strategies that have been known to work for that course. Faculty meeting time is spent going over the trajectory of the typical student through the curriculum so that faculty are aware how their courses interact and reinforce each other.

**How much and what type of writing assignments does the department require? What does the program offer its most outstanding students, e.g. honors track, capstone course, senior thesis, etc?**

Writing assignments are required for all lecture format courses and some design studio courses. In *Intro to Architecture & Community Design* and *History of Architecture* classes 1 – 4, the assignments vary from short one-page response papers to three-page papers on a particular discussion question. Upper division courses such as *Sustainable Design*, *International Projects*, *International Development & Community Outreach*, *International Outreach Immersion*, *Construction Innovation Lab*, *Engineering, Design and Testing*, *Community Design Outreach Studio* and *Professional Practice/Internship* also require writing assignments in the form of design proposal descriptions, reflections on their process and experience during the process in terms of client and team experience, final reports and communications. The *Portfolio Lab* class requires students to work on a Statement of Purpose. The courses with the largest writing components are *Architecture Theory and the Written Word* and *Intro to Construction Materials*, in which students learn how to conduct engineering materials research and must produce a technical paper.

At the end of their junior year, students earning high GPAs in both the ARCD major (3.50 min) as well as their overall USF coursework (3.30 min) are invited to apply to the Honors in Architecture and Community Design. The Honors program is a year-long investigation into an environmental design problem leading to a thesis proposal supported by research and containing a social or environmental justice element. Other opportunities with varying and specific selection criteria include research assistantships with faculty on ongoing projects, which have led to published works.

**What opportunities exist to actively involve students in learning through internships, work-study, practicum, study abroad, etc?**

All students complete at least one required internship through the senior-level Professional Practice/Internship course. Many students additionally participate in

internships during semester breaks. These have been very successful as many internships become full-time employment for students upon graduation. Recent local firms and organizations have included Public Architecture, Huang Iboshi, Arkin Tilt, the City of Berkeley Planning Dept, Asian Neighborhood Design, Perkins & Will, and the San Francisco Airport Planning Dept to name a selection.

Work-study is available to outstanding students in the form of research assistantships with full-time faculty, monitors for the computer labs and fabrication shop, graders/readers for courses, and positions with the campus Facilities/Project Management team.

The curriculum is designed to accommodate studying abroad during the spring of the junior year. Students apply to any one of the 120+ universities with whom USF already has an agreement, or on rare occasions set up an arrangement with other institutions. Recent study abroad destinations have included the Danish Institute for Study Abroad in Copenhagen, the American University in Paris, Sophia University in Tokyo, Boston University program in London, University College in Dublin, Fairfield University program in Florence, and the Centre for Environmental Planning and Technology in Ahmedabad, India.

In the summer the ARCD program offers a Service-Learning immersion course open to all majors which brings USF students to work with local communities on design, building and social projects jointly with the help of local Non-Governmental Organizations. Destinations have included Zambia, Mexico, Colombia and most recently Nicaragua.

**In what ways have you been able to involve undergraduates in research? How do you assess the results?**

Full-time faculty are able to hire students as research assistants. In the last five years 12 students have been employed in these positions, which are coveted and selective. Results are assessed on an individual basis, with the student continuing for multiple semesters if successful and receiving specific praise in letters of recommendations for graduate school applications or employment. Any publications or other work by a professor is meant to contain acknowledgement of the contribution by each student involved in the project, including co-authorship.

**How well prepared are majors for graduate study in the field?**

For students interested in pursuing professional tracks in architecture and related fields, the ARCD program offers a broad and thorough introduction to the major areas of the field. As of mid-2016, we have graduated 10 classes of seniors ranging from 11 to 35 students in the class. Many do not choose to apply to graduate school right away, but 90% of those students who do apply have been successful. We have had ARCD alumni continue on to UC Berkeley, UCLA, University of Washington at Seattle, California College of the Arts, Savannah School of Art and Design, University of Southern California, Southern California Institute of Architecture, Columbia University, Rutgers

State University of New Jersey, University of Oregon at Portland, Oregon State University at Corvallis, Tulane University, University of Pennsylvania, and more.

**Are undergraduates interested in graduate programs in the field? What percentage are interested and what percentage actually go on to graduate studies? What other academic and non-academic fields are they entering upon?**

Undergraduates are definitely interested in graduate programs in the field, but not necessarily right away after graduating college. From typical graduating classes approximately 25-30% apply to graduate schools right away, and almost all of those who apply do attend right away. Although we are not aware of all of our alumni's movements, it appears that about a quarter of them go right away to graduate school, about half of them find employment in architecture or closely related fields, and the last quarter pursue semi-related fields such as social work, education, community organization, and so on.

**Graduate Programs**

We currently do not offer any graduate programs in or affiliated with Architecture and Community Design.

**IV. International and Online Programs**

**For all USF programs taught overseas or online, please describe the curriculum. How is it similar or different to programs taught on the Hilltop campus or branch campuses?**

The summer international outreach immersion program offers students the opportunity to build and/or continue design work at the actual international site of projects they have worked on during the previous academic year. In the fall semester *Community Design Outreach Studio* and spring semester *International Projects, International Development & Community Outreach* and *Construction Innovation Lab* courses, students work on real world projects for underserved communities located in multiple countries. This program is different from other programs taught on the USF campus in that it is integrating a real world design calendar into the academic year, connecting classroom learning to the actual sequencing of projects much as graduates might experience in professional offices. The summer course is also open to other majors, providing a true cross-disciplinary problem-solving setting.

Semester Abroad programs are created and managed by individual host institutions at each destination. Since the sponsored programs are open to all majors, they are not necessarily architecture programs that our students can plug directly into. In fact of the 120+ options, only four have architecture programs – DIS in Copenhagen, CEPT in Ahmedabad India, Boston University internship program in London and University College Dublin in Ireland. Students attending any other school will focus on general core

courses highlighting that region and resume full architecture study upon their return in the fall of their senior year.

**How was/is the program set up? How were/are classes scheduled?**

The overall structure and scheduling of the International Outreach Immersion summer course depends on the needs of the host local NGO. For example since 2007 we have worked with the NGO Viviendas León in Nicaragua to assist in design, building and social programs for rural poor communities outside the city of León. Planning for the summer student trip begins more than 6 months in advance with setting of dates and continues through the spring semester as the projects develop with the spring students. Students who attend the summer immersion are not necessarily the same as those who worked on the projects in the spring, but the course focuses as much on the service-learning aspect with reflective assignments and writings as the actual project work.

ARCD has conducted International Outreach Immersion summer courses in Nicaragua, Mexico, Colombia and Zambia. There are partnering university connections for the programs in Nicaragua, Mexico, and Colombia. The hands-on upper division, community outreach studio courses also engage international NFO partners and universities in interactive design exchanges via the Internet, through email and PDF exchange, interactive SketchUp, and Skype conferencing. These occur in dozens of places around the world; in U.S. states, South America, Central America, the Caribbean, northern Africa, sub-Saharan Africa, Middle East, South Asia, and Southeast Asia.

Semester Abroad programs are set up and scheduled completely by the host institution.

**Who has taught in the international or online programs? Overall, what has been the quality of instruction? What support services were provided by USF?**

Full-time faculty from ARCD have taught the International Outreach Immersion courses – Seth Wachtel or Hana Mori Böttger. Quality of instruction has been very high according to informal feedback as well as teaching evaluations. Support from the USF Provost's office has been very high in approving all budgets and immersion course proposals, and support from the Center for Global Studies has been very high in sorting through logistics for all traveling students and faculty.

**What have been the results of learning outcome assessment? (If no assessment has been made, simply state this and explain why not).**

Learning outcomes are most clearly exhibited in Final Reflection Essays written by students. For the most part, the summer international outreach immersions are extremely successful with students gaining perspective not possible in non-immersion courses. Almost all students state that they are moved to participate in service in the future, and would recommend the experience to any of their peers.

Semester study abroad participants have provided similar informal feedback, and almost all recommend the experience to their peers.

## **V. Admission and Transfer Policies**

### **Are there any requirements for admission to the program?**

All admissions to USF are handled centrally by the Office of Admissions, with no additional requirements of portfolio or other materials. The only special condition is that students applying to ARCD must have a higher high school GPA than those entering most other programs at USF.

### **Are there any internal procedures for accepting credit from elsewhere (advanced placement, transfer, study abroad etc)? What are they?**

All external credit from advanced placement, previous institutions and study abroad first come through the central Transfer Office where they may be assigned Core credit if applicable. Any courses that are architecture-related are given general ARCD elective credit, and then it is up to the student's advisor (one of the three full-time faculty in ARCD) or the Program Director to identify substitution equivalents and make those requests. In the case of a student requesting advanced standing in our program due to previous coursework, after the Transfer Office accepts their coursework as general ARCD electives, we typically request that the student send images of their work in the topics they are attempting to place out of. Some combination of the Program Director, other full-time faculty and/or the instructors of the courses in question review the work examples and determine whether the student seems to have the material of that course. Then, unit credit equivalents are found in the transferring course work and substitution requests are made by the Program Director or advisor.

### **Are there any procedures for awarding credit to experiences other than traditional instruction (experiential learning, undergraduate research, internships, Previous Learning Assessment, etc.)?**

Many non-traditional techniques are already built in to our curriculum, but if a student wishes to propose a new learning experience, it is typically accepted in the form of a Directed Study with structure, outcomes and deliverables determined together with a lead professor.

## **VI. Advising**

Please see the general description of advising practices in the department section toward the beginning of this document. Specifically for the ARCD program, the Program

Director maintains advising quality by briefing the other advisors about new or changed offerings and providing a detailed list of courses offered in the upcoming semester. In the past year (2016) a series of advising “cheat sheets” have also been created for each semester level, so that students and advisors have a visible guide to what courses they are expected to take, how many units of credit they should have accumulated in order to graduate on time, and so on. Additionally, time between courses, special events and lectures on campus, student organization events, local field trips and even an annual ski trip have provided many informal opportunities for faculty-student interactions.

## **VII. Overall Academic Quality**

### **What, in the opinion of the faculty, is the overall quality of the program?**

Faculty generally agrees that the overall quality of the program is high. Faculty also agree that it is the responsibility of a program as small and nimble as ours, to constantly assess and improve all aspects of the program at the end of each semester.

### **How, in the opinion of the faculty, does the program compare with others nationally and internationally?**

In terms of quality and depth of education the ARCD faculty feels that the program provides at least an equivalent program to others nationally. In some areas, such as required design studios, architectural history courses, community outreach, service learning, construction technology, digital technology and international study opportunities, the faculty feels that the ARCD program excels when compared to others of the same enrollment. We also have a strong emphasis on social justice issues pervasive throughout the entire curriculum instead of being treated as a special area of focus. Additionally, in recent years we are stressing the importance of systems thinking especially in the realm of ecological sustainability, responding to the call from leaders of industry that such an education is even more valuable than high levels of training in specific skills. According to their feedback, we are one of very few architecture programs addressing this.

Our program generally compares well with other programs nationally and internationally, but where it does not compare as well is in having a long history (being just 12 years old this year), a large and diverse faculty base and vast resources. In terms of number of full-time faculty, the ARCD program with only three full-time faculty relies too heavily on part-time faculty (10- 12 in a typical semester).

ARCD faculty, both full and part-time, strongly feel that the facilities, both in terms of classroom space and equipment, are woefully sub-par when compared to others nationally.

**Describe any special strengths and/or unique features of the program. Are there special research emphases that make a contribution to the program?**

As mentioned above, one of our special strengths is the presence of a strong social justice component throughout the curriculum. This is manifest by exposing students to physical exploration of materials and constructions from an early stage in order to promote a personal investment in material and design choices, and by introducing real community partners who engage in mutually beneficial service-learning partnerships with the students.

The four-semester architectural history sequence, already unique due to its spread of global architecture themes layered over a longer period of the curriculum, is now bookended by an *Introduction to Architecture and Community Design* course in the first semester which establishes the place of the architect in the broader field and in society, and the senior-level *Architecture Theory and the Written Word* course in which students study and develop discourse techniques.

In the last two years the department has come to own a Leica ScanStation 3D laser scanner, opening up a new area of study in the realm of digital heritage preservation and structural monitoring which have been readily incorporated into our advanced level curriculum. We are not aware of any other undergraduate program training students in these techniques.

We also place great importance on place and regionally specific needs – on one hand the city of San Francisco is utilized as an urban laboratory for studio and real projects and research in the progression of architectural design studios from basic architectural drawing skills to complex architectural and urban design solutions. International immersion summer programs stem from real world projects students work on with community partners during the fall and spring semesters. A number of courses such as *Construction Innovation Lab* and *Engineering, Design and Testing* are focused on the development of site specific and culturally appropriate building techniques and technologies for developing world locations of real world projects. This research emphasis makes an important contribution to the program's emphasis on assisting local and international underserved communities. This is also a unique demonstration of the mission of the university as a whole.

**In what areas has the program improved or deteriorated within the last 5 years? Please describe the evidence used to support these conclusions along with plans for eliminating any deficiencies (include expected timetables).**

The program has improved in all areas over the last five years, including architectural history, architecture design studio courses and sequence, construction technology, digital technology and professional preparation courses.

Please see the discussion about enrollment issues in the overall department section toward the beginning of this document. This has contributed to some deterioration of our program, as has the severe problems of lack of space and facilities, a discussion which is also gathered in the Department level section of this document.

### **VIII. Assessment of Student Learning**

**What are the program learning outcomes? Please provide access or include as hardcopies Annual Assessment of Program Learning Outcomes reports.**

Please see the ARCD Program Learning Outcome maps presented earlier in this report.

**What are the standards by which you measure success in achieving the learning outcomes?**

The ability of students to gain admission to graduate school and the percentage entering graduate school is also another method to assess the success in achieving program learning goals. The higher the percentage of accepted applications signals a greater rate of success for the program.

The ability of students to get jobs in the field and be retained by their employers is a strong indicator. Positive feedback about a USF graduate's abilities from an employer would also be useful information in determining the success of achieving learning outcomes. In recent years, the sites of our senior-year internships have been calling us requesting more and more of our students as interns, a highly positive outcome.

The final review/presentation at the end of each design studio is a clear indicator of whether a student has met the learning objectives of the studio. Reviewers consisting largely of professionals in the field critique and judge the level of student work. The level of student architectural design work at the final (review) stage, the percentage of students moving to the following studio, and the comments of the reviewers provides a fair measure of the success of the instruction and learning.

The Portfolio Lab class is another indicator of the level of fluency of the student work. Here students compile a portfolio of their architectural work done over three/four years in the program, which they use toward graduate school applications or job applications.

In addition to the portfolio, digital records of student work are collected for every course in an archive. Fluctuations of successes and challenges in each semester can be noted and discussed with the faculty.

**How does the faculty utilize evidence from the Annual Assessment of Program Learning reports to make changes and inform them of the quality of student learning that occurs in the program?**

We have just completed our first such report so we will work with the Dean's office to develop the best action plan. In 2016 we created and began implementing a set of freshman-year and senior-year diagnostic questions which aim to measure how well students have gained technical skills, and whether we have met our curricular goals of developing environmental designers with respect for history, context and culture. It will take a number of years still until we have our first complete set of replies from a cohort who answered the questions as freshmen and then again as seniors.

**How does the program determine whether individual courses are meeting their program learning outcomes?**

Please see the earlier discussion about how the PLOs match to the individual courses. Initial feedback about a course usually comes to us informally from students actively taking the course. Subsequent formal information comes from the final work produced in the course as well as the teaching evaluations, in which many questions are asked about the perceived relevance of the course material (and not just about the teaching). Syllabi are periodically reviewed and conversations with repeating instructors lead to refinements to ensure the PLOs are met.

**What factors have facilitated or impeded the program's ability to meet its learning outcomes?**

The lack of quality studio space, workshops, meeting space, and review space has been a major impediment to the program's ability to meet program outcomes. The resourcefulness, patience and creativity of our dedicated faculty and staff members has facilitated our ability to meet the learning outcomes.

**What are the program's reflections on the data on retention and persistence to graduation?**

For the first 8 or 9 years of the program's existence we had increasing numbers of enrollment and approximately 80% or more retention following the freshman year. In the last 3 years we have suffered very low enrollment (again, due to an Admissions error) and only about 50-60% retention following the freshman year, resulting in very small class sizes of 12 to 18 students. We have reflected greatly on this, and two issues that seem critical are: 1) the physical space (we have only four studio spaces accommodating 12 students each, a fabrication shop which is also a classroom and therefore not always accessible, and a computer lab shared with two other programs resulting in its availability only on three weekdays after 3pm and shared weekends, for example); and 2) the fact that we do not have enough full-time faculty teaching core courses and providing a solid image of the big picture at all levels of the curriculum. To address the first issues, we have sent constant reminders to the administration of our needs, but cannot make progress without their full cooperation, and for the second, we also send constant messages of our need for more full-time faculty lines but in the meantime we have been

making a concerted effort to assemble a strong team of first-semester instructors, in fall 2016 for the first time this will include Prof. Seth Wachtel.

After the first year we seldom lose students, and in fact gain quite a few transfer students from other majors within USF or from other institutions. We typically welcome 2-3 new transfer students per year, usually into the second-year level but also into the first or third year levels as well. As our program becomes more well-known throughout the SF Bay Area, California, and the US, we believe students wishing for a rigorous and practical architecture education with service at its core, are seeking us out.

**How are program expectations communicated to students? Are they informed as to their progress in meeting program learning outcomes?**

Program expectations are communicated to the incoming freshman class at the beginning of the fall semester during the departmental and program orientations. The expectations of the architectural design studio progression complemented by the history of architecture curriculum, the building technology classes and community outreach or all enumerated and communicated to students during orientation.

Specific outcome expectations addressed by individual courses are reiterated in the syllabus of that course, and students are aware of their progress throughout courses by grades visible on Canvas, the online classroom website, or other direct feedback from the instructor.

Overall program outcomes are also reinforced every semester during one-on-one advising sessions with their assigned faculty advisers.

**Has the program participated in the evaluation of any of the Core areas? Please include in the appendices the report(s).**

The Program Director of Fine Arts was on the Core F committee during a Core evaluation period, in which the overall outcomes for the Core were rewritten. Currently the Art + Architecture Department Chair (Assoc. Professor of Architecture & Community Design Seth Wachtel) is Chair of the Core F committee, allowing us to ensure a close match between our Core F courses and the required outcomes of that Core designation.

**IV. Faculty**

**Demographics**

**Please discuss, assess and evaluate the faculty demographic data.**

The full-time faculty consists of one Asian male, one Asian female, and one White male. In fall 2016, the adjunct faculty will consist of 3 White females, 3 Asian females, 2 African-American females, 5 White males, 1 Arabic male and 1 Asian male. In total (18

faculty members) that would be exactly 50% men, 50% women, and the racial breakdown would be 50% White, 33% Asian, 11% African-American and 5.6% Arabic.

If the ideal goal with faculty demographics is to match the student demographic as closely as possible, then we should have more women and Latino/Latina faculty. However, as faculty demographics of architecture programs in the U.S. go, we believe we have a significantly diverse and representative faculty for the students to relate to.

## Teaching

Please list for each faculty member in the program, the courses taught during the academic year along with the number of units and student credit hours.

This list illustrates course assignments in typical recent academic years, including both full-time and adjunct faculty, with courses required for the major in **bold**:

Renata Ancona, Adjunct

**ARCD 151: Architectonics II** (2 units)

Christopher Andrews, Adjunct

**ARCD 230: Architecture Studio III** (4 units)

Hana Böttger, Assistant Professor

\*Prof. Böttger is term full-time faculty and has a greater teaching requirement than the other two full-time faculty who are tenure-track.

**PHYS 130: Concepts in Physics** (4 units) for ARCD majors

**PHYS 130 labs** x 2 sections (2 teaching units each, no additional student credit hours)

**ARCD 310: Intro to Construction Materials** (4 units), required for ARCE minor

**ARCD 348: International Outreach Immersion, Service-Learning** (4 units)

**ARCD 360: Intro to Structural Engineering** (4 units), required for ARCE minor

**ARCD 372: Engineering, Design and Testing** (4 units)

**ARCD 498: Thesis Preparation Seminar** (2 units), required for Honors in ARCD

**ARCD 499: Honors Thesis Seminar** (2 units), required for Honors in ARCD

Maki Boyle, Adjunct

**ARCD 110: Architecture Studio I** (4 units)

Shelley Brock, Adjunct

**ARCD 150: Architectonics I** (2 units)

Catherine Chang, Adjunct

**ARCD 120: Architecture Studio II** (4 units)

**ARCD 230: Architecture Studio III** (4 units)

Steven Doctors, Adjunct

**ARCD 100: Introduction to Architecture & Community Design** (2 units)

**ARCD 203: Architecture History III** (2 units)

**ARCD 401: Introduction to Architectural Theory and the Written Word** (4 units)

**ARCD 430: Professional Practice/Internship** (4 units)

Nathaniel Eck, Adjunct

**ARCD 300: CADD 2 Topics in Advanced Digital Technology** (2 units)

**ARCD 322: Sustainable & Equitable Architecture** (4 units)

**ARCD 345: International Development & Community Outreach, Service-Learning** (4 units)

David Galbraith, Adjunct

**ARCD 110: Architecture Studio I** (4 units)

Jacob Herczeg, Adjunct

*ARCD 250: CADD I* (4 units)  
Max Jacobson, Adjunct  
*ARCD 120: Architecture Studio II* (4 units)  
Sam Jensen Augustine, Adjunct  
*ARCD 312: Environmental Control Systems* (4 units)  
Tyler Kobick, Adjunct  
*ARCD 240: Materials and Methods of Architecture* (4 units)  
Grace Lee, Adjunct  
*ARCD 220: Landscape Architecture Studio* (2 units)  
*ARCD 325: Introduction to Landscape Architecture* (2 units)  
Carol Mancke, Adjunct  
*ARCD 240: Materials and Methods of Architecture* (4 units)  
Paul Okamoto, Adjunct  
*ARCD 320: Sustainable Design* (4 units)  
Matthew Peek, Adjunct  
*ARCD 151: Architectonics II* (2 units)  
*ARCD 350: Architecture Studio V* (4 units)  
Sasha Petrenko, Adjunct  
*ARCD 104: Fabrication Lab* (1 unit), cross-listed with ART programs  
Tanu Sankalia, Associate Professor  
 \*Prof. Sankalia is Director of the Urban Studies program and therefore some of his teaching obligation is met by Urban Studies and M.A. in Urban Affairs courses.  
*ARCD 101: Architecture History I* (2 units)  
*ARCD 204: Architecture History IV* (2 units)  
*ARCD 410: Portfolio Lab* (2 units)  
Rafi Sarkis, Adjunct  
*ARCD 102: Architecture History II* (2 units)  
*ARCD 240: Materials and Methods of Architecture* (4 units)  
*ARCD 270: BIM & Applications* (2 units)  
*ARCD 300: CADD 2 Topics in Advanced Digital Technology* (2 units)  
*ARCD 350: Architecture Studio V* (4 units)  
Jerome Tobias, Adjunct  
*ARCD 250: CADD I* (4 units)  
Sharone Tomer, Adjunct  
*ARCD 101: Architecture History I* (2 units)  
Seth Wachtel, Associate Professor  
*ARCD 340: International Project* (4 units)  
*ARCD 370: Construction Innovation Lab* (4 units)  
*ARCD 400: Community Design Outreach Studio*, Service-Learning (4 units)

**Do the faculty as a whole possess the appropriate background and expertise to deliver the current curriculum?**

Yes, all courses are built around the expertise of faculty members, and only adjunct faculty with appropriate background and expertise are hired to deliver them. If an appropriate instructor cannot be found for an elective, it is not offered.

**How are teaching assignments made within the program?**

The expertise and background of full-time faculty are well known to the Program Director who ultimately makes teaching assignments usually according to their requests. Adjunct faculty are interviewed by the Program Director or reassigned as appropriate.

**With regard to interdisciplinary programs, how are teaching loads negotiated and balanced between the home department and the interdisciplinary program?**

Although not academically affiliated, the Urban Studies (URBS) Program Director is a member of the ARCD full-time faculty, and due to his obligations with this new program he has not been able to teach as many ARCD courses as he might otherwise. We are still working out a balance so that the ARCD curriculum does not suffer from his absence.

**To what extent do faculty enjoy teaching the courses they teach?**

Each full-time faculty member is able to select the courses they would like to and feel best suited to teach.

Similarly, adjunct faculty are chosen for, and are offered courses that fit their areas of expertise and interest. Professionals who choose to teach in the ARCD program do so out of a desire to impart knowledge to the next generation of architects and designers and a desire to stay connected to current trends in the field.

**Do faculty wish they taught different courses or taught existing courses differently?**

Faculty are generally free to make changes to their courses in order to maximize their expertise and effectiveness. Changes can be made through informal discussions with the Program Director or at faculty meetings.

**Is the curriculum flexible enough to allow innovation in teaching methods and the development of new courses?**

The curriculum is highly flexible both in allowing innovation in teaching and in the development of new courses. Both innovation in teaching and the development of new courses are discussed with the Program Director and at faculty meetings.

**Has new technology affected the way in which courses are taught?**

Aside from the purely logistical, such as use of classroom website “Canvas” to organize and make available class materials as well as in-progress grades for all students, there are several new courses which exist because of the introduction of new technology. Digital techniques have become essential to information analysis, design exploration and graphic communications in our profession, and we have followed these closely thanks to our professional network and active adjunct faculty. We have several courses which teach not only the specific skill of manipulating that technology or software, but also teach workflow – how to decide which tool is appropriate. For example, in *BIM & Applications* which introduces the 3D modeling program Revit in the context of Integrated Project Delivery, students learn the basics of using Revit and how this is a tool which requires the architect to see herself as a member of a very tight team, responsible for understanding the other components and systems of a project, rather than an independent agent who passes her work on to others.

**Does the program monitor its overall teaching effectiveness? How?**

The Program Director requests to view teaching evaluations for new adjuncts and any others for whom there has been informal feedback that necessitates further inquiry. The Program Director also sits in and observes classes of new adjuncts and those considering applications for promotion. Any issues are addressed proactively and constructively. The Program Director does not, however, have access to the teaching evaluations of fellow full-time faculty, so any teaching issues among full-time faculty must be self-identified and addressed more informally, or become a conversation between the Dean or Associate Dean and that full-time faculty member.

**What does the program do to help faculty, particularly junior faculty, improve student learning?**

Informal mentoring and advice from senior faculty is the most common form of support. Every new full-time faculty is assigned an official mentor in the program as well.

**Other than classroom teaching, how is the faculty involved in student learning and development (e.g. independent study, mentorship, advising)?**

In any given semester and even in semester breaks it is common for faculty to supervise several students conducting Directed Study projects. Occasionally students have a specific topic they want to dig deeper into, or need to earn a few more units of credit toward graduation and design a project together with a faculty member. Recent examples include an investigation into the most common construction systems in the Kathmandu area of Nepal and an analysis of how each type fared in the 2015 earthquake, or a project describing the historic and political context of the proposed canal through Nicaragua, and its effect on the environment along its path as well as the displacement of communities.

All faculty members are well known for their availability and openness to informal student mentoring and advising as well as the official advising sessions which occur once per semester. Most faculty have an “open door” policy – as long as they are there, students are welcome to drop in.

Since 2014 the ARCD program has offered an Honors program, in which students conduct a year-long environmental design investigation with a proposal. Each project has one of the three full-time faculty as an advisor, as well as an additional faculty member from outside of ARCD. Between the three full-time faculty members we have advised a total of 21 Honors projects as of the time of this report.

Finally, many faculty members also have private practices, and countless students have enjoyed internships and longer-term employment at these firms. This has been a wonderful expansion of their education.

## **X. Research**

**What are the faculty’s research and creative interests and aims? Please describe the research and/or creative work of the program, focusing primarily on achievements since the last review.**

### Seth Wachtel

Professor Wachtel’s focus is low-cost housing, urban landscapes in underserved communities, and the development of innovative construction techniques that produce sustainable, heritage preserving and culturally appropriate buildings for human environments. This emphasis is paired with a teaching pedagogy that introduces real projects to upper division studios. He created and teaches the Community Design Outreach, Construction Innovation and International Projects courses, which provide students the opportunity to work on real world design/build projects for underserved communities both locally and internationally. These courses provide a research platform from which to engage students in building methods research and provide design assistance to a broad set of projects ranging from community gardens, to housing, community centers, schools and clinics.

Achievements since the last program review:

National Endowment for the Humanities grant award, 2015-2016. This Digital Humanities Grant allows the development and testing of a grassroots, crowd sourcing approach to recording physical heritage sites. The effort is to demonstrate the feasibility of recording important but little known built heritage with crowd-sourced local community-based volunteers, widely available low-cost technology such as smartphones, and an open-source Internet-based communication and workflow infrastructure. The potential result of this demonstration is a fundamental shift in the “who, what, where, and how” of recording the world’s built heritage. Not simply increasing the output of the prevailing approach, we will dramatically increase the number of sites recorded each year, but also provide a more localized and culturally dynamic and organic site selection process. This effort seeks to provide a complementary and robust database to serve as a precursor to later more in-depth recording, provide visibility, and drive research on sites not formerly accessible to a wide audience.

Writing a book titled, *Engaged Design: A Model for Architectural Education* (currently in contract with Routledge Press), which offers a model for architectural education that bridges the gap between traditional architectural education and the realities of designing and building in the real world. It details the way I educate college students about the built environment, about justice focused development practices, and about the positive impact each of them can and ought to have in improving marginalized communities and sensitive habitats. This community-engaged way of teaching that provides three important things to a coming generation of design professionals: an awareness of, and sensitivity to the equal value of peoples and cultures different from their own; an awareness of the massively negative and unsustainable impact on the planet of the dominant approach to development; and the power in each student to have an immediate impact and a rapidly growing ability to effect change as they develop skills and put them to use.

Co-author of *Kreyol Living Wisdom & Haiti Regeneration: Using Indigenous Environmental Patterns*, which describes indigenous Haitian house and community design and proposes using these local and familiar approaches in post-earthquake reconstruction and development

Community Development Block Grant from the California Department of Housing and Community, co-applicant with Groundwork Institute and Lake County, CA. Project to investigate the viability of increasing home ownership by current renters, through a developer block purchase and sellback scheme, coupled with county assistance with street and house frontage improvements to raise property values.

Co-founded the USF Urban Agriculture program, in which students operate the organic community garden on the University of San Francisco campus and do community outreach work in underserved San Francisco neighborhoods.

Created designs with student teams for a range of projects serving marginalized communities in the Bay Area and abroad. 15 examples:

- Bibliotheque Du Soleil, a community library in Carrefour, Haiti. Project is nearing completion.
- Bridgeview Teaching and Learning Garden, Bayview District, S.F., won the San Francisco Neighborhood Empowerment Network award for Best Green Community Project
- Goyena Community Center, rural Nicaragua. Project complete and occupied
- Tea Processing Facility, rural Nepal. Project complete and operational
- Seawater Cooled House design for rural seaside communities, ongoing project with Venezuelan Consul of San Francisco
- Maasai Cultural Center, Tanzania. Design complete, community partner seeking funding
- Orphanage for Girls, Morocco. Design complete, adapted by Moroccan architecture firm, currently under construction
- Pomo Nation Head Start School, Ukiah, CA. Design and engineering complete, seeking Federal funding
- Melrose Leadership Academy K-8 School Grounds redesign. Design Presentation was instrumental in school receiving \$900,000 in grant funding
- City Impact Clinic redesign, Tenderloin District, San Francisco. Project implemented.
- Veterans Village Project, Ft. Collins, CO. Land use planning and design of community made up of self-built small homes for veterans. Currently under review by local municipality.
- Health Clinic, Laogane, Haiti. Design of prototype clinic for replication in small communities.
- Basongabang, Cameroon, project to improve sanitation, access to potable water, and reduce cooking smoke inhalation. Collaboration with nonprofit and local volunteers
- Pedestrian/Horse Bridge, Enchanted Hills Camp for Blind Children, Napa, CA. Design uses local harvested and milled dead wood from camp property.

### Tanu Sankalia

Professor Sankalia's scholarship focuses on the planning and design of cities. He is particularly interested in the material history of cities, in specific projects, varying in scale from the neighborhood to the metropolitan, through which he can reflect on issues of state control, the political economy of development, citizenship, urban sustainability, and urban informality among others. By using critical, interdisciplinary frameworks, his work explores how state officials, planners, and other urban actors envision, negotiate and contest the production of cities, and what their visions and actions mean for our collective experience of urban life as well as for the disciplines of architecture, city planning and urban design. His recent scholarship on the urban transformations of San Francisco's Treasure Island seeks to bring redevelopment plans for its future into critical public dialogue with the island's history as a naval base, world's fair site, and airport serving as an illuminating backdrop. Thus his work informs the interrelationships of city

planning (as policy and practice), public purpose (ideas of the common good), and urban life (the everyday urban experience).

He is currently working on several projects research projects –

A co-edited volume of essays titled *Urban Reinventions: San Francisco's Treasure Island*, Lynne Horiuchi and Tanu Sankalia Eds. will be published in early 2017 by the University of Hawaii Press. This book examines new redevelopment plans for the man-made, 400-acre Treasure Island, which is in the middle of San Francisco Bay, with its history as naval base and world's fair site serving as an illuminating backdrop.

A second book project, titled *The Urban Unseen: San Francisco's Interstitial Spaces*, is under preparation this fall. The project is a study of spaces found between nineteenth century Victorian-era residential buildings in San Francisco. The observation, documentation and interpretation of these spaces forms the core of my study, and provides the basis to write about a wide range of subjects such as urban perception, urban memory, image of the city, urban morphology, architectural tradition, historic preservation, art practice, and architectural design.

He is working on three papers that are near completion. They have all been presented at conferences over the past two years.

*Askancing Modernities: Towards an Understanding of the Global South*, is a project with Prof. Pedro Lange-Churion (Modern and Classical Languages, Film Studies and Urban Studies). The paper proposes ways to bridge cultures across Latin America and South Asia around shared experiences of urban space and modernity.

*The Bandra Bandstand Waterfront: Urban Design, Public Space, and Citizenship in Mumbai*, is a paper that examines efforts of local residents to restore a historic waterfront promenade in the upscale neighborhood of Bandra, Mumbai. The article discusses the production of public space in Mumbai in the context of economic polarization, attempts by Mumbai's elite to make it a world-class city, and the lack of government action in the management of public space.

*Idleness and Lived Space: Traditions of campus life and the design of the School of Architecture, Ahmedabad*, examines student life on an architecture school campus. It makes the case for "idleness" as a necessary condition for artistic production and argues that the design of a campus can lend itself, even encourage, idleness as an integral part of everyday campus life.

#### Hana Böttger

Prof. Böttger has a combined background in structural materials engineering and architecture, and her research focuses on investigating and legitimizing engineering properties of very low-carbon building materials so that their use can become more ubiquitous and contribute to the "drawdown" of the very high percentage of CO<sub>2</sub>

emissions attributable to the building industry, as well as encourage the spread of safer construction techniques in regions with very limited resources.

USF does not have any engineering programs or testing facilities, therefore Prof. Böttger has relied on her close ties with a network of professionals, local universities and private research labs in order to design and conduct materials investigations especially in the realm of seismic reinforcing for earthen structures using low-cost techniques. She has given numerous conference talks and lectures, and published two papers on this topic in the last 5 years, with a third currently under review.

In 2012 the Dept of Art + Architecture acquired a 3D laser scanner, a Leica ScanStation C10. This is an instrument which uses laser technology to quickly record the exact distance to surfaces in all directions around it, creating a “point cloud” file which can be used to create highly accurate 3D models or line drawings. Prof. Böttger has incorporated this instrument into her teaching and research by using it to start a structural monitoring program at Mission San Miguel, one of California’s historic adobe missions. She and her student research assistants make two trips per year to acquire point cloud data on the condition of the mission buildings and then subsequently develop models and drawings which can be used for historic preservation purposes and as an educational tool for local Native American tribes to tell their own story of mission life, as well as a structural record to monitor the condition of the buildings.

Prof. Böttger has a term teaching position with the university, so her obligations are only in the realms of teaching and service. Still, she manages the robust research agenda described above by integrating the work into her teaching and service activities. For example, she employs outstanding students as research assistants continuously, and some have even become co-authors on her papers due to their contributions. She feels very lucky that her area of research is so accessible to undergraduate students that the value of the work can double as a unique extension of the students’ education as well.

**What is the recent history of research support, fellowships, grants, awards, contracts or commissions by members of the program? Please list by title and principal investigator any major research projects and include a brief description. For sponsored projects, list sources, amounts of funding and duration. (List all grant proposals made by the faculty whether funded or not).**

**Seth Wachtel**

**National Endowment for Humanities, Digital Humanities Start Up Grant for  
*Discovery and Documentation of At-Risk Built Heritage* –2015**

**NEH Chair – 2015-2016**

**USF Distinguished Teaching Award – 2014**

**Community Development Block Grant** – California Department of Housing and Community, co-applicant with Groundwork Institute and Lake County, CA – 2012

**NEN Award 2011** – Best Green Community Project for “Bridgeview Teaching and Learning Garden”; project designed and built during multiple Community Design Outreach studios. Awarded to nonprofit community partner Quesada Gardens Initiative.

**Michael Lee Environmental Foundation Grant**, \$20,000 grant to support the funding of the Bayview Hunters Point Project, San Francisco, CA – 2010

**USF Service Learning Award** – 2010

**College of Arts and Sciences Service Award** - 2009

### **Tanu Sankalia**

2014 Faculty Development Grant – \$8000 towards a subvention for the publication of “Urban Reinventions: San Francisco’s Treasure Island,” Lynne Horiuchi and Tanu Sankalia Eds. University of Hawaii Press.

2013 NEH Summer Award – *Mumbai-Caracas: Urban Mirrors, A documentary video essay*, Tanu Sankalia and Pedro Lange-Churion. Denied

2012-2013 Provost’s Faculty Innovation Award – *Askancing Modernities: Towards an Understanding of the Global South*, Tanu Sankalia and Pedro Lange-Churion. Denied

2010 MacDowell Fellowship  
Tanu Sankalia was awarded the MacDowell Colony Fellowship, a three-week residency to work on a research project at the colony in Peterborough, New Hampshire.

### **Hana Böttger**

- o USF College of Arts & Sciences Faculty Development Fund 2011-2016 all funded, \$14,348 total.
- o Special Recognition Award for Architecture and Community Design program at the 2008 32<sup>nd</sup> Annual Service and Merit Awards.

## What has been the impact of faculty research in the field and more broadly over the last 5 years?

### Seth Wachtel

Seth Wachtel's research and creative work has impacted both communities and the profession through project design/ building work with underserved communities, preservation-recording methods, and through collaborative innovation of building methods using a blend of modern and vernacular techniques and materials. For community impact there have been dozens of projects design for local and international communities. A number of these are built and operational, others under construction, and others seeking funding.

Built projects include:

- A community center in the rural village of Goyena, Nicaragua, where the community now houses incubator businesses, computer training, a clinic, and library, in addition to being a place for community-based activities.
- A house for a single mother in Sutiaba, Nicaragua, a rural community near Leon.
- A vocational training school for youth in Nagarote, Nicaragua
- A tea processing facility in the Makalu region of Nepal, where farming families from formerly subsistence farming community are collectively processing tea for wholesale and retail income.
- A community library in Carrefour, Haiti (nearing completion)
- Design and construction participation for an orphanage school library in Lusaka, Zambia
- Japanese-American World War II Internment Camps Historic Archiving Project
- Three community gardens in San Francisco
- Educational garden for a culinary afterschool program
- Backyard food gardens in the underserved Bayview neighborhood of San Francisco
- Community garden in Richmond, CA
- An entranceway to a popular playground in Berkeley, CA
- A cob bench at a local elementary school
- Performance stage for children at a San Francisco park

Historic Preservation:

- *Discovery and Documentation of At-Risk Built Heritage*, National Endowment for Humanities, Digital Humanities Start Up Grant (current)

Construction innovation:

- “Fiber Sock House” construction method utilizing local sewing craft and agricultural waste to develop self-built housing
- Gabion Band – current collaborative project with construction innovator Randolph Langenbach and the Colorado School of Mines to adapt timber

and concrete ring band strengthening to traditionally unreinforced stone construction in Nepal

- Development of a modern approach to reintroducing traditional “Gingerbread” house construction as a seismically better alternative to under-regulated cement-based construction in Haiti
- Collaborative development of timber bamboo connections on a project in the Colombian Andes

### **Hana Böttger**

Prof. Böttger’s research has contributed significantly in the field - her studies on the capacity of the straw in cob (earthen building material of soil, straw, sand and water) to provide reinforcement value in areas of seismic activity has been accepted by the City of Berkeley to make possible the first known officially permitted cob structure in the State of California.

More broadly, Prof. Böttger serves as an advisor and contributor to several research organizations who seek to increase the technical literature and visibility of very low-carbon building materials and techniques. She has opened up her classrooms to investigations that are identified by builders, engineers and product manufacturers who need performance information in order to support the spread of sustainable practices.

### **What are the primary areas of emphases and strengths within the program?**

The Architecture and Community Design program has four main areas of emphases – Architectural Design and Representation, History of Architecture, Community Outreach and Building Technology. The strength of the program is its unique approach to architecture design pedagogy in terms of community outreach: serving underserved communities locally and internationally through design and building solutions.

The program is also strong in its architectural design studio emphasis. Students take a minimum of five and up to seven studios during the four years of undergraduate study. The studio curriculum comprises a rigorous approach to representation, analysis, design, building technology, and systems thinking which provides students with a strong foundation for graduate school and jobs in the field.

### **What factors have shaped and in future are likely to shape the areas of expertise in the program?**

No single factor has been completely responsible for shaping the areas of expertise in the Architecture and Community Design program. There are several factors that have influenced areas of expertise, which have positively resulted in a diverse program. Some of the factors are as follows:

- o The Jesuit and University of San Francisco mission of serving underserved communities and working towards social justice has helped shape the entire area of community engagement. This has led to an expertise in working with a wide range of communities around the world to design and build projects with them. There are several classes such as the *Community Outreach Design Studio*, *International Projects*, *International Development & Community Outreach*, *Engineering, Design and Testing*, *International Outreach Immersion* and *Construction Innovation Lab* that attest to this expertise.
- o Location and the idea of engaging with the city and using it as a laboratory for design and community-related projects has led to an expertise in urban design issues related to the San Francisco Bay Area. Architecture Design Studios 2, 5 and 7 deal with community, urban and architectural design projects related to San Francisco.
- o The focus on providing a solid undergraduate architectural education that complements the core liberal arts curriculum of the College of Arts and Sciences has shaped a certain kind of “teaching” expertise.
- o Environmental sustainability is an emphasis in all areas, driving course development and the need for expertise in this area.
- o Whole systems thinking to approach design problems in addition to specific skill development is also a common theme across many kinds of courses, from design studios to digital technology.

**In what ways have changes in your discipline (paradigms, funding patterns, technologies, etc.) influenced research, scholarship and creative work in the program?**

There has been a strong and active response to a number of issues that currently affect environmental design: the condition of the urban poor, the growth of informal settlements and increased urbanization, issues of environmental sustainability have generated a growing interdisciplinary approach to designing sustainable communities. All have influenced the refinement or creation of new courses and direction of the ARCD program over the past five years.

**Some programs are more heterogeneous than others. What variations exist among your faculty in terms of methodologies, paradigms, or subfield specializations? Do these differences create obstacles to communication and, if so, what steps have been taken to promote communication between different constituencies? How successful have these strategies been?**

The Architecture and Community Design program does not have issues with communication due to the small size of the faculty. Despite various subfield specializations among full-time and part-time faculty, there is a good deal of communication. The program holds a retreat for its full-time faculty at the end of the

spring semesters, and all-faculty meetings at the beginning of every semester. These meetings have been successful in framing the overall direction of the program and generating ideas for curriculum development.

**What impediments to faculty productivity exist and in what ways can these be reduced?**

The main impediment to faculty productivity in the Architecture and Community Design program is the sheer lack of space. The quality of studio teaching is thus hampered, which in turn affects morale and productivity. Moreover, certain classes such as *Construction Innovation Lab* and *Engineering, Design and Testing* have no space in which to they can experiment with alternative, new and innovative building techniques or engage in materials testing.

**What are the expectations for faculty research/artistic creation/performance in terms of quality and quantity? Are they being met, and if not, why not? How do the program's expectations compare with the College as a whole and with similar departments at other colleges and universities?**

The expectations for faculty research/artistic creation/performance are well delineated in the faculty handbook and in the CBA. Individual faculty research and performance expectations are also arrived at through discussions with the Associate Dean, and with the Dean through the Academic Career Prospectus process. It would appear that expectations are being well met as the two tenure-track faculty members have been awarded tenure within the last few years.

**Service**

**What are the major service contributions made by faculty to the college and university over the last 5 years? Please be selective and do not include or append faculty resumes or vitae.**

**Seth Wachtel**

- Proposal to create a MA program in Interior Design and Architecture
- Proposal to expand the digital film offerings to create a more robust film program at USF
- Proposal to develop educational partnerships with Chinese universities in architecture, environmental and digital film studies
- Developed initiative and relationship with Lake County, CA to create a semester residency program for outreach components of campus majors
- Developed relationship with property owner in Marin County to donate property to USF
- Faculty representative on the Board of Trustees Facilities Committee
- Member of the Chair Release Task Force

- Member of the Engineering Task Force
- Member of the Colleges Sustainability Task Force
- Member of task force to develop a USF Center for Social Justice and the Environment
- Multiple Search Committees for staff hires
- Core member of the Urban Agriculture Steering Committee
- Proposed and secured former president of Haiti as USF Commencement Speaker
- Chair of the Core Area F Committee
- Chair of Department of Art + Architecture
- College Council Representation for the Department of Art + Architecture

### **Tanu Sankalia**

Served department, college and university a great deal over the last 5 years. Most significantly, developed with Prof. Pedro Lange-Churion the BA in Urban Studies program. Directed the program for the last 2 years, since its inception, dealing with curriculum issues, hiring adjunct faculty, advising students, creating agenda for our Urban Studies Advisory Board, and representing the program at the College Council.

Over the last two years, served on two search committees. Over 2014-2015, served on the search committee to hire a tenure track faculty for the Art History program in the Department of Art + Architecture. The search was focused towards an Asian art historian and my background in Indian architecture was particularly useful to the committee.

In 2015, was asked by the Associate Dean of Social Sciences to serve on a search committee to hire a tenure track, full-time professor for the Sociology Department.

Over the last 5 years have traveled to universities in Colombia, Mexico and India and tried to set up teaching, student exchange, and research collaborations with them: Universidad de Piloto, Bogota, Colombia; Universidad Iberoamericana, Puebla, Mexico; and Center for Environmental Planning and Technology (CEPT) University, Ahmedabad, India.

### **Hana Böttger**

- Created Architectural Engineering minor program and developed (and taught) three of the courses for it – 61 students have completed the minor since 2011
- Created the Honors in ARCD program and the two required seminar courses for it – 20 students have completed Honors thesis projects since 2014
- ARCD Program Director from 2011 to present – increased breadth and prominence of digital technology courses including establishing computer lab for ARCD, led revisions to core studio curriculum, refined advising system, organized events and lectures

- Faculty advisor to American Institute of Architects Students chapter and University Scholars
- Member of task forces and committees to develop Center for Social Justice and the Environment, and vision and mission for new School of Engineering
- Helped organize three interdisciplinary student design competitions on campus and student team for a national design competition

**What are the major outreach programs that faculty have been involved in since the last review?**

ARCD faculty have established an international outreach program in which students work with international community partners during the semesters and have the opportunity to travel to the sites in order to further engage with the community for design, building and social projects. Destinations and faculty leaders have been:

- 2008 - León, Mexico – Seth Wachtel
- 2008 - Goyena, Nicaragua – Seth Wachtel
- 2009 – León, Mexico
- 2009 – Goyena and Nagarote, Nicaragua – Seth Wachtel
- 2010 - Goyena, Nicaragua – Seth Wachtel
- 2011 - Cali, Colombia – Seth Wachtel
- 2012 - Bogotá & San Andrés, Colombia – Tanu Sankalia
- 2013 - León & Goyena, Nicaragua – Seth Wachtel
- 2015 - León & Goyena, Nicaragua – Hana Böttger
- 2016 - León & Goyena, Nicaragua – Hana Böttger

Additionally, semester projects in *International Projects*, *Construction Innovation Lab*, *Engineering, Design & Testing*, *Community Design Outreach Studio*, and *International Development & Community Outreach* have had numerous community partners in all regions of the world as well as very locally such as in the cities of Oakland and San Francisco.

Aside from course work, the ARCD program has participated in the San Francisco Symphony's "Adventures In Music" program wherein our students travel to 5<sup>th</sup> grade classrooms in the San Francisco Public School District in order to talk to children about arts topics common to architecture and music such as pattern, rhythm and number values.

**In what ways are the faculty linked to the community (paid and unpaid consulting, faculty service on community boards/commissions etc.)?**

**Seth Wachtel**

- Board Member, Self-Sustaining Communities
- Advisory Board Member, Recording Heritage Network
- Advisory Board member, Quesada Gardens Initiative
- Board Member, Medicorps International

- Advisory Board Member – La Verne International Children’s Film Festival
- Advisor, Clarks Island Sustainability Initiative
- Board Member, Groundwork Institute
- Green School Committee, Rosa Parks Elementary
- Facilities Safety and Maintenance Oversight Committee, Berkeley Unified School District

**Tanu Sankalia**

Served on the Board of Trustees of the Ecole Bilingue de Berkeley, a WASC accredited independent school in Berkeley, California, as the Chair of the Buildings and Grounds Committee.

**Hana Böttger**

- Member of *Northern California Cob Advisory Board*
- Advisor to *SmartShelter Foundation* for the improvement of construction information for resource-challenged regions
- Co-founding member of *Natural Building Guild*, a clearinghouse and hub for research on low-carbon building materials and methods
- Member, former steering committee member and mentor of the *Organization of Women Architects*
- Twice organizing committee for *BuildWell* conference, managed student poster sessions
- Reviewer and critic for undergraduate architecture design reviews at California College of the Arts, UC Berkeley, Diablo Valley College
- Co-founding organizer of neighborhood emergency preparedness group in Berkeley, CA

**XI. Relationship with other Departments and Programs**

**In what ways does the program collaborate with other departments and/or programs at USF?**

ARCD collaborates with many other departments and programs at USF by way of cross-listed and interdisciplinary course offerings, ARCD faculty serving on advisory boards or participating in joint planning of events or institutions. Specific examples include:

- Prof. Wachtel and Prof. Böttger working with faculty in Environmental Science, Physics, Computer Science, Math, Chemistry and Biology toward envisioning a new School of Engineering for USF
- Several ARCD courses in *Sustainable Design* and *Sustainable & Equitable Architecture* cross-listed with Environmental Studies program
- Physics, Math and Environmental Science majors completing the Architectural Engineering minor
- ARCD courses open to all majors to encourage cross-disciplinary problem-

solving and service-learning: *International Development & Community Outreach* and *International Outreach Immersion*

- Prof. Böttger working with faculty from Computer Science, Environmental Science and English, and School of Management faculty and admin toward a joint “hackathon” design competition event, plus future collaborations of co-taught courses
- Prof. Sankalia teaching in Urban Affairs and Environmental Management graduate programs and Urban Studies undergraduate program
- Prof. Böttger serving on MS in Energy Management advisory board
- Prof. Böttger working with McCarthy Center for Social Justice and the Public Good to bring more community-engaged teaching practices to science faculty
- The department’s new 3D laser scanner has opened opportunities for Art History, Computer Science and the University Library to collaborate or contribute specialties
- Prof. Wachtel serves on the Steering Committee for the Urban Agriculture Minor, helping guide the USF community garden he established with a Media Studies faculty member in 2009.
- Prof. Wachtel is actively engaged with USF’s McCarthy Center for the Public Good, primarily through extensive community partner connections and projects.

**What is the program’s assessment of the successes and disappointments of those collaborations?**

These collaborations have been overwhelmingly successful, leading only to more collaboration opportunities.

**Are there any impediments to developing interdisciplinary research or connections to other programs?**

No, these connections are highly encouraged by the university.

**How could the University aid you in strengthening and developing such ties?**

The work of strengthening these ties is very time-consuming, so the greatest aid from the university would be an acknowledgement and allotment of time for faculty to devote toward this work.

**For Interdisciplinary and Online Programs:**

ARCD is not an interdisciplinary or online program.

**XII. Recruitment and Development**

**In what areas and specialties does the program wish to hire in the future? What is the rationale for recruitment in these areas?**

Since the ARCD program is largely focused on undergraduate teaching it is imperative that any new faculty be able to fill several roles – design studio teaching in combination with an expertise in another area. The two areas that the program has discussed hiring in are historic preservation and building science with a focus on sustainability issues. Other than specializing in these areas, it is extremely important that new hires can pursue research and scholarship in their areas of expertise.

**What are the anticipated retirements that need to be taken into account in long-range planning over the next five to ten years?**

There are no anticipated retirements in the near future.

**In what ways does the program help foster professional development and growth of the faculty?**

Professional development is encouraged formally at the College level such as through regular Writing Retreats in the spring and fall semesters. At the department level, senior faculty are very open to mentorship and shared opportunities with junior faculty.

The Faculty Development Fund is another means by which the College supports professional development. Support for teaching effectiveness, scholarly travel and research is provided through the Faculty Development Fund.

**How are junior faculty members mentored with respect to their teaching, scholarship/art, and service?**

Each junior faculty is appointed a mentor in the Department of Art + Architecture. The Dean's office and the Center for Teaching Excellent hold numerous teaching workshops for first and second year junior faculty. Junior faculty are also supported by events and seminars of CRASE, the Center for Research, Artistic and Scholarly Excellence, and all faculty are supported by the Faculty Development seminars and lunches through the Dean's office.

**Are information and expectations communicated effectively, especially to junior faculty?**

Monthly faculty meetings and meetings with one's mentor serve as effective sources of information. In addition, the Academic Career Prospectus process and other workshops on teaching, service, research, and the tenure process in general serve as useful and effective sources of information for junior faculty.

**XIII. Departmental Governance**

\* Please see answers to Departmental Governance questions under this section in Department of Art + Architecture on pages 17-22.

#### **XIV. Students**

##### **What is the program looking for in its students?**

All ARCD students are admitted through the centralized Admissions Office without any additional application or portfolio review at the Program level, so we do not have any control over any aspect of the incoming students. The program would ideally look for students who have a deep interest in architecture as a profession, who are willing to approach the discipline through a combination of drawing and design skills, and historical and theoretical analysis, with detail and system-wide perspective. It would also look for students who are willing to pursue the discipline into graduate school in various forms: architecture, urban planning, urban design, structural engineering, environmental design, landscape architecture, and interior design. It also seeks students who have a level of dedication and commitment that is commensurate with the nature of the discipline.

##### **What kind of students is the program well suited to serve?**

The program is very well suited to students who care about social justice issues and how environmental design problem-solving can effect change. It is also well-suited to students seeking a rigorous architectural foundation within a liberal arts context, from which to explore everything from “classical” architecture paths to any number of careers in related fields including socially oriented work.

##### **How does the program define “quality” in terms of admission to the program where relevant?**

As stated above, admission quality is set at the University level.

##### **Are there striking ethnic, racial and/or gender disparities among majors and non-majors taking courses in the program and USF students as a whole? If so, are there ways to attract those not normally attracted to the program?**

There is one striking difference between ARCD major demographics and that of USF overall – our students are approximately 11% African American whereas the USF overall student population is only 4.4% African American. We are uncertain as to why there is this significant difference. Otherwise the differences are within one or two percentage points in the other major racial categories of Latino, White, Asian and Pacific Islander. ARCD students are 62% female (compared to 63% USF) and 38% male (37% USF).

**What efforts are made to create an intellectual and social climate that fosters student development and supports achievement of the program’s objectives (e.g. clubs, student chapters of professional organizations, etc)?**

The American Institute of Architects, Students USF chapter has become very active in recent years, organizing many events throughout the year including peer mentorship pairings, informal tutoring, tours and field trips, and lecture series.

**Do students affect policy and operations (e.g. student membership on program committees, representation at faculty meetings, etc.)?**

Students’ input is always welcomed informally, but not as part of faculty meetings or other proceedings.

**How are program expectations communicated to students?**

Initially, program expectations are communicated through Department and Program orientation for freshmen that is held at the beginning of the academic year. Regular student advising by full-time ARCD faculty is conducted each semester during course registration periods and during office hours. Learning outcomes are reiterated in every syllabus with links to the course outcomes.

**Are students kept informed of their progress in meeting intended learning outcomes?**

All instructors are encouraged and instructed to use Canvas, the online classroom website, to keep track of grading and all class materials so that students are always aware of their standing in the class as well as the grading categories that represent various outcomes.

**XV. Staff**

Please see the descriptions and discussion in the Department section of this document.

**XVI. Diversity and Internationalization**

**Diversity**

**Describe the inclusion of underrepresented groups for students (by entering cohort), faculty (by academic rank), and staff.**

Students, by cohort not including international students (underrepresented groups only, the remainder being White):

	Class of 2016	Class of 2017	Class of 2018	Class of 2019
--	---------------	---------------	---------------	---------------

	(27)	(6)	(15)	(17)
Asian	26 %	17 %	27 %	29 %
Latino	22 %	33 %	20 %	18 %
African American	11 %	33 %	0	18 %
Pacific Islander	3.7 %	0	0	0
Arabic	3.7 %	0	0	6 %

Faculty, percentage in 2015-2016 academic year (underrepresented groups only, the remainder being White):

	Associate Professor (2)	Assistant Professor (1)	Adjunct Professor (24)
Asian	50 %	100 %	17 %
Latino	0	0	0
African American	0	0	8.3 %
Pacific Islander	0	0	4.2 %
Arabic	0	0	4.2 %

Staff:

No underrepresented groups are included among our Program Assistants, Outreach Coordinator, Director of Visual Arts Technology, or Studio Manager.

**What steps has the program taken to ensure an environment that values diversity and supports all faculty, students, and staff?**

All members of the ARCD and greater Art + Architecture Department community, especially those in positions of high visibility, take great care to express inclusion regardless of race, ethnicity, religion, gender, gender identity, sexual orientation, vegetarianism or any other characteristics which contribute to the diversity of our community.

**What factors facilitate or impede efforts to recruit members of underrepresented groups?**

ARCD faculty do not have control over applications to our program. However, through the program's active community outreach program there are opportunities for faculty and students to interest and encourage high school students, parents and educators to consider the ARCD program as a future educational destination.

**What factors facilitate or impede the program's ability to retain students and faculty from underrepresented groups once they have been recruited?**

The inadequate physical facilities of the program are a continuing retention issue, which drives away individuals from all student groups, underrepresented or otherwise.

### **Is there anything the University can do to help with recruitment and retention?**

We recently took a close look at the number of students applying to ARCD, accepted into ARCD, and enrolling in ARCD. There is a large drop off in accepted students choosing our program and following through with enrollment, so the University can help us by starting the recruitment effort immediately upon acceptance rather than months later in the process. Most importantly, we absolutely need university support in order to address the lack of space, high-quality facilities and resources to attract and keep students engaged in the program.

### **Internationalization**

#### **How have international issues been integrated into course content and the curriculum?**

The History of Architecture classes 1 through 4, taught over 4 semesters, have adopted the text *A Global History of Architecture* as a primary reference. This text, unlike previous histories of architecture, takes on a much larger, “global” perspective to the study of the history of architecture. The history of architecture in Latin America, Asia, and Africa are given equal importance alongside Europe and North America.

The *International Projects*, *International Development & Community Outreach* and *Construction Innovation Lab* classes and the *Community Design Outreach* studio deal with projects in Africa, Asia and Central America, most of them with active community partner participation. Students along with Associate Professor Seth Wachtel have the opportunity to work on real projects for underserved communities in countries such as Zambia, Mexico, Nicaragua, Haiti, China and Cuba.

In the second semester of the junior year, students have the opportunity to spend a semester abroad at an international location. During almost every summer there have been international immersion opportunities as well, through the service-learning course *International Outreach Immersion*, most recently working with a local NGO in León, Nicaragua to provide design, building and social project assistance.

#### **Have students in the program taken advantage of study-abroad programs organized by USF or other institutions?**

Yes, greatly. Every year our juniors take advantage of the study abroad opportunities, and the flexibility in our curriculum that allows and even encourages a semester abroad. Approximately one third of every class has participated in some form of study or internship abroad.

**Have faculty participated in international programs sponsored by USF or other institutions?**

Yes. With Ibero University in León, Mexico.

**Does the program recruit and retain international students, faculty and staff?**

One full-time faculty member is from India. In every student cohort we have international students, who comprise approximately 23% of the entire ARCD student body. At the time of this report, nearly half of our international students are from China, with one each also from Indonesia, Myanmar, Qatar, Philippines, Mexico, Brazil, Thailand, Czech Republic and Paraguay.

**Does the program have any international partnerships and collaborations with educational institutions and public or private sector organizations?**

Past and present partnerships and collaborations include:

Architecture Program, Ibero Leon University, Leon, Mexico  
Architecture Program, Javeriana Cali, Colombia  
Architecture Program, Ben Gurion University, Israel  
Budapest Semester Abroad Program  
HCP Design, Planning and Management Pvt. Ltd., Ahmedabad, India  
Corumvli Architecture, Lusaka, Zambia  
Venezuelan Consul General, San Francisco

NGOs:

Lubuto Library Project, Zambia  
Viviendas León, Nicaragua  
Casas Loyola, México  
Bien Estat Evita, Panama  
SmartShelter Foundation, The Netherlands/Portugal  
Playing For Change, Nepal  
Society Development Center, Nepal  
Give Light Foundation, Morocco  
Maasai Conservation Fund, Tanzania  
Cambodia Film Commission, Cambodia  
Bustan, Israel  
Groundwork Institute, Cameroon and China  
St. Vincent de Paul, Bangalore, India

**What are the goals, priorities and challenges of the program in this area?**

The Study Abroad program and international exposure generally are a top priority for the ARCD program. The program would like to see every student spend a semester, or at least part of their undergraduate education, in a foreign country. The goal is to

develop as many study abroad programs as possible, particularly in developing world locations.

One challenge is enabling students to fulfill their Arts and Sciences Core Curriculum requirements, i.e. finding courses abroad that are equivalent to core courses offered at USF. Another challenge is finding funding to enable students to pay for a semester of study abroad.

## **XVII. Technology and Informational Resources Technology**

### **How well do the university's computer hardware and software policies and campus support for technology meet the program's needs?**

The ARCD program is effectively supported by the Department's own Director of Visual Arts Technology staff member, which allows for most issues and needs to be addressed immediately without relying on the campus-wide ITS department. Hardware needs are not adequately met in that ARCD students do not have any dedicated computer lab. Until January of 2015 ARCD students and courses shared two Apple computer labs with the entire Dept of A+A. Due to the increasing needs of the Design program as well as ARCD's need for Windows-based software, an additional underutilized computer lab space was identified in another building, which now has 18 dual-booting Apple computers and is shared three ways between the Dept of Modern and Classical Languages, the Design Program, and ARCD. Due to this arrangement ARCD can only use the lab for courses on Mondays and Wednesdays after 3pm, and it is open for shared lab use by students of all three programs on evenings without courses and weekends. Ideally ARCD should have its own dedicated dual-booting computer lab.

### **What technical computing skills are required in the discipline?**

No computer skill courses are part of the required major curriculum, but we have at least four courses which teach or heavily utilize computing skills:

*ARCD 250: CADD 1*, an introduction to SketchUp, AutoCAD, Adobe Creative Suite including Photoshop and InDesign

*ARCD 270: BIM & Applications*, an introduction to Autodesk Revit and Integrated Project Delivery

*ARCD 300: CADD 2*, an advanced CAD course with rotating topics such as Rhinoceros, GIS, Advanced Revit and Leica Cyclone/Autodesk Recap for 3D point clouds

*ARCD 410: Portfolio Lab*, wherein students rework and compose portfolio material for graduate school or employment applications

Additionally, Microsoft Office software such as Word, Excel and PowerPoint are relied upon regularly to complete course assignments and presentations.

### **How does the program provide students with training in appropriate technology and online skills?**

See above for the list of courses focusing on digital technology skills. *ARCD 310: Intro to Construction Materials* additionally teaches the use of Microsoft Excel to create plots of scientific data.

**Describe how technology is used for curriculum delivery in the program.**

Many, but not all instructors use *Canvas*, the online classroom website tool, in order to disseminate resource materials, facilitate discussions among students, keep track of grades, and receive assignments and communications. Some instructors additionally have their own or other reference websites for tutorials and examples.

Communications with many community or project partners is conducted via Skype or Zoom videoconferencing in order to accommodate distances to international or even somewhat local regions.

**Does the program plan to increase the use of technology in the classroom (e.g. online courses, distance learning, CD-ROM, Internet, computer software, clickers, etc.) and in what ways?**

The Program is open to increasing the use of technology in whatever ways necessary as determined by the instructors of the courses. For example, an instructor has just requested a tool which allows images or websites quickly found on an individual smart phone to be communicated to and then projected on a screen wirelessly via the computer in the classroom. This would be a great benefit due to the fact that our tight classroom space makes it difficult for instructors to be providing desk-side critiques with one student while still engaging the whole class.

**How effective has the program been in integrating new technology and pedagogy?**

The program has been very nimble and effective at integrating new technology and pedagogy that arises due to the profession's dependence on certain kinds of technology. The sequence of courses on BIM (Revit), Rhino and Recap (3D point cloud software) came about within a very short period of time due to a quick response to taking advantage of opportunities such as participation in the 2013 Dept of Energy Solar Decathlon competition, which required all submissions to be Revit files.

**Distance Learning or Online Learning** (See response above in Art + Architecture Department section)

**Library** (See response above in Art + Architecture Department section)

**Facilities** (See response above in Art + Architecture Department section)

## **XVIII. Conclusions**

**What are the program’s strengths? What examples of long-term excellence, recent accomplishment, or improvement characterize the program’s recent history? In what ways could the program be considered a leader in its field?**

According to feedback from our students’ early employers and internship sites, visiting professionals and architecture licensing board members, as well as our faculty who have experience working in other architecture programs and our own observations, we believe our ARCD program at USF is truly unique for its curriculum-wide emphasis on social justice issues and the use of hands-on, community engaged practica to teach a systemic approach to environmental design problem-solving. This is evident in everything from the way architectural history is taught from a global and inclusive perspective, to how the term “alternative materials” is stricken from the *Construction Materials* course in order to direct students to consider all materials for their fundamental strengths and properties, to the choice of Revit as the 3D modeling program in order to instill the understanding of the architect as a member of a team who is responsible for working with the other trades and seeing the building as a series of interacting systems, to the facilitation of community partner-involved real projects for which students develop a true investment. Our greatest strength is in the unity and support our faculty have exhibited in promoting this social justice-directed approach.

**What are the program’s weaknesses? Where could the program most improve? What challenges or obstacles make it difficult to overcome these weaknesses? What further challenges do the faculty foresee in the coming years?**

Our greatest weakness, without a doubt, is the lack of proper physical facilities. It is standard for architecture programs in the US and elsewhere to provide one desk per student so that they can work in a focused way on their projects and develop a sense of place and a studio culture with their cohorts. The fact that we have only one desk per 3 students means that we ask every student to remove the work from their desk after class time, thereby breaking up their work flow and preventing further exchange among them. We do not have other casual workspace to offer them either, so work can only continue in their own apartments (most do not have drafting tables at home) or back in the classrooms after classes are over for the day. This directly works against the messages of community engagement and high expectations of work quality that they otherwise hear from us.

The second weakness is the shortage of full-time faculty. Although we have been lucky to retain a core of highly dedicated adjunct faculty members who contribute selflessly to the program, there is still significant turnover in the personnel each semester, which prevents the very important messages of the program learning outcomes from being delivered optimally. Only one of the three full-time faculty regularly teaches a required studio course, one must share his time with another Program, and the third teaches almost entirely the courses in the architectural engineering area. It is essential for us to

have at least two additional full-time faculty members in order to sufficiently cover all of the focus areas with the solid message of our Program Learning Outcomes.

**What changes have occurred in teaching, research and service in the field(s) over the past five years that have influenced the program's view of its role in the University and the field?**

The most noticeable change in the industry is the greater and greater demand for young professionals with skills in whole-system thinking, sometimes desirable above specific technical skills. This has affected our program's view of its role by encouraging us to provide more interdisciplinary opportunities for students such as courses that are open to all majors (*ARCD 290: Community-Engaged Practice, ARCD 345: International Development & Community Outreach, ARCD 348: International Outreach Immersion*) and have mixed groups working on problem-solving together, as well as organizing short-term design competitions where teams are required to be mixed-majors. Both directly and indirectly we have been building in integrated systems thinking into our curriculum.

**What changes have taken place in the relationships between the field and other related fields? What has been the impact, if any, of interdisciplinary studies, international studies, area studies, experiential and service learning, distance learning, and technological change?**

It appears that the relationship between architecture and related fields has become more interdependent, with greater acknowledgement of the benefits of collaboration and integration as opposed to specialization. The effect on our curriculum has been to shift the focus toward systems thinking.

**Are there differences between the program's view of its role and College/School and University expectations for the program?** (See response above in Art + Architecture Department section)

**How would the faculty describe the morale and atmosphere within the program? Does the program enjoy the kind of collegial relationships between its members that are conducive to sustaining and enhancing its excellence?**

Department morale is high, with an atmosphere of collegiality that is conducive to enhancing excellence within the department.

The only issue is that of the lack of space – it is the only thing that leads to any conflicts within or between programs, and it often contributes to bringing the morale down, especially in the ARCD program. Each year students regularly ask about the possibility of getting new and larger studios.

## **XIX. Comprehensive Plan for the Future**

**Please indicate the program's integrated plan for improvement over the next 5 years (curricular, research, facilities, faculty recruitment and development, diversity goals, etc.)**

(See response above in Art + Architecture Department section)

**What are the core objectives and priorities and what is the sequence of action to be taken for each item?**

(See response above in Art + Architecture Department section)

**How will the program position itself, given the changes likely to take place within the discipline over the next 5 to 10 years?**

The program already seems advanced and ahead of the curve, but the prominence of community-engaged, hands-on and interdisciplinary education will continue to be the central theme in order to educate young professionals who are problem-solvers as much as they are skilled technicians.

**What opportunities exist to extend and build on present strengths and what are the major obstacles that impede the program's progress?**

We have significant capacity to offer additional courses in topics based on industry feedback and student demand, but we are impeded by lack of space and low enrollment.

**What improvements are possible through reallocating existing resources?**

Rotation of senior or full-time faculty through the required major courses could help to improve the continuum of communicating the Program Learning Outcomes and social justice emphasis of the curriculum to students at all stages. The detriment of this approach would be that the courses those faculty typically teach would be subject to some destabilization.

**What improvements can only be addressed through additional resources?**

Space – It is critical for the ARCD program to have significantly more, good quality studio and innovation space.

**ART HISTORY / ARTS MANAGEMENT PROGRAM**

Academic Program Review Self-Study

## **ART HISTORY/ARTS MANAGEMENT PROGRAM SELF STUDY**

Submitted by

Kate Lusheck, Associate Professor and Program Director

Paula Birnbaum, Associate Professor and Academic Director, Museum Studies

August 2016

### **MISSION & HISTORY**

#### **MISSION**

**What is the program's mission? Please include the program's mission statement.**

The Program does not have an official, program mission statement aside from the shared one developed by the Department of Art + Architecture. Our goals however include giving students art historical, theoretical, critical thinking, writing, and oral communication training and skills to become successful professionals in the art world and beyond in a liberal arts context. Unlike traditional art history programs, students also are given significant practical, hands-on skills, and engage art world, civic, and social concerns at the University and in the wider Bay Area. All majors must also complete two of three types of semester-long, pre-professional internships in the wider San Francisco community for credit (museum, gallery, or non-profit/Service Learning), as well as take core curriculum in Museum Studies. This experience has helped prepare our alumni/ae for, and helped secure, full-time paying positions and or admissions to top graduate school in art history, museum studies, art galleries, auction houses, conservation programs, development, public relations, design, law, business, and more.

See also the Department of Art + Architecture mission statement.

**Is the mission clearly aligned with the University of San Francisco's Mission and strategic priorities? How?**

Like our sister programs in the Department of Art + Architecture (including Fine Arts, Design and Architecture & Community Design), the Program takes the University mission, its Jesuit identity, and its traditional liberal arts foundation very seriously. Art History/Arts Management serves the USF mission by training students to become careful stewards and conscientious caretakers of our community, our history, and our mutual cultural heritage and patrimony. Our courses are geared towards analyzing and better understanding the breadth, diversity, and richness of a range of global, visual traditions, building critical thinking, oral and written skills necessary for students to become good stewards and global citizens, and offering world-wide perspectives and challenging issues related to philosophy, historical questions of privilege, gender, racial diversity, and economic fairness, among other issues. We challenge students to be critical of their visual

and larger world, and to embrace historical lessons and humanity's creative contributions in many diverse forms.

Our mission-driven projects include organizing, curating, and staging public exhibitions that often focus on the Jesuit Catholic Tradition, including *Mapping "The East": Envisioning Asia in the Age of Exploration* in Manresa Gallery, and *Bookends: Illustrated Works Spanning 500 Years from the Donohue Rare Book Room Collection*. ARTM organizes and sponsors special lectures that emphasize developing the aesthetic side of our shared humanity, and promote the values of empathy and compassion through a study of the *humanitas* and the visual arts as potent and *affective* forces for good in the Jesuit tradition of St. Ignatius of Loyola. Our students also do non-profit, service learning internships at arts organizations around the city and country that serve the common good, including such sites as the Institute on the Aging, the Mission Cultural Center, LEAP, the Yerba Buena Center for the Arts, and many more. This year, our majors are forming a new Art History Student Association (AHSA) that also has adopted a community outreach focus that aligns with the USF mission and values.

**What, in general terms, are the goals of the program? What are the student learning outcomes for each of these goals?**

See above and the attachments related to “Art History/Arts Management Program: Outcomes,” and “Art History/Arts Management Program: Curriculum Map” in the Art History/Arts Management Program appendix.

**What is the recent history of the program and what are the most noteworthy changes that have taken place within the program since the last academic program review?**

A number of noteworthy changes have taken place in the ARTM program since the last academic program review, in response to the reviewers' recommendations. First, we've had significant changes in the composition of the full-time faculty. One of the observations was that the program was “under strength in traditional areas of art history” though the pre-professional components are “unusually strong compared with other programs nationally.” One recommendation of our last academic program review was that we add a tenure track line in Early Modern European art history to cover the large gaps in our curriculum. In response, the administration immediately approved a brand new tenure track line that resulted in the hire of Kate Lusheck. In response to the reviewers' observation that “regularly scheduled courses in pre-modern art is especially striking,” regular rotating Medieval, Renaissance and Baroque upper-division seminars, and occasional special topics (Art & the Global Economy, Intro to Archaeology, Art in the Age of Exploration, Early Modern Art & Science, Christians, Muslims & Jews in the Medieval Mediterranean, and Rubens and Rembrandt etc.) have been offered (or will be in 2016-17).

In addition to introducing a broad range of new courses in her field, Kate led the initiative to reevaluate and restructure the Western survey course. We also addressed another recommendation of the last academic program review that noted that students wanted and needed more upper-division courses that provide a “deeper understanding of the relationships between subjects and forms of art in their historical, social and philosophical contexts.” For example, Kate developed a model for increasing the required number of upper-division art history modern and premodern seminars to four (two of each) as well as making these courses more rigorous by standardizing a required research paper of 12-15 pages. This point will be further addressed in coming years with the arrival of our two new, very strong tenure-track hires, Karen Fraser (Asian) and Nathan Dennis (Late Antiquity/Medieval).

In order to accommodate the increased number of required seminars and improve our students’ skills in academic art history, we chose to deemphasize the arts management piece. This entailed dropping the third internship requirement (students now must complete 2 internships rather than 3) along with phasing out several arts management courses, in order to require that students complete four upper-division art history seminars (two in pre/early modern and two in modern/contemporary). We also had two full-time tenured faculty members leave the program (Fr. Tom Lucas became Rector at Seattle University and Jean Audigier retired), and have just replaced them with the hire of Nathan Dennis (Medieval/Islamic) and Karen Fraser (Asian/Modern). We now have excellent chronological and geographic breadth and coverage in this team of four tenure track art history faculty.

Responding to another recommendation, we also regularly allow for some class substitutions (including some related to study abroad at the upper-division level, or for students wanting to do more specialized work in a related field like design or museum studies) to accommodate special academic needs and interests.

In addition to changes in staffing, the ARTM program has been impacted by the launch of the M.A. program in Museum Studies in the fall of 2013. Several of the lower division arts management courses (Museum Studies 2, Art & Business) were absorbed into graduate level courses (Preservation/Conservation and Cultural & Financial Management), with occasional placement of undergraduate students in graduate courses (and likewise, with occasional placement of M.A. students interested in pursuing curatorial museum positions etc. in our upper-division art history seminars, taking on more advanced research assignments). Two alumni from the ARTM undergrad program (and one from Fine Arts) were admitted into the MA program, completing consecutive BA and MA degrees from USF in a total of 5.5 years. We hope to develop a more concrete “bridge” (perhaps a 4+1 program) between the two programs and recruit more undergraduate students to apply to the program. In taking on the role of Academic Director of the MA program, Paula Birnbaum is teaching fewer courses in the undergraduate program, which has led to the need to hire more adjunct faculty to cover her areas of modern & contemporary art (the hire of Karen Fraser will help with this). The M.A. program in Museum Studies brings many exciting guest lecturers to campus

that benefit our B.A. students, and we are developing ways of integrating the two programs and student bodies more. In terms of shared resources between the two programs, one challenge is that we now have many more students to place in internships each year. In response we try to make special effort to identify opportunities that are uniquely available to the undergraduate students. Encouraging further connections between the undergraduate ARTM program and the MA in Museum Studies program should also offer significant benefits to our students in terms of having more faculty access across a wide range of art historical and museum studies disciplines, and creating more alumni professional connections for our students, as both our undergrads and grads position themselves in professional roles in the community.

One recommendation from the past review that we have not yet satisfactorily addressed is the need for a capstone or methodology course (which we agree is very important). This, however, will be under review now that our new full-time faculty are on board. The challenge is locating a course in our already impacted curriculum that we can cut in lieu of this course. In the interim, we are using special opportunities to give extra-curricular “capstone-like” experiences, especially to our most promising and hardworking students. Majors can polish and expand on seminar papers to deliver at regular events like the Bay Area Undergraduate Art History Symposium at the de Young Museum and the Dean’s Office Creative Activity & Research Day and other symposia, and/or write a more advanced or specialized paper in the context of a Directed Study. We have also added annual senior Art History Leadership & Excellence Awards and an annual Art History Paper Prize to encourage work at the highest level, and are looking at an honors option too. (Some of our students are in the Honors Program in the Humanities, a university-wide honors program that Kate Lusheck also teaches in.)

There was also a recommendation that we should consider more survey courses as Core courses for students outside the major in lieu of some of the current Art Appreciation courses. While we tried running a survey course at the core level during summer (with very limited enrollment success), we believe that there is still room to develop other Core courses that could fulfill this aim for a meatier art history offering for non-majors. One idea under current consideration is introducing Global Art History and East Meets West art history courses that would partially replace some of the traditional Art Appreciation classes. In this regard, we have also added a number of First Year Seminars that are open for all majors including Exploring Asian Art in SF; Art & Multicultural San Francisco and Mining Murals in SF. (These courses are designed to engage students in the wider, local community.)

Last but not least, space and facility considerations for the Art + Architecture Department (especially related to the other three programs) were noted as particularly serious in the last program review. Almost nothing has changed on this front, despite numerous and varied entreaties to the administration (see Design, Fine Arts and Architecture and Community Design Self Studies.) These space concerns affect our students too given that we share core courses with Design and Fine Arts. They also have, in our view, sometimes seriously affected faculty and staff morale, and possibly student learning. Finally, art

history has certain discipline-related pedagogical needs for classrooms (including large screens, very dark rooms, dimmable lights, and proper seminar rooms) that we believe should be seriously addressed in this regard. Some faculty offices in XARTS could also be improved,

**What were the main recommendations of the previous academic program review? How did the program and administration respond to the earlier findings and recommendations? What changed after the last academic program review?**

See directly above.

**Name the degree program offered by the major.**

The Art History/Arts Management Program at the University of San Francisco offers its graduating students the Bachelor of Arts degree in Art History/Arts Management. This is a 4-year, 128-unit program in which students take at least 48 credit hours in art history core and elective courses (or 37.5% of their degree requirements). The remaining 80 units of the BA is comprised of university/ liberal arts core and other elective requirements. This liberal arts approach to the major aligns with the general College Art Association Standards and Guidelines for the BA in the Visual Arts (Adopted unanimously by the CAA Board of Directors on January 31, 1979; revised on October 23, 2011), which emphasizes a 4-year liberal-arts degree that focuses on the study of art, design, or art history *in the context of* a broader program of general study. According to the Standards and Guidelines, there should be flexibility in the curriculum:

“...since a healthy, varied curriculum enriches a field that would stultify if unduly restricted. Art institutions, schools, and departments must therefore assess their educational objectives carefully, making sure that their goals and expectations are realistic and feasible in their existing contexts or are possible in view of projected changes. An institution’s objectives, patterns of requirements, and options should be clearly formulated and published, so students planning to enroll will fully understand what the program they are considering expects from them. To earn the BA, students should complete a minimum of approximately 30–45 percent of their total work toward graduation from among courses offered by the art and/or design unit, including a minimum of eight to twelve credits in art history...The remainder (50–70 percent) should be in courses in the liberal arts offered by other departments in the institution.”

Source: <http://www.collegeart.org/guidelines/bfa> [accessed July 7, 2016]

**How many declared majors and minors has the program supported in each of the last five years? What is the mix of majors to non-majors enrolled in your program’s courses? How many degrees has the program awarded in each of the last five years? What do you project enrollments to look like in the next five and ten years?**

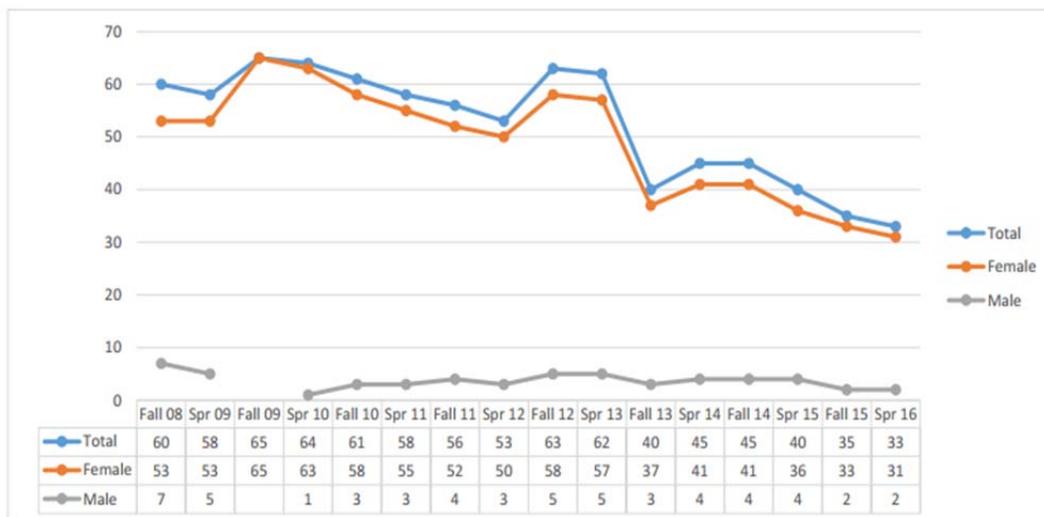
The following graph provided by the University Center for Institutional Planning and Effectiveness (CIPE) charts the overall enrollment trends for art history majors between fall 2008 and spring 2016. Between fall 2008 and spring 2013, enrollments hovered between 50-62 majors in any given semester. In fall 2013 we witnessed a steep decline

in major enrollments, declining from a near enrollment high of 62 in spring 2013 to 40 majors in fall 2013. Despite a small bump in enrollments the next year, enrollments in the major have been declining mostly since then. This past spring 2016 witnessed our lowest enrollments in this period, with 33 majors enrolled. In terms of projected enrollments, we are seeking to return to near our 2013 levels of enrollment of approximately 13-15 new majors per year, or ~50-60 majors in any given semester in the next five years. Given the current humanities climate, we do not foresee the program growing much more than that in the next 10 years, though a 5% increase in enrollments over our previous enrollment high is sought and would be highly welcomed.

#### Overall enrollment Trend

Based on enrollment over the span of 16 academic terms, there is an overall decrease in enrollment of Art History/Art Management major students<sup>1</sup>. The highest count of enrollees occurred in Fall 2009 (65 students) while the lowest occurred the most recent academic term in Spring 2016 with a total of 33 undergraduate students.

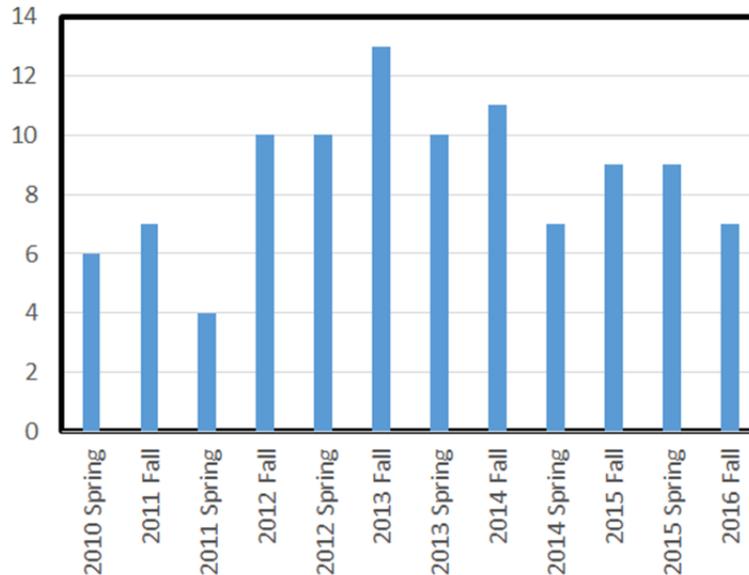
Figure 1 Overall Count of USF students enrolled as an Art History/Art Management Major



Source: Archive\_enrollment, CIPE, OIRA (07/07/2016)

<sup>1</sup> Students are considered an Art History/Art Enrollment major if they had chosen this major as a first or second major.

Art History/Arts Management minor enrollments have numbered between 6-13 students in any given semester during the last five years. These enrollments grew to their high of 10-13 minors per semester during AY2012-14, but have declined since then back down to 2010-2011 levels. The following chart shows the number of Art History/Arts Management Program minors from Fall 2011 through Spring 2016:



Based on University records, there have been 87 students who have graduated with a BA in Art History/Arts Management at USF in the last five years (including one double-major in FNAR), and 20 minors.

There is an overall downward enrollment trend in the ARTM major and minor. This trend generally maps with the decline in enrollments in humanities programs nationwide, sometimes by as much as half over the past six years:

<https://www.insidehighered.com/news/2015/06/04/colleges-arts-and-sciences-struggle-deficits-enrollment-declines> (accessed July 17, 2016)

Some of the reasons often given for such declines include economic pressures and students moving away from liberal arts degrees in favor of purely pre-professional, social science, lower university admissions especially in AY2015-16, and occupational degrees that are perceived to be linked to higher post-graduation employment prospects. In technology-focused San Francisco, many students who do major in the arts also seem increasingly drawn to design programs that are often linked in students' minds to technology/ start-up youth culture.

Despite declining enrollments over the past few years, this fall's class of 13 new majors points to a recent rebounding in enrollments in the major. Either way, the program believes it is training students for precisely the types of skills employers are seeking. According to a 2013 AACU report, "Ninety-three percent of employers agree that "a [job] candidate's demonstrated capacity to think critically, communicate clearly, and solve complex problems is more important than their undergraduate major." Source: [https://www.aacu.org/aacu\\_news/aacunews13/august13/facts\\_figures](https://www.aacu.org/aacu_news/aacunews13/august13/facts_figures) (accessed 7/11/16). Our successful record with program graduates getting full-time, paying jobs in a related field (museums, art galleries, auction houses etc.) or getting into a good graduate school

in art history, museum studies or related disciplines offers evidence that our program helps, and does not hinder, successful employment prospects post-graduation.

Alumni from our program have gone on to work in full-time positions in students who have graduated from our program and taken pay positions in regional and national arts organizations, including: the de Young Museum, the Contemporary Jewish Museum, the Bay Area Discovery Museum, the Exploratorium, the Academy of Sciences, Christie's and Phillips Auction Houses, Catharine Clark Gallery, Frey Norris Gallery, John Berggruen Gallery, as well as many other commercial galleries in San Francisco, Los Angeles, New York, and London. Others have gone on to graduate school in art history, arts management, museum studies, art business, fine arts, and education (at schools including: New York University, University of California at Berkeley, George Washington University, Mills College, Tulane University, Tufts University, Sotheby's Institute of Art, Goldsmith's College, Queen's University, and USF's Museum Studies Master of Arts Program and USF's Schools of Education as well as Nonprofit Management).

Unfortunately, we have yet to formally track the rates of these placements though, so these observation remain purely anecdotal at this juncture anecdotal through faculty-alumni relationships. We look forward to working with the Office of Alumni Engagement on campus to formally track graduate employment and graduate school attendance in hopefully the not-so-distant future.

As for ratio of majors to non-majors in our courses, our ART 101 and ART 102 / Survey of Western Art History sequence is primary Design majors, with ARTM and FNAR majors comprising ~30-40% of the classes. Our intermediate and upper-division art history courses (with the exception of Core courses like Women & Art and Asian Art which also serve the entire university) comprise mostly art history students (~80-90%).

## **I. CURRICULUM**

### **General**

**What are the distinguishing features of your program? Are there any requirements for admission to the program?**

Unlike traditional art history programs, the undergraduate Art History/Arts Management major at USF gives students the knowledge, skills, and life experience they will need to become successful professionals in the art world. Our goal is for students to gain solid grounding in the history of art and also learn the theoretical and practical skills necessary for work in an art museum, commercial gallery, or non-profit arts organization. In addition to courses in art history, museum studies, design, and professional practice, the program offers at least two required internships. Students may choose to intern at a fine arts museum, a commercial gallery, or a non-profit arts organization. Students learn real-world arts management skills such as resume writing, interviewing; curating, exhibition

design, preservation; educational program development and delivery; working with artists, patrons, clients, and communities. All majors learn how to engage their arts management skills to address compelling civic concerns.

The distinguishing features of the Art History/Arts Management Program at USF are the following: a requirement of two of three different types of arts management internships for course credit (museum, commercial gallery, and non-profit arts organization); our urban location; our close ties to local museums (in particular, the Fine Arts Museums of San Francisco, the Contemporary Jewish Museum, and SFMOMA, where many of our students intern and where we hold classes on site with staff members as faculty), our commitment to exposing our majors to ethnic and cultural diversity (non-Western art history course requirement) and social justice issues in the visual arts context, our commitment to teaching our students how to be strong visual communicators (requirements of studio art and design courses), and our pre-professional focus.

We are also proud of the variety of upper-division special topics art history courses (most with a substantial research paper project) that we have been able to offer, especially in light of limited full-time faculty until fall 2016 and declining enrollments over the past two years. These courses have included (but are not limited to): Israeli & Palestinian Art (Birnbaum), Art in the Age of the Medici (Lusheck), The Triumph of Impressionism (Audigier, now emeritus), Early Modern Art & Science (Dr. Lynn Orr, formerly Fine Arts Museums of San Francisco), Art in the Age of Exploration (Breault), Art & the Global Economy (Zarobell), History of Photography (de la Torre), and scheduled for AY2016-17, Economies of Exchange: Christians, Muslims & Jews in the Medieval Mediterranean (Dennis; fall), 19th-Century French Painting: City, Country & Empire (Zarobell; fall), Rubens vs. Rembrandt (Lusheck, spring) and Early Japanese Photography (Fraser, spring).

While still retaining our high standards and ensuring that outcomes are met, we also allow for flexibility in student interests and professional goals, with faculty advisors allowing for appropriate substitutions that in the past have included students taking courses such as Artist as Citizen/SL (as a substitution for the Non-Profit/SL internship), the Thacher Annual Practicum class (as a substitution for a gallery internship), the graduate Museum Education Practicum (as a substitution for an upper-division elective), Artist as Educator (as a substitution for an upper-division elective), History of Design (through the DSGN program as a modern/contemporary substitute), and Kate Lusheck's Honors 322: Renaissance Culture seminar (as a substitution for Renaissance Art).

For more detailed information about the range of courses that the Art History/Arts Management Program offers, see the document titled "Art History/Arts Management Program Curriculum" in the ARTM Program appendix.

We teach all art history courses in the program in either Lone Mountain or Kalmanovitz Hall classrooms. While these classrooms are centrally located on campus and can usually accommodate our normal enrollments of 12-40 students per class, they have certain weaknesses that prevent many students from having an optimal classroom experience. These weaknesses include screens that are not large enough for optimal slide viewing, lights that do not dim, window shades (or windows) that frequently do not close properly (thus allowing light in that diminishes visibility of slides), and not having proper seminar classrooms to have small group discussions around a single table. (Some of the classrooms we teach in that are meant to hold up to 20 students in Lone Mountain, for example, are also over-filled with desks and other furniture, hampering mobility, and none have seminar tables or seating for 12-20 students.) Thus, while space considerations are more dire for our A+A colleagues in FNAR, ARCD and DSGN, it is also the case that ARTM students and faculty suffer from insufficient space and facilities as well, particularly related to art history-related pedagogies (e.g., related to viewing slides and details, seminar-style discussions etc.)

Additionally we offer one required design course (Visual Communication I) in up-to-date (albeit limited in terms of numbers of students accommodated) computer labs, where students gain fluency with elementary production methods and digital technologies. We also offer an Art Fundamentals class also taught in XARTS studios for our majors. These classes are often filled to capacity before all students register given space limitations in both the Design and FNAR programs.

There are no requirements for admission to the ARTM Program that we have instituted. All admissions recruitment, advertising, and admissions decisions are made outside of our program through the College's Office of Admissions. The Department of Art + Architecture has never required prospective students to present a portfolio as part of the admissions process and we have no objections to this policy. Because we value a diverse student body, and because we uphold the value of a strong liberal arts foundation, we welcome into our program students with curiosity about the world and the desire to develop critically, conceptually, and technically, even if they possess no previous art history or fine arts experience.

### **How does the program determine curricular content?**

Together, the full-time Art History/Arts Management faculty discusses any proposed changes in the requirements for the ARTM major or minor with final decisions normally made by consensus (mediated by the Director of the ARTM program.) Individual course offerings for upper-division electives are discussed and agreed upon by the faculty in question and the Director of the program, in consultation with other full-time faculty. Lower-division core courses are taught regularly, and upper-division courses are largely taught on a rotating schedule to ensure students have an opportunity to take crucial classes (e.g., Medieval Art & Society, Renaissance Art and Modern/Contemporary Art) before they graduate. Special Topics classes are decided on the basis of faculty expertise and balance in recent offerings.

New course syllabi and curricular changes begins with review and revision from the full-time ARTM faculty, then comes under the review of the larger Art + Architecture faculty, and in some cases receives final approval of the Core F committee and/or the College Curriculum Committee (CD/SL courses). A clause on “Course and Curriculum Approval” is included within the “By-Laws of the Department of Art + Architecture.”

**What are the core requirements for the major and the minor? What is the prerequisite sequence for the Art History/Arts Management major? What is the proportion of lower-division course to upper-division courses?**

See the current ARTM major and minor checklists in the ARTM Program appendix.

The University’s College of Arts and Sciences supports a liberal arts curricular model that provides our students with 48 hours of dedicated course time within the ARTM major. Students take at least 48 credit hours in art history core and elective courses for the Art History/Arts Management major (or 37.5% of their degree requirements). The proportion of lower-division courses (5 courses; 20 hours + Fabrication lab) to upper-division courses (7 course; 28 hours) is 41.6% to 58.4%, respectively.

The ARTM major course sequence provides students a rigorous introduction to the western tradition of art history, museum studies, art practice, and design fundamentals throughout the early courses, moves them through specialized concentrations in non-western/global art history surveys and art history lectures in the intermediate courses, and provides them an opportunity to focus on seminar-style advanced-level courses in pre-modern, modern, and non-western/global special topics courses. The two “capstone” internships provide top-notch pre-professional training experience for our students that allow them to put history and theory to practice in a professional, arts environment.

For a list of the program courses and sequences, see the ARTM major and minor checklists.

**What are the program’s diversity goals and objectives?**

The Art History/Arts Management program attracts a diverse student body representing a wide variety of ethnic groups, nationalities, social class and religious backgrounds, gender and sexual orientation, age, parental education level, and other diversity factors. In terms of program offerings, the faculty feels that we have a unique opportunity to take advantage of our position in the greater San Francisco Bay Area as a primary cultural participant within the Pacific Rim. Our curriculum addresses cultural diversity in that all students are required to take at least one global course that fulfils the university’s Cultural Diversity Core Curriculum requirements, and these include: African Art, Art of the Americas, Asian Art and Filipino American Art. A variety of upper-division seminars including Modern & Contemporary Art, Women & Art and Israeli & Palestinian Art focus on contemporary global art practices. In addition, our new full-time tenure track

faculty hires, Professors Nathan Dennis and Karen Fraser will be adding new Cultural Diversity Core courses to this list, including Islamic Art, a course entitled “East Meets West” and a series of upper-division courses. All of our courses, from introductory surveys, to Museum Studies 1 to upper-division seminars (including in the Western tradition) incorporate material on artists and local exhibitions that address diversity in broad terms and train students to understand and utilize a diverse range of cultural languages different from one’s own cultural and social norms. In addition, all of our students are required to complete two internships that encourage their proactive interaction with museums and non-profit community organizations that require their appreciation of and direct experience with cultures notably different from their own.

**What, in general terms, are the short-term goals (1-2 years) and long-term goals (3-5 years) of your program?**

New Directions in Course / Program Development (Short-term goals, 1-2 years)

With the arrival of two new, full-time faculty members in fall 2016, the program curriculum will go under thorough review.

Changes/Additions we will be considering include:

- Adding courses when approved and appropriate to the Pre-Modern and Modern/Contemporary Elective areas on the major checklist. These would include, for example, Christians/Muslims/Jews in the Medieval Mediterranean and Cultural Heritage/Preservation (pre-modern), and Modern Japanese Photography (modern). Majors would still need to take two upper-division electives from each category to complete the degree.
- Changing the name on the ARTM major checklist of the “Non-Western”/CD electives to Global Art/CD Electives and adding such courses as Islamic Art (Dennis), East Meets West (Fraser) and Art of the Americas (Breault) to this category. (Students would still need to take at least one course from this area.)
- Adding a Research/Writing Methods Core Course to the major curriculum (required of all majors, likely in their sophomore year.) This would require either adding another 2-4 units to the major (for a new total of 50-54 major units), or omitting one of the current elective requirements.
- Moving the Thacher Practicum to two units (elective credit, versus the flexible 1-4 units it is currently listed at) for consistency’s sake and so that students can take the course for “hands on” practicum experience only. This course is currently in the process of being approved as a regular (spring) offering with its own course number. (Previously, it was taught under an ART 390: Special Topics designation.)
- Deleting from the curriculum outdated courses that are no longer taught (e.g., Imaginary Museum), and changing the title and focus for others that will be taught again but in a different way (e.g., changing Triumph of Impressionism class to a 19th-century French Art seminar.)

Longer-Term Goals (3-5 years):

- Developing and replacing or augmenting rather outmoded Core classes (e.g., ART 100: Art Appreciation, ART 105: The Imaginary Museum) with new courses to further reflect our desire to continue to diversify our material to reflect a more global perspective, the demographics of the USF student body, and critical concerns/skills that art historians are rather uniquely able to address and teach in our technologically driven society. Such courses might include: Global Art History/CD and Visual Literacy (both of which could also be submitted for Core F designation).
- Encouraging faculty to continue to develop new and varied Special Topics offerings that will augment upper-division major/minor courses taught in regular rotations.
- Cross-listing more course offerings between ARTM and MUSE.
- Discussing a change in the program name from Art History/Arts Management to Art History/Museum Studies (or Cultural Heritage) to both reflect more of what our students are currently learning in the program, as well as the increasing curricular, professional and social connections between Art History undergraduates and MUSE grad programs.
- Develop a stronger “4 + 1” program from the BA ARTM degree to the MA MUSE degree that could involve inviting advanced undergraduate students to apply for the MA program in their junior year and if accepted, they could take one graduate elective during their senior year. In addition to better integrating the two programs, this could also help with recruiting new students to the undergraduate major.

**Do students learn about the discipline’s historical roots and development as well as current trends and directions?**

Yes, students learn about the discipline’s historical roots and current trends mostly in upper-division courses and seminars, including (but not limited to) Renaissance Art and Modern/Contemporary Art. Students are also asked to show evidence of the current state of research about their chosen topic in upper-division art history research papers.

**How well is this faculty able to support any concentrations and specialty areas cited in the catalogue?**

There are no concentrations or specialty areas in the major. That said, the current full-time ARTM faculty has the ability to support the courses listed in the catalogue. These include:

Paula Birnbaum - Modern/contemporary art, gender and art, Museum Studies, Internship classes (covering courses including: ART 102: Survey of Western Art History II, ART 200: Museum Studies; ART 306: Women & Art, ART 305: Modern/Contemporary Art,

ART 390: Special Topics with Modern Focus (including Israeli & Palestinian Art; Art Between the Wars); ART 421/22/23 internship classes

Nathan Dennis - Late Classical and medieval art of the Mediterranean basin; Islamic Art; cultural heritage and preservation (covering courses including: ART 101: Survey of Western Art History I; ART 195: First Year Seminar; ART 311: Medieval Art & Society; Islamic Art (to be added in 2016-17); ART 390: Special Topics with Pre-Modern Focus (including Christians/Muslims/Jews in the Medieval Mediterranean; Medieval cultural heritage/preservation).

Karen Fraser - East/West Studies, Asian Art, Contemporary Japanese Art, History of Photography (covering courses including: ART 102: Survey of Western Art History II, ART 195: First Year Seminar: Exploring Asian Art in SF; East/West Encounters (to be added in AY 2016-17), ART 308: Asian Art/CD; History of Photography; ART 390: Special Topics with Modern/Global Focus (including 19th-century Japanese Art & Photography).

Kate Lusheck - Early Modern art, museum/curatorial studies, internship classes; Honors Program in the Humanities & St. Ignatius Institute (covering courses including: ART 101: Survey of Western Art History I; ART 200: Museum Studies; ART 302: Renaissance Art; ART 303: Baroque Art: Rome to Versailles; ART 390: Special Topics with Pre-Modern Focus (including Rubens vs. Rembrandt; Italy in the Age of the Medici); ART 421/22/23 Internship classes; HON 322: Renaissance Culture; SII Music & Art.

Other significant course offerings are taught by full-time faculty member, John Zarobell (International Studies) including 19th-century French Art and Art & the Global Economy; and long-time adjuncts Emily Breault (Art of the Americas, Art in the Age of Exploration); Celia Stahr (African Art and Art Appreciation); Jackie Francis (Modern & Contemporary Art and Art Appreciation).

### **How frequently are core courses and electives offered and in what sequence?**

We offer the majority of the required courses within our program during either the fall or the spring semester of each academic year. To benefit the large number of students who need to begin our course sequence during their first year as majors or minors (including Fine Arts and Design majors), we offer two sections of our Survey of Western Art History 1 course during the fall semester and two sections of Survey of Western Art History 2 during the spring semester. We also usually offer each of our upper-level elective courses only once per year, though some of these courses have recently been offered only once every two or three years. We also offer special topic electives as needed, based on faculty expertise, that also fulfill upper-division modern and pre-modern requirements. Given our current enrollments, we usually limit our upper-division electives in each category (Pre/Early Modern and Modern/Contemporary) and global surveys to one per semester in order to ensure that we meet enrollment limits. More information about frequency and timing of course offerings is available if desired.

**Do students experience any difficulties in meeting graduation requirements for the program due to the frequency of course offerings?**

No, because we advise students closely (students meet with an academic advisor every semester) to ensure that they follow their graduation plan and enroll in required courses when they are offered. While we prefer to admit students to the ARTM major that can devote either three or four full academic years to the course of study, we do attract transfer students who enroll at USF to begin the major after having already completed two or more years of college elsewhere. Difficulties only arise when students push for substitutions, and we ask that transfer students to submit syllabi that are reviewed by their academic advisor and the Program Director before signing off on such substitutions. We encourage ARTM majors to study abroad and the Program Director, academic advisor and Dean must sign off on any course substitutions by reviewing syllabi with the student (they complete The Petition to Enroll at Another Institution (PEAI) form and have their academic advisor, Program Director and Dean sign off on approval of any substitutions to transfer course credit back to the ARTM major USF).

**What are the average class sizes in core courses, required major courses and electives? Are these class sizes appropriate for the learning goals/outcomes and learning objectives of the curriculum? How do they compare to those of other programs in the University?**

This depends very much on the type of course. University wide “Core Curriculum” (either Core F for Visual/Performing Arts or CD for Cultural Diversity) art history courses such as Art Appreciation, Asian Art, and African Art cap at 40 students and usually fill to that number. Other university-wide Core Curriculum classes (that also double as electives for the major) such as Women & Art usually fill at about 25 but sometimes go as high as 40, depending upon the semester and the time of day in which the course is offered. Another Core course, Filipino-American Arts, is a hybrid art history/studio practice course and fulfills a requirement in the university’s Yuchengco Phillippine Studies minor program, and enrollment can range between 15-35 students depending on the particular semester. The required sequence of Survey of Western Art History 1 and 2 usually fills with 40 students per section, as it is required for three different majors in the Department. Studio courses that are required for the major have lower caps: Studio Systems caps at 14, and Visual Communication, at 18 students. All of the upper-division seminar courses in the ARTM program cap at 20, along with Museum Studies 1 and the Arts Management internship class (3 course numbers meet as one group and average about 12-15 students per semester). These class sizes (40 students for core courses and 20 for electives) are comparable to those of other majors across the university and we feel are adequate to meet the learning objectives of the curriculum. One concern we are experiencing given that the enrollments in the major have decreased is meeting the administration’s minimum enrollment limit of 12 students in upper division seminars. In the past some of our seminars as well as the arts management

internship course have enrolled fewer than 12 students, and this becomes an issue when the course is required for students to graduate and yet the enrollments are low.

**What efforts are made to incorporate new perspectives, ideas and knowledge into the curriculum and to remove outmoded methodologies and viewpoints?**

The full-time ARTM Program faculty members meet regularly to discuss the curriculum and course learning outcomes, as well as to revise existing courses and to propose new courses. Professors Birnbaum and Lusheck are in constant dialogue about new approaches in the field and ideas for curricular revision, and we look forward to bringing Professors Dennis and Fraser in to this discussion and collaborating to create a regular vehicle for curricular discussion. We also have plans in the works to integrate adjunct faculty more into the discussion of new perspectives in the field and ideas for new course development (such as the Global Survey of Art). Scheduling challenges (adjunct faculty who live great distances from campus and teach on different days/times) have made regular meetings of the entire ARTM faculty (full and part-time) difficult, but the Program Director keeps in close touch with all adjunct faculty and welcomes their ideas about their respective courses and the curriculum in general. The Department of Art + Architecture and MA Program in Museum Studies sponsor many guest lectures each semester, and these events regularly stimulate discussion of new perspectives and ideas about the fields of art history, visual culture, museum studies, etc. Also ARTM faculty regularly attend and present papers at the annual College Art Association meeting as well as a variety of other specialist meetings, and these conferences often prompt faculty to inject fresh perspectives into their teaching.

**What courses have been deleted or substantially updated in the past five years?**

Courses No Longer Taught in the Program or Being Phased Out:

ART 105: The Imaginary Museum/Core F (Jean Audigier retired in 2015; no longer taught)

ART 363: The Triumph of Impressionism (Jean Audigier retired in 2015; this is in the process of being reconceived as a 19<sup>th</sup>-Century French Art seminar under the same course number).

ART 300: Museum Studies II (Phased Out with new M.A. in Museum Studies Program and increasing curricular emphasis on Art History courses in the major/minor since 2011; some content now incorporated into Thatcher Annual Exhibition Practicum)

ART 420: Art & Business / Prof. Practice (Phased Out with new M.A. in Museum Studies Program and increasing curricular emphasis on Art History courses in the major/minor since 2011; some content now incorporated into ART 421/22/23 online summer and spring Internship classes)

**Is the curriculum flexible enough to allow innovation in teaching methods and the development of new courses? If you know what new courses are to be offered in the next five years, please include a separate list of such courses.**

Yes, we feel that the curriculum is flexible enough to allow innovation in teaching methods and faculty are regularly encouraged to develop new courses.

Changes/Additions to the curriculum (as also noted above) may include:

- Adding courses when approved and appropriate to the Pre-Modern and Modern/Contemporary Elective areas on the major checklist. These would include, for example, Christians / Muslims/Jews in the Medieval Mediterranean and Cultural Heritage/Preservation (pre-modern), and Modern Japanese Photography (modern). Majors would still need to take two upper-division electives from each category to complete the degree.
- Changing the name on the ARTM major checklist of the “Non-Western”/CD electives to Global Art/CD Electives and adding such courses as Islamic Art (Dennis), East Meets West (Fraser) and Art of the Americas (Breault) to this category. (Students would still need to take at least one course from this area.)
- Adding a Research/Writing Methods Core Course to the major curriculum (required of all majors, likely in their sophomore year.) This would require either adding another 2-4 units to the major (for a new total of 50-54 major units), or omitting one of the current elective requirements.
- Developing and replacing or augmenting rather outmoded Core classes (e.g., ART 100: Art Appreciation, ART 105: The Imaginary Museum) with new courses to further reflect our desire to continue to diversify our material to reflect a more global perspective, the demographics of the USF student body, and critical concerns/skills that art historians are rather uniquely able to address and teach in our technologically driven society. Such courses might include: Global Art History/CD and Visual Literacy (both of which could also be submitted for Core F designation).
- Moving the Thacher Practicum to two units (elective credit, versus the flexible 1-4 units it is currently listed at) for consistency’s sake and so that students can take the course for “hands on” practicum experience only. This course is currently in the process of being approved as a regular (spring) offering with its own course number. (Previously, it was taught under an ART 390: Special Topics designation.)
- Encouraging faculty to continue to develop new and varied Special Topics offerings that will augment upper-division major/minor courses taught in regular rotations.
- Cross-listing more course offering between ARTM and MUSE
- Discussing a change in the program name from Art History/Arts Management to Art History/Museum Studies (or Cultural Heritage) to both reflect more of what our students are currently learning in the program, as well as the increasing

curricular, professional and social connections between Art History undergraduate and MUSE grad programs.

**What policies and practices are in place to ensure a modicum of uniformity in terms of grading standards, course content, and learning-outcomes across the curriculum?**

All of our courses employ standardized course learning outcomes and share the same academic integrity standards. All of our survey courses have approximately the same number and level of written assignments. All of our upper-division seminars now include a 12-15 page research paper with milestones. The rotating, core Museum Studies class often includes a “hands-on” component such as a small exhibition.

**How much and what type of writing assignments does the Department require?**

The number and type of writing assignments differ from one course and one professor to another, though we are in the process of standardizing a regular art history research paper project of 12-15 pp. for all upper-division art history seminars. Writing assignments are required of all students enrolled in any of our ARTM courses. At the survey level, students generally write 2-3 smaller papers (including visual description and analysis papers, as well as papers that require some use of primary and secondary sources.) At the intermediate level, students are often required to write a longer paper on a work in a local museum or produce a special written project (e.g., an exhibition proposal, didactic materials, or research project). All upper-division courses and seminars are being encouraged to require a substantial research project that results in a research paper using primary and secondary source materials.

**What does the Department offer its most outstanding students, e.g. honors track, capstone course, senior thesis, etc.?**

Due to our size we are not able to offer an Honors Program specific to art history. However, as mentioned in the previous program goals, we have begun discussions with other A+A Faculty on how to implement a Department wide Honors Program that would allow our best students to work collaboratively with those in Fine Arts, Art History/ Arts Management and Architecture and Community Design. At this time we believe that our goals for such a program are different from those of our colleagues and so we are considering plans to implement an optional senior thesis / directed study open to any student who wishes to pursue this option.

However, there are many opportunities for outstanding students to develop and showcase their research skills and written work. Many of our students have presented research talks at the annual Creative Activity and Research Day (CARD) at USF (sponsored by the Dean’s Office). Moreover, junior and senior art history students have the opportunity to compete to present their art history research papers at the annual Undergraduate Bay Area Art History Research Symposium at the de Young Museum. (This symposium is in

its 8th year this year, and USF was one of four founding institutions in it.) Excellent students may also enter the College-wide Honors Program in the Humanities and the St. Ignatius Institute great books program (both in which Kate Lusheck also teaches) and/or participate in University Scholar field trips and events for top scholarship recipients. (There is always an ARTM faculty mentor for this program as well.) Finally, ARTM faculty encourages its strongest students to apply for special grants and opportunities, and to submit abstracts for undergraduate (and sometimes graduate-level) conferences as well. Strong emphasis in all of these areas is placed on individual faculty mentorship of students receiving special opportunities for growth and advancement.

**In what ways have you been able to involve undergraduates in research? How do you assess the results?**

Any professor at USF can elect to hire a student to serve as their dedicated research assistant for hourly reimbursement. The ARTM Program faculty members hire research assistants on a regular basis to assist with a wide variety of project types, including compiling bibliographies, ordering books, research, editing, ordering photo permissions for article and book projects. These engender widely varying accomplishments from professor to professor and from project to project.

Kate Lusheck has also used undergraduate research assistants to assist with curatorial/exhibition projects on campus, including one recent graduate who co-curated a professional exhibition on campus. Work has ranged from research assistance, to writing exhibition label copy to exhibition design and production work for exhibitions staged in Thacher Gallery and Manresa Gallery on the USF campus.

Students have regular meetings with faculty advisors to assess performance and make adjustments to work plan when necessary. No written evaluations are generally offered unless requested.

**Are undergraduates interested in graduate programs in the field? What percentage are interested and what percentage actually go on to graduate studies? How well prepared are majors for graduate study in the field?**

We have been and remain very interested in promoting graduate study in art history, museum studies, curatorial studies, conservation studies, historic preservation, nonprofit management and other related fields, and every year we offer a workshop for students on the process of applying to graduate school and the diverse options and tracks related to their undergraduate studies. We have designed our curriculum to give our students the widest possible exposure to both the field of academic art history and professional practice in all aspects of the arts and non-profit management. We observe a high degree of interest in graduate studies among our graduating seniors, and while many do continue on to MA programs (most frequently in Museum Studies and Art History), we do not have reliable data for these numbers, nor a mechanism in place for tracking this. We understand that other units in the University — Development, Career Services — are

exploring systems for robust reporting on alumni career paths, and we look forward to learning more about these resources.

Our students have gone on to pursue or receive MA degrees from a number of schools including the following: New York University, Georgetown University, George Washington University, University of California, Berkeley, Boston University, Tulane University, California College of Art, John F. Kennedy University, Queen's University (Canada; art conservation program); Trinity College (Dublin, Ireland), Goldsmith's College (London), Sotheby's Institute of Art, and USF's College of Professional Studies. Two of our recent graduates have also gone on to receive M.A.s in our new Museum Studies graduate program at USF.

Currently, two of our alums are in PhD programs in art history at Johns Hopkins University and Columbia University. We hope to attract more students to top programs in the future. Other grads have gone on to receive competitive fellowships, paid internships, or paid positions at the Metropolitan Museum of Art, the Contemporary Jewish Museum, the Museum of the Legion of Honor, the de Young Museum, Teach for America, and many other museums and institutions. These programs position our students well for acceptance and success in further graduate study in top-notch art history, museum studies, and curatorial programs.

#### **CURRICULUM—B. Admission and Transfer Policies**

**Are there any internal procedures for accepting credit from students transferring to USF?**

See explanation above regarding frequency of course offerings. The procedures for accepting credit from transfer students are those enforced by the College administration. The Program Director reviews courses and advanced placement testing scores that may apply as substitutions towards major/minor requirements in the ARTM program. Course descriptions, syllabi and a review of work created in such courses are reviewed to ensure that the student received a similar experience to what is taught at USF.

#### **CURRICULUM—C. Advising**

**How are students advised and mentored? Is advising valued and rewarded by the program? How is advising quality maintained? Are there less formal opportunities for faculty/student interaction?**

A faculty member is appointed to serve as the advisor to each student attending the major, and the advising process is not monitored by anyone outside of the faculty advisor in question. Each student is required to meet with a faculty member for advising before registering for classes every semester. Registration holds are placed on student accounts

and can only be lifted by the advising faculty or the Dean's office after students have planned their complete schedule for the coming semester.

Each semester the Program Director of the Art History/Arts Management major holds a group advising meeting, and all students in the major are asked to attend. At that time the full-time faculty advisors review any changes to the program as well as discuss the courses available to fulfill both requirements and electives in the major the following semester. Students are asked to sign up for individual 15-minute advising appointments with their full-time faculty advisor at this time. At these individual appointments students are guided to enroll in the appropriate courses as they work towards graduation.

Mentoring takes place on a variety of levels: individual conversations; regular group meetings with different majors; faculty/student "brown bag" events where students can see their professors' project work and hear faculty reflect on their own professional practice, artists' talks connected with gallery openings, and guest lectures in classes. Students are also mentored by faculty in less formal situations including ad hoc office visits, email correspondence, and at other program and departmental functions including exhibition openings, public lectures, and special receptions.

Most faculty members are open to individual directed-study opportunities with students, and some have created campus-project courses for student enrichment and "apprenticeship" possibilities. Moreover, several faculty members have received faculty development funding for student research assistants for various individual and university related projects. The Thacher Gallery also provides opportunities for students to work alongside the director in curating exhibits. Incoming freshmen and transfer students are advised by a full-time faculty member either over the phone or via email in the months before their arrival at USF.

Advising is considered a requisite service activity for faculty by contract in the Collective Bargaining Agreement and is highly valued by the Program, the Department, and the University. Faculty members who elect to serve as advisors during summer "early registration" days receive a modest stipend. The Department does not have a formal evaluation process for advising. We all work together to train and mentor new FT faculty in advising techniques and tricks, and have both formal and informal discussions on advising issues at departmental meetings and among ourselves.

#### **CURRICULUM—D. Overall Academic Quality**

**What, in the opinion of the faculty, is the overall quality of the program? How does the program compare with other programs nationally and internationally?**

From what we can determine, our curricular emphasis that combines art-historical breadth, critical thinking, research, professional practice and student/community collaboration through internships follows a progressive curricular model for programs

that grant a liberal arts (Bachelor of Arts) degree in art history, arts management and/or museum studies. Our focus on building pre-professional skills and experience seems very strong compared with other programs both nationally and internationally, and the strength and diversity of offerings in our art history classes should also significantly increase, especially with two new faculty members starting in fall 2016.

**Describe any special departmental strengths and/or unique features of the program. Are there special research emphases that make a unique contribution to the program?**

The program is small, with class sizes that allow for quality interaction between faculty and students. The program supports a multidisciplinary approach and faculty members actively cultivate collaboration with other departments and faculty.

Through the research interests of our full-time faculty, we actively focus on questions of gender and art, cultural preservation and heritage, contemporary photography and East/West studies, and humanist traditions in Europe/works on paper that help set us apart from other programs.

The program also maintains a strong focus on issues of social justice and community engagement—a unique feature for an art history/arts management program. This focus is evidenced in class and special exhibitions that are staged with students in USF's Thacher Gallery and Rare Book Room, in student internships with non-profit community partners, and in class sessions that focus on social justice issues.

**In what areas has the program improved or deteriorated within the last five years? Please describe the evidence used to support these conclusions along with plans for eliminating any deficiencies (include expected timetables).**

The Program is considerably stronger in terms of the breadth and strength of its art history faculty. The Program has worked to increase the diversity of its offerings through new courses and Special Topics courses, and to offer students an ability to explore their own, more specialized interests too in the way of Directed Study courses. It has also considerably benefitted from a continuing close relationship with Thacher Gallery and the Donohue Rare Book Room, as well as with the new Museum Studies Master's Program (which Paula Birnbaum directs and in which both she and Kate Lusheck currently teach). The Program's relationships with area museums, galleries, and non-profits arts institutions have certainly strengthened over the past five years, translating into closer ties of our program with the community, and with better, more prestigious internships for our students. The Program has lost some of its senior faculty in the past 5+ years (Thomas Lucas, SJ and Jean Audigier), and the Arts Management focus has been necessarily lessened however with the advent of the Museum Studies Program and recent declining enrollments. Regardless, our post-graduate placements in full- and part-time paying positions in museums and foundations (e.g., de Young Museum, Contemporary Jewish Museum, etc.) as well as admissions to top graduate schools in art history and

conservation (Columbia, Johns Hopkins, Tulane, Queen’s University) and museum studies (NYU, George Washington, Georgetown etc.) are stronger than ever. See also the closing section titled “Conclusions” near the end of this document.

## **ASSESSMENT OF STUDENT LEARNING**

**What are the program learning outcomes? What are the standards by which you measure success in achieving the learning outcomes?**

See the documents titled “ARTM Program: Goals and Outcomes” and “Curriculum Map” in the ARTM Program appendix. Student achievement of program learning outcomes are measured by specially designed rubrics developed by the Program faculty.

**What are the methods by which the program assesses its success in achieving its program learning goals/outcomes? How does the program determine whether individual courses are meeting their stated learning outcomes?**

Program courses including core and elective classes are assessed on a rotating annual basis by Program faculty. Specially designed rubrics are developed to assess course learning outcomes, with assessment of core ARTM courses taught by other programs (e.g., Design and Fine Art) assessing those courses. Collectively, assessment of core and elective courses helps us to assess the success of the program goals/outcomes. In addition, in their respective roles as Program Directors, Birnbaum and Lusheck both constantly re-evaluate courses and think through ways that they can be improved in anything from small tweaks to assignments to total revision.

**To what degree have you achieved your learning goals/outcomes? How does the program determine whether individual courses are contributing to overall program learning goals/outcomes? What factors have facilitated or impeded the program’s ability to meet its learning goals/outcomes?**

To date we have received a variety of achievement levels when assessing the student writing and performance on exams throughout our various courses. We have had a larger number of students who rated “good achievement” for each of the outcomes pertaining to writing and research assignments, and a smaller percentage at either side who rated “average achievement” or “very good achievement.” Given that the ARTM has a strong concentration of professional practice courses, we discovered that the majority of students do well with demonstrations of understanding through written, oral, and visual reflection of the role that art has and can play in encouraging positive social change, and using their skills to work with diverse communities both locally and globally. This includes the acquisition of professional skills that will serve them as post-graduate students, professional practitioners, educators, and community leaders. There is also evidence that our students may be increasingly benefitting by the regular art history research paper assignments at the upper-division level. Recent assessment has shown that our students are learning valuable research skills (online and print), and are generally

able to effectively utilize these skills, as well as primary and secondary sources, in the research and writing of an upper-division art history paper. While there is still room to bring their levels up to “mastery” level related to five key learning outcomes by the time they leave the program with their B.A., our assessment indicates significant strengths in achieving this outcome.

We nonetheless see loopholes in our program with particular students when they get to upper division art history seminar courses. As such, we are in the process of re-evaluating how our curriculum fits together as a whole and the need to develop and integrate more courses at the intermediate level, including more specialized lecture courses (e.g., Renaissance Art, Modern Art) and a methods course, as well as possibly making these pre-requisites for upper-division seminars.

**How does the faculty utilize evidence from the Annual Assessment of Program Learning reports to make changes and to inform them of the quality of student learning that occurs in the program?**

In the past the College did not clearly communicate that we were required to submit such documents on an annual basis. To be candid, we have not found the Annual Assessment of Program Learning reports to be very helpful thus far. At one point we experimented with having recent graduates evaluate their end results and experiences in the major, and while the College does this with recent graduates, we would be interested in developing a survey that is more specific to the major as a means to assess student achievement of our program’s learning goals and outcomes. Faculty regularly stay in touch with students who graduated and this also provides a vehicle for assessing what is needed in the field and what we are providing and/or could amend, augment or change. The Program Director is currently working with the Dean’s Office on instituting regular course assessments in the program, and on useful ways to assess program learning on an annual basis.

**What factors have facilitated or impeded the program’s ability to meet its learning outcomes?**

One challenge we have had is in retaining quality part-time adjunct instructors for both survey courses and upper-division seminars as needed. This has impeded on our ability to meet high standards in some of our learning outcomes when we sometimes end up hiring less qualified instructors at the last minute as a matter of necessity. We have been a bit short-staffed in terms of regular teaching of core classes, and even some upper division electives, since the relatively recent departures and retirements of Fr. Thomas Lucas, SJ and Jean Audigier, and have had inconsistent coverage as a result in teaching the survey classes and some core courses. This situation is exacerbated by the administrative demands and interdisciplinary teaching interests of Paula Birnbaum (founding and directing the Museum Studies Program) and Kate Lusheck (teaching in the Honors Program in the Humanities and St. Ignatius Institute every other year, and directing the Art History/Arts Administration Program.) These situations should improve dramatically

with the arrival of Karen Fraser and Nathan Dennis, though some gaps are still foreseen especially in the regular coverage of Core and survey courses (esp. Survey of Western Art History I).

Otherwise, some learning outcomes in our upper division electives (e.g., related to the research paper and gaining art historical breadth and depth) have been somewhat impeded by the inability thus far to incorporate more intermediate, 200-level lecture courses and a methods course before students take upper-division seminars.

**How are program expectations communicated to students? Are they informed as to their progress in meeting program learning outcomes?**

Each of our courses includes a specific set of course learning outcomes, and these are always listed within the syllabus for that course. For review of the course learning outcomes that are specific to each course, see the document titled “Art History/Arts Management Program Curriculum” in the Appendix.

**FACULTY**

**FACULTY TEACHING**

**Please discuss, assess, and evaluate faculty demographic data.**

We strongly believe that issues of diversity and representation are important in any workplace—especially one that serves the kind of diverse student body that we serve (see the data on demographics within the “Students” section). Diverse faculty along racial, ethnic, gender, religious, and socio-economic lines helps to ensure that diverse points of view are brought into the classroom. We have worked to increase diversity in our faculty, though this remains a challenging issue for us especially in our full-time faculty.

For all of our recent nation-wide searches, the Program has advertised on diversity-friendly job boards, including sites such as LGBT, Hispanics, Blacks, Asians, Veterans, Disabled, Women, and Native Americans in High. Ed., as well as listserves with an international reach, including Arts of China Consortium (sponsored by NYU), American Council for Southern Asian Art and Japan Art History Forum. In a recent search, we were very pleased that two of our four finalists were diversity candidates.

The current full-time faculty includes three Caucasian women (Birnbaum, Fraser and Lusheck) and one Caucasian man (Dennis), with various religious affiliations and (American) geographic and economic backgrounds. Our recent part-time faculty has included one African-American scholar (Jacqueline Francis), one Filipino-American artist (Jenifer Wofford), and one Asian art specialist of Chinese-American heritage (William Ma). Other full-time faculty in the Art + Architecture Program of diverse backgrounds have also taught classes in which our majors enroll including Tanu Sankalia

(ARCD), Arturo Araujo (FNAR), Sergio de la Torre (FNAR), and other adjunct faculty in the Design Program. Other adjuncts are largely Caucasian females (especially in ARTM) and Caucasian males (especially in other A+A programs).

Still, we acknowledge that serious diversity challenges remain on the ARTM faculty and are working to improve our diversity ranks. One reason we see for the gender disparity is the overwhelming predominance of women in the field nationwide, and even our own majors. We fare much better on religious and economic diversity questions, and will continue to work to attract racial and ethnic diversity candidates to our faculty ranks. Still, these candidates number far fewer in certain art history disciplines and regionally, in San Francisco where most of our adjuncts live, thus making this issue a continuing challenge. One possibility to improve this situation is to apply for a University Diversity Scholar position in ARTM, especially since we do not foresee other full-time lines opening in ARTM in the near future given our two most recent hires (Dennis and Fraser).

**Please list for each faculty member in the program the courses taught during a typical academic year along with the number of units and student credit hours.**

Paula Birnbaum:

ART 305: Modern/Contemporary Art or ART 390 Special Topics Class (4 units); ART 306: Women & Art (4 units); or ART 200: Museum Studies (4 units).

NB: Given Paula Birnbaum's current appointment as Academic Director of the M.A. in the Museum Studies Program and teaching and administrative responsibilities in that program, she is now only teaching 1-2 classes in ARTM per year.

Nathan Dennis:

ART 101: Survey of Western Art History I (4 units)

ART 311: Medieval Art & Society (4 units)

ART 2xx: Islamic Art/ CD (4 units)

ART 390: Special Topics in Pre-Modern art (with a Late Classical or Medieval focus) – or- ART 195: First Year Seminar (4 units)

Karen Fraser:

ART 102: Survey of Western Art History II (4 units)

ART 195: Exploring Asian Art in SF (First-Year Seminar) (4 units)

ART 308: Asian Art – or – ART 2xx East/West Visual Culture (4 units)

ART 3xx: Japanese Photography – or – ART 390: Special Topics in Asian Art (4 units)

Kate Lusheck:

ART 101: Survey of Western Art History I (4 units)

ART 200: Museum Studies (rotating with other FT faculty) –or - ART 390: Special Topics in Pre-Modern Art (early modern focus) (4 units)

ART 302: Renaissance Art – or – ART 303: Baroque Art (rotating) (4 units)

NB: Given Kate Lusheck current appointment as Director of ARTM (and teaching responsibilities every other year in Museum Studies, Honors Program in the Humanities, and St. Ignatius Institute “great books” program) she is now teaching 2-3 classes/year in ARTM. Her Honors 322: Renaissance Culture course also counts as an upper-division ARTM elective for ARTM students in the College Honors program.

The regular teaching load is 2/2/2/3. All faculty who do not hold administrative posts also teach a third course every fourth semester. The ART 421/22/23 internship is sometimes the third course for faculty teaching on this schedule.

**Do the faculty as a whole possess the appropriate background and expertise to deliver the current curriculum?**

Yes. For Full-time faculty (Birnbaum, Dennis, Fraser and Lusheck), see faculty bio-bibs and the section below that includes short research bios for full-time faculty. CVs available upon request.

Following are the Art History/Arts Management faculty who currently teach in the program part-time, or who have taught in our program over the past few years are as follows (listed alphabetically):

Emily Breault, PhD  
Adjunct Faculty, Art History/Arts Management

Emily Breault is adjunct faculty in the Department of Art + Architecture and holds a Ph.D. in art history from Columbia University. She specializes in the Art of the Americas, colonialization, and the relationship between Europe, especially Spain, and the Americas in the early modern period.

Courses Taught at USF (until fall 2015):  
Art Appreciation  
Survey of Western Art History I & II  
First Year Seminar: Exploring Multicultural Art in San Francisco  
Art of the Americas  
Special Topics: Art in the Age of Exploration  
Directed Study

Stephanie Brown, PhD  
Part-Time Staff position (internships) & Adjunct Faculty, Museum Studies & Art History/Arts Management

Stephanie Brown is an independent curator and historian. She has worked in museums as an executive director, curator, historian, and archivist. Her work has ranged from designing and implementing collections plans to curating exhibitions to institutional strategic planning. Stephanie’s professional and academic interests include curatorial

practice, material culture studies, museum education, and public history. Her current research examines online exhibitions and object-based learning in museums. In addition to teaching at USF, Stephanie is on the Museum Studies faculty at Johns Hopkins University. Previously, she was Executive Director of the Chevy Chase Historical Society in Chevy Chase, Maryland. Dr. Brown also served as Associate Curator for American Material Culture and Historian at Hillwood Estate, Museum and Gardens in Washington, D.C. Stephanie has a BA in History from Williams College and a PhD in European History from Stanford University.

Course Taught at USF in ARTM:  
Arts Management Internship Class (rotating, usually in spring)

Jacqueline Francis, PhD  
Adjunct Faculty, Art History/Arts Management

Jacqueline Francis earned an AB in English from Dartmouth College, an MA in African-American Studies from the University of Wisconsin, and a PhD in Art History from Emory University. She is the author of *Making Race: Modernism and "Racial Art" in America* (2012), and a co-editor of *Romare Bearden, American Modernist* (2011), a collection of scholarly writings about this twentieth-century artist. A native New Yorker, she started visiting San Francisco in 1989 and is still discovering the wonders of her new hometown.

Courses Taught at USF:  
Art Appreciation (Regularly through fall 2015)  
Survey of Western Art History II and Modern & Contemporary Art (Occasionally)

Barbara Jaspersen, MFA  
Internship/Outreach Coordinator (Staff position); and Adjunct Faculty, Art History/Arts Management

Barbara Jaspersen holds a Master of Fine Arts degree in English (Creative Writing) from the University of California, Irvine. She has published reviews of visual art, film, and theater, as well as poetry in various small publications, and as a musician and actor, has performed throughout the Bay Area since 1990. Barbara has a special interest in art that engages with marginalized groups, and has worked with Each One Reach One, Copus, Rob Nilsson, and Golden Thread Productions, among others. At USF she focuses on creating opportunities for students outside the classroom through internships, service learning, and community-based projects. She acts as liaison with a broad range of organizations, from large established commercial galleries and museums; to design and architectural firms; to small community-based groups emphasizing innovation and grassroots projects for students to employ their academic and artwork interests toward social change.

Course Taught at USF:

Arts Management Internship Class (regularly, usually in fall)

William Ma, PhD Candidate  
Adjunct Faculty, Art History/Arts Management

William Ma is a PhD Candidate in the History of Art at the University of California, Berkeley, currently writing a dissertation entitled “Carving between Cultures: the Woodcarving Workshop at the Shanghai Jesuit Orphanage (Tushanwan) in the Early Twentieth Century” (Advisor: Professor Patricia Berger). William specializes in late Imperial Chinese art (c. 1580-1930), artistic studios and workshops in China and France, and the art of the Jesuit missions. He has taught art history at UC Berkeley and the University of San Francisco, and was a Visiting Scholar at the Institute for Advanced Humanistic Studies at Fudan University, Shanghai, China in 2013. William has presented his work widely at professional conferences, as well as at universities and museums, especially in the U.S. and China. He received the Outstanding Graduate Student Instructor Award at UC Berkeley in 2015-2016.

Course Taught at USF (fall 2015):  
Asian Art

Berit Potter, PhD  
Adjunct Faculty, Art History/Arts Management

Berit Potter received her doctorate from New York University’s Institute of Fine Arts. She also earned a master’s in Museum Studies from New York University and has held positions in several art institutions including the Smithsonian American Art Museum and Whitney Museum of American Art. Berit currently teaches art history and museum studies courses at University of San Francisco and the San Francisco Art Institute. Her research examines modern and contemporary art, with an emphasis on art of the Americas, and the politics of display. Berit’s current book project, *Grace McCann Morley and the Origins of Global Contemporary Art*, examines the career of SFMOMA’s first director and her pioneering advocacy for global perspectives in the study and exhibition of modern and contemporary art.

Courses Taught at USF:  
Art Appreciation (regularly)  
Survey of Western Art History II (occasionally)  
First Year Seminar: Mining Murals in San Francisco (regularly)  
Museum Studies (occasionally)

Laura Richard, PhD  
Adjunct Faculty, Art History/Arts Management

Laura Richard received her Ph.D. from UC Berkeley in 2016 in the History of Art with a Designated Emphasis in Film. Her dissertation is a political reappraisal of the early films,

performances, and rooms made by Maria Nordman. Laura has taught modern and contemporary art at UCs Berkeley and Santa Cruz, the Prison University Project at San Quentin, and the San Francisco Art Institute where she is also Faculty Head of the Low-Residency MFA Program. Her approach to teaching is interactive, pragmatic, and interdisciplinary; recent seminar topics and research interests include endurance/performance art, the economics of art, expanded cinema and installation art, and theories of time, space, and the everyday. Laura was the editor-in-chief of Artweek magazine from 2003 to 2008, and has published over ninety pieces of her own art criticism, including, “Anthony McCall: The Long Shadow of Ambient Light,” Oxford Art Journal (2012). Her current writing projects include “In Just Deserts: Maria Nordman’s Fire Performances,” an essay on the textile installations of Claudy Jongstra, and a survey of Gale Antokal’s drawings.

Course Taught at USF  
Art Appreciation

Holly Sherratt, MA  
Adjunct Faculty, Art History/Arts Management

Holly Sherratt has more than twenty years of auction, business development, and non-profit experience. As Director of Modern and Contemporary Art at Heritage Auctions and founding Director of Made in California Art at Bonhams, Holly has worked in the auction industry for more than a decade. Holly was also Head of Museum Programs at Art.com, managing strategic partnerships with museums such as MoMA, British Museum, and the de Young. Holly received her BA in Art History from UCLA and MA in Visual Studies from UCI. She trained at the Smithsonian American Art Museum and Laguna Art Museum. Holly also completed coursework at Loyola Law School and received the distinguished American Jurisprudence Awards for both legal writing and criminal law before transferring to graduate school. She is an active member of the San Francisco arts community and has served on the Board of Directors of Contemporary Extension at SFMOMA.

Course Regularly Taught at USF: Arts Management Internship Class (summer)

Jessica Snow, MFA  
Adjunct Faculty, Fine Arts & Art History/Arts Management

Jessica Snow received a BA in Art Studio from UC Davis and a MFA from Mills College. She also studied at the Skowhegan School of Painting and Sculpture and Université de la Nouvelle-Sorbonne III. Squeak Carnwath, Hung Liu and Wayne Thiebaud were memorable teachers, to whom she's indebted for their mentoring. Recently she has had solo exhibitions at Galleri Urbane in Dallas and Jen Bekman Projects in NYC. She has also participated in shows at oqbo galerie in Berlin, Indianapolis Museum of Contemporary Art, Sonoma Valley Museum of Art, H Gallery in Chiang Mai and Paris Concret. This year her work was featured in the Harvard Business Review magazine. Jessica enjoys teaching Art Appreciation courses as well as studio in the Fine Arts area.

Course regularly taught in Art History/Arts Management:  
Art Appreciation

Celia Stahr, PhD  
Adjunct Faculty, Art History/Arts Management

Celia Stahr, PhD, has a background in Modern and Contemporary art history as well as African art and the Diaspora. Her secondary areas include Native and Mesoamerican art and visual culture. She is particularly interested in artists who cross cultural boundaries and the political, social, artistic, and psychological ramifications of such actual or imagined “border” crossings. Stahr has published essays on artists such as Frida Kahlo, Elaine de Kooning and Yong Soon Min. She is writing *Frida Kahlo and the American Experience*, a book that contextualizes Kahlo and her artistic production within the historical and social circumstances of San Francisco, Detroit, and New York during the Great Depression.

Courses taught at USF (away 2016-2017)  
Art Appreciation  
Survey of Western Art History II  
Modern & Contemporary Art (occasionally)  
African Art (CD)  
Special Topics: Frida Kahlo seminar

Jessica S. Stewart, PhD  
Adjunct Faculty, Art History/Arts Management (as of fall 2016)

Jessica Stevenson Stewart received her PhD in the History of Art Department from UC Berkeley in 2015 and is currently the Kress Interpretive Fellow at the Fine Arts Museums of San Francisco. She has been the recipient of several prestigious scholarships: she was a Smith Fellow at the Center for Advanced Studies in the Visual Arts at the National Gallery in Washington D.C., a Kress Institutional Fellow at the Zentralinstitut für Kunstgeschichte in Munich, and a Fulbright Scholar in Belgium. She has organized symposia for the Townsend Center for the Humanities, presented her own work at a number of conferences internationally, and published in and worked at prominent interdisciplinary academic journals. Dr. Stewart has also taught undergraduate coursework on European art and visual culture from the medieval to the early modern period, receiving an award in 2009 for excellence in teaching.

Courses taught at USF: Survey of Western Art History I

Jenifer Wofford, MFA  
Adjunct Faculty, Fine Arts and Art History/Arts Management

Jenifer Wofford is a professional visual artist, curator, graphic designer, and illustrator who works both nationally and internationally. Wofford has shown her work extensively in the Bay Area, at venues such as Yerba Buena Center for the Arts, de Young Museum,

Berkeley Art Museum, and the San Jose Museum of Art. In addition to teaching at USF, she has also taught at UC Berkeley, California College of the Arts, Diablo Valley College, and the San Francisco Art Institute. She received her Bachelor of Fine Arts from the San Francisco Art Institute, and her Master of Fine Arts from UC Berkeley.

Course taught in Art History/Arts Management:  
Filipino-American Arts (CD) (every other year)

John Zarobell, PhD  
Assistant Professor, International Studies

John Zarobell is Assistant Professor and Undergraduate Director of International Studies at the University of San Francisco. Formerly, he held the positions of assistant curator at the San Francisco Museum of Modern Art and associate curator at the Philadelphia Museum of Art. He is a regular contributor to the San Francisco Art Quarterly (SFAQ) and the online journal Art Practical and he has written for numerous exhibition catalogues and has published in *Art History*, *Nineteenth-Century Art Worldwide*, and the *Berkeley Review of Latin-American Studies*. His first book, *Empire of Landscape*, was published in 2010 and his next, *Art and the Global Economy*, will be published by University of California Press in 2017.

Courses Occasionally Taught in Art History/Arts Management:  
Modern & Contemporary Art  
Special Topics: Art & the Global Economy  
Special Topics: 19th-Century French Art

### **How are teaching assignments made within the program?**

Faculty teach in the areas of their expertise which feeds the major/minor programs (given all hires were considered with these program needs in mind.) All faculty are expected to contribute to the University Core as well (including in courses with Core F, CD, and/or SL designations). For the most part, courses are designed to be regularly rotated.

### **To what extent do faculty members enjoy teaching the courses they teach?**

ARTM faculty enjoy teaching their courses; pedagogical needs are balanced with faculty expertise and teaching/research interests.

### **Do faculty wish they taught different courses or taught existing courses differently?**

To date, no, but now that we have a larger faculty we will need to be more flexible with teaching assignments in the future (i.e., we will not always be able to teach upper-division art history seminars every semester as we have in the past). While team-teaching might be desirable especially in Western art history survey courses (given varied faculty specializations, along the lines seen in other universities), team-teaching is

generally challenging at USF given contractual teaching loads so likely not a viable option in the near future. Other good opportunities to teach upper-division courses also exist in other interdisciplinary programs that can be cross-listed with ARTM, including the Honors Program in the Humanities, St. Ignatius Institute, Museum Studies, and the Master's Program in Asian Studies (MAPS), to name a few.

In addition to the current Art Appreciation class, we are also looking at the possibility of introducing a Global Art History, Survey class, and/or Visual Literacy core class into the curriculum in the next couple of years as a Core F (Visual & Performing Arts) class, along with Women & Art, African Art, Asian Art, and Filipino-American Art.

### **Has new technology affected the way in which courses are taught?**

Several years ago the University adopted Canvas as its course management tool. While faculty members are not required to use it, most in ARTM choose to do so and the general consensus is that using Canvas has improved how our courses are taught. Because of built in rubrics and grading tools students are always able to see how they are doing in relationship to learning outcomes and expectations. It has also been a good resource for distributing and collecting assignments, giving quizzes, and monitoring class discussions. Given its use University-wide students come to expect and are comfortable using it.

Over the past decade, new technology has significantly changed the way art history content is taught and delivered. Lectures that once were taught with slide projectors are now exclusively taught with PowerPoint using digital images derived from ArtStore, Google images and more. More recently, the introduction of iPads in the classroom has also meant that students and faculty are increasingly using new digital applications in teaching and learning. Course "Readers" that once were in hard copy are sometimes now found digitally in a student's iPad via iBooks or iAnnotate. Textbooks are also increasingly accessed in digital formats.

While faculty has noted mixed results with some of these technologies, overall there is faculty commitment in the Program to embracing and using new technologies in the classroom. To this point, Program faculty have taken numerous optional classes in the University's Center for Instructional Technology (CIT) and have participated in special workshops including iPads in the Classroom.

### **What does the program do to help faculty, particularly junior faculty, improve student learning?**

Faculty training and guidance is offered by the College of Arts and Sciences administration, and through a comprehensive program called the Center for Teaching Excellence (CTE) supported by the Dean of the College. The mission of CTE is to celebrate, support, and help develop excellent teaching across the university, at all stages of a faculty member's career. It offers regular pedagogical workshops and lectures,

including New Teaching Faculty workshops, as well as faculty learning communities, technology training, mobile tech support, new faculty workshops, Canvas support, peer coaching, a summer book club, and teaching retreats, among other activities. Given the strength of this comprehensive program supporting junior faculty in best practices in teaching, such training does not need to take place as an institutionalized activity within the art history program itself. Every new full-time faculty member is assigned a dedicated faculty mentor during their first year at USF, and these advisors can come from within the program or outside the program, depending on the Deans' discretion. The College offers junior faculty a plethora of media-skills workshops, tenure-track workshops, and teaching discussion groups. A resource called the "Faculty Development Fund" is also available to faculty who propose projects that improve teaching effectiveness of that involve student research assistance.

**Other than classroom teaching, how is the faculty involved in student learning and development (e.g. independent study, mentorship, advising)?**

The ARTM faculty members organize and sponsor visits with guest speakers from arts organizations and museums and sometimes organize special art-related field trips and other outings. At times, the faculty also agree to teach extracurricular, independent course study in the form of "Directed Study" courses, and offer assistance with internship and professional placement, as well as offer advice on graduate applications. Faculty also serves as student academic advisors. The new Art History Student Association (AHSA) also has a formal faculty advisor who works directly with students on planning group activities and field trips, arranging guest speakers, and organizing elections. Each year, a faculty mentor also works with one student selected to present their research at the Annual Bay Area Undergraduate Art History Symposium at the de Young Museum.

**FACULTY RESEARCH**

**What are the faculty's research and creative interests and aims? What are the primary areas of emphases and strength within the program? What is the recent history of research support, fellowships, grants, awards, contracts or commissions by members of the program?**

See each of the faculty biographies featured within the "Faculty Biography" section of the ARTM Program appendix. See brief research biographies below for recent research support, fellowships, and grants.

**What is the recent history of research support, fellowships, grants, awards, contracts or commissions by members of the program? Please list by title any major research projects and include a brief description.**

**Paula Birnbaum:** Paula is the recipient of USF's Distinguished Research Award (2014). Her scholarship appears in a variety of journals and focuses on modern and contemporary

art in relationship to gender and sexuality, as well as institutional and social politics, with a recent focus on Israeli and Palestinian art. She is the author of *Women Artists in Interwar France: Framing Femininities* (Ashgate, 2011) and co-editor with Anna Novakov of *Essays on Women's Artistic and Cultural Contributions 1919-1939* (Edwin Mellen, 2009). Paula is presently writing a monograph on Chana Orloff (1888-1968), a prolific Ukrainian Jewish sculptor who made her career in both France and Israel (forthcoming in 2018 with Brandeis University Press) and also working on a new project on street art and global visual culture. Most recent publications include: "Street Art: Critique, Commodification, Canonization," in *Revisioning the Contemporary Art Canon in a Globalizing World*, ed. Ruth E. Iskin (London: Routledge Publishing, forthcoming in 2016); "Modern Orthodox Feminism: Jewish Law, Art, and the Quest for Equality," in *Contemporary Israel: New Insights and Scholarship*, ed. Fred Greenspahn (New York: New York University Press, 2016), 131-65; "Chana Orloff: A Modern Jewish Woman Sculptor of the School of Paris," *Modern Jewish Studies*, vol. 15, number 1, January 2016, 65-87; "Tamara de Lempicka: the Modern Woman Personified," in a special series *Archiwum Emigracji (Archives of Emigration)*, ed. Ewa Bobrowska (Torun, Poland: Nicolaus Copernicus University Press, 2014), 116-26. Paula received the Brandeis University, Schusterman Institute for Israel Studies fellowship, June-July 2010 and has received regular travel grants for research from the College Faculty Development Fund (2004-16).

**Nathan Dennis:** Nathan's research focus is late-antique and medieval Mediterranean art. He's currently writing a book on visions of paradise in Early Christian baptisteries, with two related articles in 2016-17: "Living Water, Living Presence: Animating Sacred Space in the Early Christian Baptistry" (in *The Life-Giving Source. Water in the Hierotopy and Iconography of the Christian World*); and "Bodies in Motion: Visualizing Trinitarian Space in the Albenga Baptistry" (in *Encounters with the Holy: Perceptions of the Body and Sacred Space in the Medieval Mediterranean*). Upcoming publications include "From Shrouds to Shrines: Early Christian Painted Textiles in Egypt" and "Optical Games and Spiritual Frames: A Reassessment of Imitation Marble Mosaics in North Africa." Nathan received a two-year Rome Prize at the American Academy in Rome, a one-year prize at the American Research Center in Sofia, two fellowships at the Walters Art Museum, and numerous travel fellowships for research in Europe.

**Karen Fraser:** Karen's research focuses on modern Japanese visual culture, with particular interests in Japanese photography from ca. 1860 through the 1930s, cross-cultural interactions and influences between Asia and the West, gender issues, and museum and exhibition history. Her recent and forthcoming publications include "Fukuhara Shinzō and the 'Japanese' Pictorial Aesthetic" in the *Review of Japanese Culture and Society* (vol. 26, December 2014) and "From Private to Public: Shifting Conceptions of Women's Portrait Photography in Late Meiji Japan," in *Portraiture and Early Studio Photography in China and Japan* (Luke Gartlan and Roberta Wue, eds., Routledge, forthcoming 2016), as well as the monograph *Photography and Japan* (London: Reaktion, 2011).

**Catherine (Kate) Lusheck:** Kate's research focuses on the intersections of humanist drawings culture, early modern rhetoric, and the classical tradition, especially in the work of Peter Paul Rubens (Flemish, 1577-1640). Kate is completing a book-length manuscript for publication entitled *Rubens & the Eloquence of Drawing*, Visual Culture in Early Modernity Series (forthcoming, Routledge, 2017). Her essay entitled "Leonardo's Afterlife in Rubens's Studies of Nature" has been accepted for publication in *Leonardo Studies*, ed. C. Moffatt and S. Tagliagambe, vol. 2 (forthcoming, Brill, 2017). Kate is also a curator specializing in works on paper and has curated exhibitions at USF with students including *Reformations: Durer & the New Age of Print* (2015), *Mapping 'the East': Envisioning Asia in the Age of Exploration* (2016), and the forthcoming, *The Depravities of War: Sandow Birk & the Art of Social Critique* (2016-17). She was a pre-doctoral fellow at the Center for Advanced Study in the Visual Arts (CASVA), the Metropolitan Museum of Art (Drawings), the Getty Museum (Drawings), and the Belgian-American Foundation.. More recently, Kate was named a 2012 NEH Summer Scholar and attended the NEH Institute, *Leonardo da Vinci: Between Art & Science*, Florence, Italy (dir. Francesca Fiorani, University of Virginia). She has received regular travel grants for research in Europe from the College Faculty Development Fund (2010-16), and won research-related awards including the Provost's Innovation Award (2011-12), and the University Post-Sabbatical Award (2015).

**What factors have shaped and in the future are likely to shape the areas of expertise within the program?**

We have two brand new full-time, tenure-track hires in our program (beginning fall 2016): Nathan Dennis and Karen Fraser. They are expected to significantly contribute to shaping our program in the future by adding expertise in medieval and Islamic art and cultural preservation (Dennis) and Asian Art and Japanese photography (Fraser). Kate Lusheck was also hired since the last program review and has added needed expertise in early modern (Renaissance/Baroque) art and curatorial studies/exhibitions to the program. Her line was added in response to the executive summary recommendations from the last academic program review in 2009. With Thomas Lucas and Jean Audigier's departure, Paula Birnbaum is now the senior art historian in the program and has been expanding her research and teaching in modern/contemporary art with a focus on gender issues to also include modern/contemporary Middle Eastern art as well.

**Some programs are more heterogeneous than others. What variations exist among your faculty in terms of methodologies, paradigms, or subfield specializations? Do these differences create obstacles to communication and, if so, what steps have been taken to promote communication between different constituencies?**

We are indeed a heterogeneous faculty, and we have not experienced such communication variance. We regularly share best practices with one another (particularly with upper-division research seminars) and discuss ways of complementing one another's various teaching interests and strategies.

**What impediments to faculty productivity exist and in what ways can these be reduced?**

As directors of their respective programs, Professors Birnbaum (Museum Studies) and Lusheck (Art History/Arts Management) both have very heavy service loads (including directing programs, advising, recruiting quality adjunct faculty, curriculum development, student mentoring, event planning, as well as other programmatic, departmental, college and university service obligations such as serving on numerous advisory boards etc.) that have at times impacted their ability to focus on their own research. While course releases -- including the two courses of release granted every two years to direct the undergraduate program -- and the arrival of Professors Fraser and Dennis are helping this situation, the heavy service load is still notable for faculty in the program wishing to do top-notch research and produce major research publications. Currently, both Professor Birnbaum and Professor Lusheck advise and personally mentor approximately 25 majors each on course selection, internships, and career development issues. This advising load will be split four ways beginning in AY 2017-18 when Professors Fraser and Dennis begin advising. The only service activity that currently comes with course releases for program faculty is directing the program. Complete lists of our service activities are available on our faculty cvs which we would be happy to provide anytime.

Overall, expected College & University service loads seem heavier than in my comparable institutions, making it sometimes difficult to take on and complete major research, writing and even creative projects such as exhibitions. College-sponsored weekend and day-long writing retreats, as well as regular faculty writing groups, have helped faculty productivity on this front, but are not in and of themselves enough to mitigate the continued, heavy service load. Further occasional research-related course releases, the ability to “buy out” of time teaching, or allowing intercession or summer teaching to substitute for regular teaching during the semester could help mitigate any imbalance.

**What are the expectations for faculty research/artistic creation in terms of quality and quantity? Are they being met, and if not, why not? How do the department's expectations compare with the College as a whole and with similar departments at other Colleges and universities?**

The Art History/Arts Management Program shares the same expectations for faculty research with the College. The Dean of the College of Arts & Sciences, Marcelo Camperi, meets with each tenure track faculty member annually during their Academic Career Prospectus interview to advise them regarding the quality and quantity of their research. Associate Dean Eileen Fung meets with tenured faculty for the same. From what we have learned while attending these meetings, the college seems pleased with our various faculty members' success at meeting research expectations, which in the field of art history, generally takes the form of book publications, publication of scholarly articles, book chapters, peer-reviewed conference papers and curated exhibitions (see faculty research). Professor Birnbaum was tenured and 2010 and Professor Lusheck was

tenured in 2016, and we look forward to supporting Professors Dennis and Fraser to advance towards tenure. Because the USF faculty is unionized, the Department is not involved in assessing a faculty member's research for tenure and promotion (although faculty members regularly solicit letters of support from colleagues in the Department). Faculty members going up for tenure and promotion are able to suggest the names of up to three external reviewers of their research portfolio to the Dean's office as part of the application process.

## **FACULTY SERVICE**

**What are the major service contributions made by faculty to the College and University over the last five years? Please be selective and do not include or append faculty resumes or vitae.**

**Paula Birnbaum:** Paula's most significant service contributions include serving as founding director and Academic Director of the Museum Studies Master's Program (2013-present), Program Director of Art History/Arts Management (2003-2014), and Chair of the Department of Art + Architecture (which includes membership in the Arts Council and the College Council of the College of Arts & Sciences, 2005-8). Additional service contributions include: Faculty representative (invited by Provost), Academic Affairs Committee, Board of Trustees, USF (2014- 2016); Committee member (by invitation), Dean's Task Force for Student Research and Creativity; Committee member (peer elected), Distinguished Research Award Committee, (2015- 2018). Paula also serves as a Committee member, Advisory Board for Jewish Studies and Social Justice Minor (2009-present) and Committee member, Advisory Board for Gender and Sexualities Studies Minor (2003-present). She has served on 9 faculty searches in the Department of Art + Architecture and chaired 8 of them, as well as serving and chairing numerous searches for full-time staff positions.

**Kate Lusheck:** Kate's major service contributions include serving as Director of the Art History/Arts Management Program (2014- present); as the Dean's appointee on the College Curriculum Committee (2015- present), and as an Advisory Board Member (by invitation) for the Center for Teaching Excellence (2014-16), the Center for Research and Scholarly Excellence (2015- present), and the European Studies advisory board (2010-present). Kate was also on the founding committee for the new Museum Studies Master's Program (2011-12), and currently serves on the M.A. in Museum Studies admissions committee and faculty advisory/curriculum committee (2013 - present). She has also served on two tenure-track hiring committees (one as chair), and on staff hiring committees (2012-2016). Most recently, Kate co-curated a loan show by invitation from the Ricci Institute for Chinese-Western Cultural Studies entitled *Mapping 'The East': Envisioning Asia in the Age of Exploration* (2016) and organized a special scholarly panel and series of public lectures in conjunction with her exhibition, *Reformations: Durer & the New Age of Print* (2015). Kate has consulted for the Donohue Rare Book Room, Thacher Gallery, and Manresa Gallery, and has lectured widely in classes and special museum-related events at the University.

**Nathan Dennis** and **Karen Fraser** will not begin their positions until fall 2016, so it is too soon to comment on this point for them.

**In what ways are the faculty linked to the community (paid and unpaid consulting, faculty service on community boards/commissions etc.)?**

**Paula Birnbaum:** Paula works closely with educators and curators on educational programming at a number of San Francisco Bay Area museums, arts organizations and galleries, with close ties to the Fine Arts Museums of San Francisco and the Contemporary Jewish Museum. She is a volunteer lecturer in art history and French studies at Saint Ignatius College Preparatory School, San Francisco. Paula also has served on the host committee for several annual Bay Area fundraisers hosted by the FSH Society, a nonprofit, patient-driven organization supporting research and education for facioscapulohumeral muscular dystrophy (FSHD), one of the most prevalent forms of muscular dystrophy.

**Kate Lusheck:** Kate is actively involved in local arts organizations and museums, and does occasional *pro bono* art consulting for members of the community. Her community outreach work has included helping to plan, execute, and teach a summer-long art program with the Samoan-American Community Development Center in Visitacion Valley, San Francisco with faculty collaborators (2011-12). Kate has participated (on invitation) in special education programs and exhibition lectures at area museums including the Contemporary Jewish Museum and the de Young Museum. She has variously volunteered for events in conjunction with the Alzheimer's Association, the San Francisco Food Bank, and the University of California, Berkeley (scholarship reading events).

**Nathan Dennis** and **Karen Fraser** will not begin their positions until fall 2016, so it is too soon to comment on this point for them.

### **FACULTY RELATIONSHIP WITH OTHER DEPARTMENTS AND PROGRAMS**

**In what ways does the program collaborate with other departments and programs at USF? What is the program's assessment of the successes and disappointments of those collaborations?**

The Art History/Arts Management Program collaborates with several other programs, most notably the MA program in Museum Studies and several interdisciplinary majors and minors within the College. Many of our courses are cross-listed, for example: the Women & Art course serves as an elective in the minor program in Gender and Sexualities Studies; the Asian Art course serves as an elective course in the Asian Studies Major; the Filipino-American Art course serves as an elective in the Yuchengo Philippine Studies Minor Program; the African Art course serves as an elective in the African

Studies Minor Program; the Israeli and Palestinian Art seminar serves as an elective course in the Swig Program in Jewish Studies and Social Justice Minor; and the Renaissance and Baroque Art courses serve as electives in the European Studies Program. The Honors Program in the Humanities and St. Ignatius Institute also include courses (Honors Renaissance Culture and SII: Art & Music taught by Kate Lusheck) that count in the ARTM major (and their programs include selected ARTM majors too.) Nathan Dennis's Christians, Muslims and Jews in the Medieval Mediterranean is cross-listed with MidEast Studies and Religious and Theological Studies, and Karen Fraser's upper-division courses will likely be cross-listed with Asian Studies. ARTM faculty regularly collaborates for pedagogical purposes with the Thacher Gallery and the Donohue Rare Book Room, Gleeson Library.

These efforts have largely been successful in that the cross-listing of courses can help us to recruit new majors and minors into the Art History/Arts Management Program. In addition, the Program and Department have co-hosted guest lectures in the arts with other interdisciplinary programs, including: The Center for Asia Pacific Studies, Urban Studies, Media Studies, Latin American Studies, Latin@-Chican@ Studies, Performing Arts and Social Justice, Critical Diversity Studies, International Studies, and European Studies. Art History/Arts Management faculty are regularly invited by colleagues in other Departments to give guest lectures in their classes and to students enrolled in interdisciplinary programs (Honors Program in the Humanities, Saint Ignatius Institute, University Scholars Program), and sometimes volunteer to take these students on small, private tours of local museum exhibitions. Faculty also participate in programming for the annual Global Women's Rights Forum and the Human Rights Film Festival on campus and actively recruit and mentor students to participate in the annual Creative Activity and Research Day (CARD). ARTM faculty have also participated in sponsored interdisciplinary faculty programs including the Provost's Innovation Team Award (Lusheck, 2011-12), weekend sponsored writing retreats that include faculty from across the College (Birnbaum and Lusheck, 2010-present), and serve on interdisciplinary committees with faculty from across the College and University (Birnbaum and Lusheck; see Service).

While such inter-departmental programming and collaboration efforts have largely been successful, efforts to engage in team teaching with colleagues from other departments are discouraged by the administration as they complicate expected teaching loads (faculty who team teach receive credit for only half of the units of the course). We would appreciate having a larger discussion about strategies for promoting team-teaching across the university as certain courses in the Art History/Arts Management program could be enriched by team-teaching. Continued cross-listing of courses is also highly desired to allow for continued interdisciplinary collaborations and teaching opportunities. Overall, though, faculty is pleased with the College and University support of other cross-disciplinary interactions and collaborations, especially through the Center for Teaching Excellence (CTE) and the new Center for Research, Artistic, and Scholarly Excellence (CRASE).

**Are there any impediments to developing interdisciplinary research or connections to other departments or programs? How could the University aid you in strengthening and developing such ties?**

As stated above, we would appreciate a university-wide discussion of possibilities for team-teaching, with proposals for a new model for interdepartmental collaboration through pedagogy. The College's increasing discouragement of cross-listed classes is also viewed as a potential impediment to developing interdisciplinary connections with students and faculty in other majors and disciplines.

Otherwise, the severe physical constraints of the space of the arts building (Fromm XARTS) make collaboration across programs within the Department of Art + Architecture difficult, as space is limited for hosting events such as special exhibitions, lectures, receptions, films, projects, and guest artist visits that could provide further opportunities for interaction amongst Departmental faculty and students. These space constraints also mean that Departmental faculty across the four programs do not all teach in the same building and that Art + Architecture faculty offices are also not all in the same building. While the majority of faculty and staff offices are in XARTS, some faculty and staff have offices in Kalmanovitz Hall (Berdugo) and Masonic (including Dennis, Fraser, and Jaspersen) due to the extreme facility limitations.

**FACULTY RECRUITMENT AND DEVELOPMENT**

**In what areas and specialties does the department wish to hire in the future? What is the rationale for recruitment in these areas?**

ARTM just hired two new FT faculty to fill important gaps in Asian Art and Late Classical/Medieval/Islamic Art, so does not foresee any new tenure-track hires in the near future. However, the one area where we feel a need for regular coverage (and no longer have it since Emily Breault's departure) is in Arts of the Americas (to cover the Arts of the America class and Art in the Age of Exploration seminar.) We could also use more regular coverage in teaching the fall Survey of Western Art History I especially since Kate Lusheck also teaches in the Museum Studies and Honors Program in the Humanities Programs in fall (on a rotating basis.) A term hire (perhaps as a diversity scholar) in the next five years could help us solve this problem, and offer more coverage in important areas for our students, including our Hispanic, Chicano/a and Native American students seeking courses in Latin, South American, and indigenous Native American arts.

**What are the anticipated retirements that need to be taken into account in long-range planning over the next five to ten years?**

None.

**In what ways does the department help foster professional development and growth of the faculty?**

As mentioned above, the College of Arts and Sciences and Department of Art + Architecture provides its new faculty with formal faculty mentoring. Otherwise, the College of Arts and Sciences offers new faculty members ongoing opportunities for growth in the form of pedagogical counseling, teaching advisement, student research assistance, grant writing assistance, generous project funding, and special teaching and research workshops sponsored through the Provost's and Dean's Offices, as well as through the Centers for Teaching Excellence (CTE) and new Center for Research and Scholarly Excellence (CRASE). The Center for Instructional Technology (CIT) also sponsors a host of technology-based training sessions for faculty. Finally, the Dean's Office in the College of Arts and Sciences also sponsors regular writing workshop sessions, and a bi-annual, weekend Writing Retreat that faculty can apply for to complete special projects.

## **STUDENTS**

**What is the program looking for in its students? What kind of students is the program well suited to serve? How does the program define “quality” in terms of admission to the program where relevant?**

Because we value a diverse student body, and because we uphold the value of a strong liberal arts foundation, we welcome into our program students with curiosity about the world and the desire to develop critically and conceptually as thinkers, researchers, writers, cultural managers, art historians, and arts professionals even if they have no previous art history, arts administration or art and design experience. Students with a desire for a hybrid humanities- and “learning-by-doing”-based education, particularly with strong interests in social and community engagement, are particularly suited for our program.

While the program actively seeks and welcomes international students too, some challenges have presented themselves in this regard for the Program particularly for ESL/Conditional admit students, particularly given the heavy emphasis on reading, writing, speaking, and thinking critically (in English) beginning with the first semester of the program. To date, these linguistic problems have been mitigated by delaying the start of art history courses for ESL/Conditional admits until their second or third semesters. While this has mostly been an effective solution, it has also been observed that ARTM loses some of these students to other majors in the interim. We are continuing to seek ways to serve and appeal to these students early on without compromising their ability to succeed in their coursework before their language skills “catch up” to course and program expectations.

**Are there striking ethnic, racial, and/or gender disparities among majors and non-majors taking courses in the program and the USF students as a whole? If so, are there ways to attract those not normally attracted to the program?**

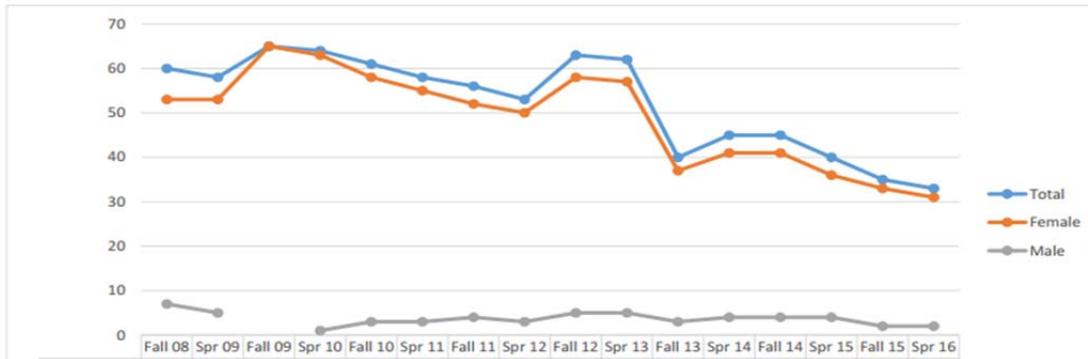
As the following tables provided by the University Center for Institutional Planning and Effectiveness (CIPE) clearly demonstrate, striking ethnic, racial and gender disparities continue to exist for majors in our program. However, these disparities are far less pronounced for our ARTM core classes once other students from the University and Department of Art + Architecture Design and Fine Arts programs are factored into the equation. (As described earlier, ARTM shares core courses for the majors with DSGN and FNAR, and shares other Core F (Visual & Performing Arts) courses with the College and University students at large.

Following is the overall enrollment trend of ARTM showing gender trajectories in the major from fall 2008-2016. This graph shows that gender breakdowns have largely tracked enrollment trends in the major during the same period with little significant variance:

**Overall enrollment Trend**

Based on enrollment over the span of 16 academic terms, there is an overall decrease in enrollment of Art History/Art Management major students<sup>1</sup>. The highest count of enrollees occurred in Fall 2009 (65 students) while the lowest occurred the most recent academic term in Spring 2016 with a total of 33 undergraduate students.

*Figure 1 Overall Count of USF students enrolled as an Art History/Art Management Major*



## Gender

As indicated from Figure 1, data reveals a large gender gap in the major. While the overall composition in the College of Arts and Sciences have higher proportion of women to men, the Art History/Art Management is greater. On average, for all enrollees in the College of Arts and Science females make up 65 percent and males, 35 percent of the population (Table 2). Unlike the approximate 2:1 ratio of males to females, in the program, women compose of 93% of the program population with the remaining 7% being male (Table 3).

Table 1 Count and Percentage of USF Students enrolled in the College of Arts and Sciences by Academic Term and Gender

Academic Term	Female		Male		Grand Total
	(N)	(%)	(N)	(%)	
Fall 2008	2013	66%	1035	34%	3048
Spring 2009	1877	66%	981	34%	2858
Fall 2009	2084	67%	1047	33%	3131
Spring 2010	2004	66%	1043	34%	3047
Fall 2010	2215	66%	1147	34%	3362
Spring 2011	2052	65%	1084	35%	3136
Fall 2011	2286	66%	1179	34%	3465
Spring 2012	2177	66%	1119	34%	3296
Fall 2012	2338	66%	1231	34%	3569
Spring 2013	2240	66%	1166	34%	3406
Fall 2013	2260	65%	1242	35%	3502
Spring 2014	2163	65%	1165	35%	3328
Fall 2014	2414	65%	1307	35%	3721
Spring 2015	2254	65%	1238	35%	3492
Fall 2015	2369	65%	1278	35%	3647
Spring 2016	2228	65%	1216	35%	3444

Table 2 Count and Percentage of USF Students enrolled in the Art History/Art Management Program by Academic Term and Gender

Academic Term	Female		Male		Grand Total
	(N)	(%)	(N)	(%)	
Fall 2008	53	88%	7	12%	60
Spring 2009	53	91%	5	9%	58
Fall 2009	65	100%	0%	0%	65
Spring 2010	63	98%	1	2%	64
Fall 2010	58	95%	3	5%	61
Spring 2011	55	95%	3	5%	58
Fall 2011	52	93%	4	7%	56
Spring 2012	50	94%	3	6%	53
Fall 2012	58	92%	5	8%	63
Spring 2013	57	92%	5	8%	62
Fall 2013	37	93%	3	8%	40
Spring 2014	41	91%	4	9%	45
Fall 2014	40	91%	4	9%	44
Spring 2015	35	90%	4	10%	39
Fall 2015	32	94%	2	6%	34
Spring 2016	30	94%	2	6%	32

The gender disparity in the ARTM Program continues to be both striking and of concern. As of spring 2016, the ARTM Program majors include 94% female and only 6% male. While there is also a gender disparity at the University (65% female; 35% male), it is obviously significantly higher than within the College of Arts and Sciences and University more broadly. In part, this also almost certainly reflects a large gender imbalance nationwide in art history programs nationwide, and in the field at large. The program actively seeks to attract and retain more male students to its ranks, but admission recruiting and decisions are out of our hands, making this difficult to improve or rectify within the program.

To a slightly lesser degree, there are also striking disparities in the race and ethnic backgrounds of our students. The following graphs (provided by CIPE, July 2016) provide breakdowns of ARTM majors by race and ethnic factors, followed by a graph of students in the College of Arts & Sciences, and a further breakdown of ARTM majors along race and ethnic lines for the previous five years:

Race/Ethnicity

Student enrollment over the span of 16 academic terms have declined in the Art History/Art Management Program from 60 students in Fall 2008 to 32 in Spring 2016. The largest population comprising the Minority student population were Hispanic/Latino students, followed by Asians, and African Americans (Table 3). Compared to the overall enrollees in the College of Arts and Sciences, there is a higher rate of White students and a lower rate of Minority students than Art History/Art Management majors (Table 4). This suggests that there is a minority gap in this program; however, based on the results deeper investigation must be conducted to better understand why Minority students choose this major at lower rates than White students.

Table 3 Frequency Count and Percentage of students enrolled as Art History/Art Management Majors by Academic Term and Minority, White and Other Students

Academic Term	Minority		Other		White		Grand Total (N)
	(N)	(%)	(N)	(%)	(N)	(%)	
Fall 2008	11	18%	13	22%	36	60%	60
Spring 2009	9	16%	15	26%	34	59%	58
Fall 2009	11	17%	15	23%	39	60%	65
Spring 2010	11	17%	14	22%	39	61%	64
Fall 2010	15	25%	14	23%	32	52%	61
Spring 2011	14	24%	12	21%	32	55%	58
Fall 2011	15	27%	10	18%	31	55%	56
Spring 2012	13	25%	8	15%	32	60%	53
Fall 2012	14	22%	8	13%	41	65%	63
Spring 2013	10	16%	9	15%	43	69%	62
Fall 2013	9	23%	9	23%	22	55%	40
Spring 2014	10	22%	8	18%	27	60%	45
Fall 2014	10	23%	*	9%	30	68%	44
Spring 2015	9	23%	*	10%	26	67%	39
Fall 2015	13	38%	5	15%	16	47%	34
Spring 2016	13	41%	5	16%	14	44%	32
Grand Total	187	22%	153	18%	494	59%	834

Table 4 Frequency Count and Percentage of students enrolled in the College of Arts and Sciences by Academic term and Minority, White and Other Students

Academic Term	Minority		Other		White		Grand Total (N)
	(N)	(%)	(N)	(%)	(N)	(%)	
Fall 2008	1140	37%	602	20%	1306	43%	3048
Spring 2009	1059	37%	564	20%	1235	43%	2858
Fall 2009	1159	37%	605	19%	1367	44%	3131
Spring 2010	1122	37%	579	19%	1346	44%	3047
Fall 2010	1318	39%	600	18%	1444	43%	3362
Spring 2011	1218	39%	565	18%	1353	43%	3136
Fall 2011	1399	40%	627	18%	1439	42%	3465
Spring 2012	1328	40%	616	19%	1352	41%	3296
Fall 2012	1524	43%	677	19%	1368	38%	3569
Spring 2013	1443	42%	651	19%	1312	39%	3406
Fall 2013	1524	44%	696	20%	1282	37%	3502
Spring 2014	1436	43%	672	20%	1220	37%	3328
Fall 2014	1696	46%	738	20%	1287	35%	3721
Spring 2015	1616	46%	696	20%	1180	34%	3492
Fall 2015	1728	47%	766	21%	1153	32%	3647
Spring 2016	1620	47%	731	21%	1093	32%	3444
Grand Total	22330	42%	10385	19%	20737	39%	53452

Source: Archive\_enrollment, CIPE, OIRA (07/07/2016)

Notes: Due to FERPA regulations, any data figures reporting a number that is less than 5 were replaced by an \*.

Minority students compose of African American, Asian, Hispanic/Latino, Native American students. Other students compose of International, Unknown and Multi-Race

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Table 6 Percentage of students enrolled in the College of Arts and Sciences by Academic Term and IPEDS Ethnicity

Academic Term	African American	Asian	Hispanic or Latino	International	Multi Race	Native American	Pacific Islander	Unknown	White
Fall 2008	4%	15%	16%	5%	5%	1%	1%	11%	43%
Spring 2009	4%	15%	16%	5%	5%	0%	1%	10%	43%
Fall 2009	4%	15%	18%	5%	6%	0%	1%	8%	44%
Spring 2010	4%	14%	18%	5%	6%	0%	1%	8%	44%
Fall 2010	3%	16%	20%	6%	8%	0%	0%	4%	43%
Spring 2011	3%	16%	19%	5%	8%	0%	0%	4%	43%
Fall 2011	3%	16%	21%	7%	8%	0%	0%	3%	42%
Spring 2012	3%	16%	20%	7%	8%	0%	0%	3%	41%
Fall 2012	3%	17%	22%	8%	8%	0%	0%	3%	38%
Spring 2013	3%	17%	22%	8%	8%	0%	0%	3%	39%
Fall 2013	3%	17%	23%	9%	8%	0%	0%	2%	37%
Spring 2014	3%	17%	22%	10%	8%	0%	0%	2%	37%
Fall 2014	3%	18%	23%	10%	7%	0%	1%	2%	35%
Spring 2015	4%	19%	23%	11%	8%	0%	1%	2%	34%
Fall 2015	4%	19%	24%	11%	8%	0%	1%	2%	32%
Spring 2016	4%	18%	24%	11%	8%	0%	1%	2%	32%
Grand Total	3%	17%	21%	8%	7%	0%	1%	4%	39%

Source: Archive\_enrollment, CIPE, OIRA (07/07/2016)

For any additional questions or clarifications needed, please feel free to contact Kristen Lee, klee42@usfca.edu.

Major	ACADEMIC_PERIOD	African American	Asian	Hispanic or Latino	International	Multi Race	Native American	Unknown	White
ARTM	Fall 2010	2%	7%	15%	3%	12%	2%	5%	54%
	Spring 2011	2%	5%	16%	2%	12%	2%	7%	55%
	Fall 2011		5%	18%	2%	11%	2%	4%	58%
	Spring 2012		6%	17%	2%	11%	2%	2%	60%
	Fall 2012		5%	16%	2%	11%	2%		65%
	Spring 2013		2%	13%	2%	13%	2%		68%
	Fall 2013		5%	15%	3%	21%	3%		54%
	Spring 2014		5%	18%	2%	16%			59%
	Fall 2014		7%	16%	5%	5%			67%
	Spring 2015		5%	16%	5%	5%		3%	66%
	Fall 2015	3%	9%	24%	3%	6%		6%	48%
	Spring 2016	3%	13%	25%	6%	3%		6%	44%

In terms of racial/ethnic backgrounds, as of spring 2016 the ARTM Program Majors were 41% minority, 16% other, and 14% white, though percentages were more heavily weighted toward white students in prior years. The program is pleased that these numbers

show an increase in minority student enrollments over previous years since 2008. Thus, while there is a higher percentage of white students compared with minority students in ARTM compared with the rest of the University, this disparity (unlike gender disparities which remain unchanged) it is the program's hope that this disparity is narrowing. Some possible factors for this recent shift may include what seems to be a rising number of Chinese students at USF, a possible increase in interest in minorities, especially Asian and Hispanic students, in Museum Studies and Arts Administration fields, as well as an increase in Hispanic and Chicano/a students recruited by the University (from 16% in 2008 to 24% in 2016).

As the CIPE report concludes, "The largest population comprising the Minority student population were Hispanic/Latino students, followed by Asians, and African Americans (Table 3). Compared to the overall enrollees in the College of arts and Sciences, there is a higher rate of White students and a lower rate of Minority students than Art History/Arts Management majors... This suggests that there is a minority gap in this program; however, based on the results deeper investigation must be conducted to better understand why Minority students choose this major at lower rates than White students."

**What efforts are made to create an intellectual and social climate that fosters student development and supports achievement of the program's objectives (e.g. clubs, student chapters of professional organizations, etc.)?**

This past year (AY 2015-2016), a group of art history majors, with faculty mentorship, founded the Art History Student Association (AHSA). This mission of the association is to build student interest in art history and museum studies in the area, to assist with building professional networks, and to provide a social outlet for our majors.

ARTM students (especially with or through MUSE) also enjoy the visits of many top-notch guest speakers at USF and exhibitions in Thacher Gallery related to art and art history throughout the year. Receptions are usually held in conjunction with these events which also positively affects the intellectual and social climate in the program. Students also plan the annual Thacher Annual art exhibition, and host an awards and reception for the exhibition every May.

Special field trips are planned during most semesters, especially in conjunction with the University Scholar, Honor Scholar in the Humanities, and St. Ignatius Institute Programs: all of which have ARTM majors in their ranks.

Finally, in the Fall of 2016, the Art + Architecture Department as a whole is commencing a monthly lunch speaker series for its students, in order to broaden their horizons of intellectual, artistic, and career oriented possibilities.

**Do students affect policy and operations (e.g. student membership on program committees, representation at faculty meetings, etc.)?**

ARTM Program students do not have representation at faculty meetings or on program committees. Our students do lead the Art History Student Association (AHSA) at USF, with faculty mentorship. Our students also take an important role in organizing the Thacher Annual student art exhibition (through the spring Thacher Annual course), including selecting the Student Award and helping to invite jurors for the show.

### **How are program expectations communicated to students?**

ARTM Program expectations are communicated to students via the syllabi for our courses, advising documents and group and individual advising meetings, program meetings, and regular program announcements. Students also receive more informal program announcements through regular email lists from the Program Director and Program Assistant.

### **Are students kept informed of their progress in meeting intended learning outcomes?**

Yes. As a whole, the ARTM Program curriculum is shaped to shepherd students through a broad arc of carefully considered program learning outcomes, as discussed in the “Curriculum” section of this document. Within each individual course, students are kept informed through written and verbal feedback, and grades as to their progress.

## **DIVERSITY AND INTERNATIONALIZATION**

The ARTM Program does not have any input regarding the diversity and national origins of our students. Different offices of the university administration make these decisions for us. That said, we very much welcome and remain consistently inspired by the diverse body of students who major and minor in the ARTM Program every year. Our students indeed take advantage of study-abroad programs, and we actively advise ARTM majors to study abroad if at all possible. While the approval of study abroad programs are under the aegis of the university’s Office of Global Education, ARTM faculty meet with study abroad program representations to evaluate the appropriateness of programs for our students. Closer coordination however, is sought with the Office of Global Education (that often advises our students) on suggesting and approving programs though, particularly related to Art History/Arts Management. We also will work to individually tailor an ARTM student’s study abroad curriculum to meet the needs of our program requirements.

### **How have international issues been integrated into course content and the curriculum?**

In addition to study abroad opportunities during the academic year and summer, many of our courses require that professors introduce topics pertaining to both cultural diversity and globalization within the course learning outcomes. As one example, the Modern & Contemporary Art Seminar requires that students:

- *Develop abilities to interpret and evaluate significant movements and works of modern and contemporary art produced in a global context, and demonstrate orally and in writing their aesthetic, social, political and economic context.*

In another such example, the Renaissance Art course requires that students:

- *Draw critical distinctions between differing European visual traditions in this period and at the same time, explore “points of contact” and artistic exchange between differing (global) traditions.*

For more specific information about the range of learning outcomes that focus on cultural diversity and globalization, see the ARTM Program Outcomes and Curricular Map in the ARTM Program appendix.

**Have faculty participated in international programs sponsored by USF or other institutions? Does the program have any international partnerships and collaborations?**

Yes, FT faculty have participated in international programs sponsored by other institutions. These include:

Paula Birnbaum participated in the Brandeis University, Schusterman Institute for Israel Studies fellowship, June-July 2010, an international program that supports curriculum development in the area of Israel Studies with coursework both at Brandeis University and a study tour in Israel. She presented a paper, “Street Art on the Separation Barrier: Resistance or Commodification?” in the Association of Israel Studies Annual Conference, University of Haifa, Israel. June 2012. Paula also delivered an invited lecture in 2011 at an international conference on visual culture at the National Yang Ming University in Taipei, Taiwan. Paula will present a paper at the international Comité International d’Histoire de l’Art (CIHA) 34th World Congress of Art History, Beijing, China in September 2016 and will also give an invited lecture at Shanghai University. She has been invited to serve as the keynote speaker for international conference, “Politics of Location and Belonging: New Directions in the History of Art in Israel,” Art History Department, The Yolanda and David Katz Faculty of Arts, Tel Aviv University, May 17-18, 2017.

Kate Lusheck participated in the 2013 Summer Institute of the National Endowment for the Humanities in Florence, Italy entitled “Leonardo da Vinci: Between Art & Science,” (dir.: Francesca Fiorani) that included a host of international Leonardo da Vinci scholars. Since the seminar, Kate has participated in two professional conferences with this group of international scholars (at CAA and RSA), and will be publishing an essay in the second volume of Brill’s *Leonardo Studies* series (eds. Constance Moffatt and Sara Tagliagambara). Kate has also recently curated an exhibition of works from Sophia

University, Tokyo collection entitled *Mapping 'The East': Envisioning Asia in the Age of Exploration* with the Ricci Institute for Chinese-Western Relations at USF.

Nathan Dennis is coming to USF in fall 2016 from the American Academy in Rome where has spent the last two years on a Ph.D. finishing grant. Nathan also actively collaborates with international colleagues on issues related to his work on documenting early Christian baptistry and other sites in North Africa and the Middle East.

Karen Fraser was Visiting Scholar at the Institute of Comparative Culture, Sophia University, Tokyo, 2013, supported by a grant from the Japan Foundation, and Postdoctoral Research Fellow at the School of Oriental and African Studies (SOAS), University of London, 2007-08, supported by a grant from the Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC)

While we do not have a formal partnership, we regularly send students to study abroad in locations such as Paris, Rome, Madrid, Florence, London, Dublin, St. Andrew's, Oxford, Munich, and many other locales through programs sponsored by Boston University (which also has an internship program), Loyola University, Fairfield University, University of Florida, Middlebury College, and many others.

## **FACILITIES**

The number one assessment priority of the External Academic Program Review of 2009 was the inadequacy of space and facilities. The department facilities remain largely unchanged and remain highly problematic, despite numerous entreaties to the college and university.

As discussed at length in our departmental Self-Study document, the severe lack of proper facilities and space thus remains of paramount concern to all of our programs in the Department of Art + Architecture, including ARTM. To emphasize its importance we have collected detailed observations, evidence, and thoughts concerning this issue in one place. Please see the highlighted "Space and Facilities" discussion in the Department-wide summary section toward the beginning of this document which includes a discussion of these issues for both the department and ARTM.

## **CONCLUSIONS**

**What are the program's strengths? What examples of excellence, accomplishment or improvement characterize the program? In what ways could the program be considered a leader in its field?**

First and foremost, the ARTM Program is unique in its integration of traditional art historical curricular focus on research and writing with "hands-on" museum and arts management experience, pre-professional training, and an emphasis on social justice and community engagement throughout the curriculum. This makes us distinct from

traditional undergraduate art history programs nationwide. While our BA degree limits the total number of major credit hours for our students, this is also a strength, as it encourages our (and the University's) commitment to a broad, liberal arts education with an extensive Core Curriculum. As the last program review concluded, the ARTM program boasts pre-professional components "that are unusually strong compared with other programs nationally." This helps to set us apart, as we seek to train students for successful careers in the visual arts as well as for skills important to employers including critical thinking, writing, oral, collaborative, and "soft" skills important in the workplace. The ARTM Program's close relationship with local and national museums, galleries, and non-profit organizations – built over the past 15+ years – has helped cement our status as one of the strongest pre-professionally oriented art history BA programs in the area. This status is also helped by the close relationship that the ARTM program shares with USF's new M.A. in Museum Studies Program (especially since the graduate program was initially born of the ARTM program and most of our FT faculty teach in both programs.) In sum, we feel we can be a leader in the field of offering excellence in art historical training combined with serious pre-professional training at the undergraduate level, particularly in an environment that promotes the values of social engagement and justice.

This unique approach has been validated by the increasing success of our students in their post-graduate pursuits, whether they are employed full-time in museums in regular or paid internship positions (Fine Arts Museums of San Francisco, SFMOMA, Contemporary Jewish Museum, the Metropolitan Museum of Art, MOMA, the Museum of the Moving Image etc.), non-profit institutions (Daedalus Foundation, Teach for America), top-notch art galleries (Fraenkel Gallery, Catharine Clark Gallery, Gallery Wendi Norris etc.), or pursuing advanced study (at top-tier institutions like the New York University, Columbia University, Johns Hopkins University, Tulane University, Trinity College, Dublin, Georgetown University, Sotheby's and more), and in our strong and growing professional relationships with community institutions, museums and galleries.

**What are the program's weaknesses? Where could the program most improve? What challenges or obstacles make it difficult to overcome these weaknesses? What further challenges do the faculty foresee?**

While the "hybrid" nature of our Art History/Arts Management Program is one of our real strengths (offering the significant pre-professional training that both employers and students want and need), providing a strong, comprehensive art history education at the BA level that is rigorous and comprehensive enough to make our graduates competitive for top graduate schools and curatorial positions remains a challenge. There is simply not enough in curriculum for more upper-division art history and capstone courses given the 'hybrid' program with significant coursework in pre-professional classes and internships, and we are forced to make difficult curricular compromises as a result.

The program also sees serious continued challenges in the facilities/space arena, especially in our wider Department which affects departmental student, faculty, and staff

morale (and likely learning and enrollments too) alike. The overall decline in humanities enrollment in the Program, and across the College and nation also contributes to morale and admissions/enrollment challenges which directly affect our ability to offer as many and as varied upper-division seminars and special topics courses as perhaps in the past.

Other miscellaneous, ongoing challenges include the difficulty in finding a diverse pool of qualified PhD adjuncts to teach Core F classes; an appearance of “creep” of art and art historical content into other programs at the university; and a disciplinary identity problem at the university given that many of our colleagues (faculty and staff) do not seem to realize art history is a different program or discipline than fine art and/or museum studies. (This, in part, is caused by the use of ART for all art, art history and design classes, and the overlapping faculty between ARTM and MUSE programs.)

**Have changes occurred in teaching, research and service in the field over the past five years that have influenced the program’s view of its role in the University and the field?**

During a time of general decline in enrollments and support for the humanities and arts across the nation (and perceptions that such fields are economically inferior to STEM programs), we feel even more compelled to educate our students and colleagues in the administration about the value of an education in art history in promoting critical-thinking and problem-solving skills that translate to a wide breadth of professional careers. Data shows that students who major in the humanities show significantly higher gains in critical thinking, complex reasoning, and writing skills over time than students in other fields of study. In today's media-saturated age, there is a clear economic demand (from corporations, nonprofits and all types of organizations) for individuals who are able to think analytically about images and how they transmit meaning, and who are able to think, write and speak critically about issues of all types. Over the past five years we have noticed that the University has chosen to dedicate more and more of its resources to programs and building initiatives focused on STEM and athletics, and we are concerned about the overall lack of advocacy for the merits of our discipline and the arts in general, particularly on the level of facilities.

**What changes have taken place in the relationship between the field and other related fields? What has been the impact, if any, of interdisciplinary studies, international studies, area studies, experiential and service learning, and technological change?**

Now more than ever, art history seems to be moving in an interdisciplinary direction, thus further cementing its ties with other disciplines in the humanities and social sciences, such as history, philosophy, literature, politics, religious studies, economics and more. Reflecting these interdisciplinary concerns, ARTM faculty teach in other programs as well too, including Museum Studies, Jewish Studies, European Studies, the

interdisciplinary Honors Program in the Humanities and St. Ignatius Institute and more as of AY 2016-17.

Interest in area studies seem to be rising at the University (and perhaps nationally too), and art history is well-poised to contribute to new area studies programs. Experiential and service-learning opportunities are also greatly valued both by students seeking more “hands on” learning and pre-professional experience, as well as the University which values students participating actively in their communities. The ARTM program provides many opportunities for students who wish such experiential and/or service learning opportunities including internships, exhibitions work with Thacher and Manresa Galleries, study abroad (some with internships), and other opportunities. Technological change has not fundamentally changed the field, with the possible exception that art students with technological interests may be turning more to design related fields in which new technologies is a key component, thus possibly also contributing to declining enrollments.

**Are there differences between the program’s view of its role versus expectations that the College and University expect for the program?**

As mentioned elsewhere in this document, the Department of Art + Architecture continues to experience severe space limitation issues, especially in the FNAR, DSGN and ARCD studios, that severely hampers the Department’s ability to teach courses, retain students/majors, and attract students. While ARTM fares better on this front given most of our art history courses are taught in normal classrooms, there are still serious deficiencies in facilities to teach art history courses in an effective way. Please see the highlighted “Space and Facilities” discussion in the Department-wide summary section toward the beginning of this document.

ARTM also seeks a more direct line with the Admissions Office to ensure they are accurately promoting our program and understanding our curricular goals and the program’s unique opportunities for students.

**How would the faculty describe the morale and atmosphere within the program? Does the program enjoy the kind of collegial relationship between its members that are conducive to sustaining and enhancing its excellence?**

The morale and atmosphere in the program are exceptionally positive. Collegiality, mutual support, and a shared vision (and workload) are prized in the ARTM program, and Paula Birnbaum and Kate Lusheck enjoy a close and fruitful working relationship. We also welcomed our two new, full-time faculty members, Karen Fraser and Nathan Dennis, in fall 2016 and expect this warm and mutually supportive atmosphere, conducive to building an excellent program, to continue. Collegial relationships between FT faculty and PT faculty also seem strong, though more activities and opportunities to interact between FT and PT faculty could be offered. Plans for more such social and

professional encounters including between ARTM faculty and MUSE faculty are being made for AY2016-17, including a joint faculty ARTM/Museum Studies “meet-and-greet” reception in fall 2016 which approximately 25 program faculty and staff members attended. Working relationships between ARTM faculty and our colleagues in Art + Architecture are also strong, collegial, and productive.

### **COMPREHENSIVE PLAN FOR THE FUTURE**

**Please indicate the program’s integrated plan for improvement over the next five years (curricular, research, facilities, faculty recruitment and development, diversity goals, etc. What is the sequence of action to be taken for each item? What are the major obstacles that impeded the program’s progress and the success of reaching these goals?**

To improve the ARTM Program over the next five years, the following steps have, or plan to be, enacted:

- Hire two new full-time, tenure track faculty to help Program coverage and ensure further chronological and geographic breadth: one in Asian Art and one in Late Classical/Medieval/Islamic Art. These goals were accomplished in AY 2015-16 with the hires of Karen Fraser (Asian Art) and Nathan Dennis (Late Classical/Medieval/Islamic). Both will be starting at USF full-time in fall 2016 and we look forward to their mentoring by USF faculty appointment by the Dean, and ultimately their success and tenure (in 2-3 years by Fraser; and likely in 6 years by Dennis);
- Engage in an overall curricular review with all four, full-time faculty and make necessary changes and updating to the major and minor as a result (which will require the Dean’s Office and Curriculum Committee approval) to reflect areas of pedagogical need (e.g., a methods or capstone course), shifting faculty expertise (with Jean Audigier’s recent retirement and the hiring of Professors Fraser and Dennis), and evolving needs in graduates’ skills and competencies in the professional sphere;
- Related to curricular review, ongoing submission of new ARTM core and upper-division courses for Departmental and (if necessary) further approval that will keep the Program current and vibrant;
- Further encourage and build a culture of research and creative excellence by seeking and promoting new and existing ways to support faculty research activities, collaborations, writing projects etc. (including but not limited to working with the new CRASE);
- Continue to work with Museum Studies on ways of further integrating the ARTM and MUSE programs and undergraduate and graduate students (including further consideration of a 4+1 program, cross-listed courses, further “joint” lectures, programs and panels, social interactions etc.);
- Continue to work with the Dean’s Office on strengthening Program and Course assessment activities to ensure Program Learning Outcomes are being met;

- Continuing to collaborate with Thacher Gallery and the Donohue Rare Book Room to provide top-notch “hands on” exhibition and other arts management-related skills for undergraduates;
- Continuing to work to build more diversity in ARTM adjunct faculty (possibly by building a pool of diversity candidates and/or applying for a USF diversity scholar);
- Working with Admissions more closely to help build ARTM major enrollments back to 2013 levels, including in minority and male ARTM majors to address racial, ethnic and gender disparities, and overall declining enrollment in the major (first through increased interaction between Program Director and the Admissions Office);
- Continuing to build closer ties between ARTM adjunct and full-time faculty (through social and academic/teaching engagements and opportunities);
- Continuing to build new and closer connections with area partners for internship sites and professional opportunities, including museums, galleries and non-profits (through the work of staff members Barbara Jaspersen and Stephanie Brown, and through expanded faculty contacts);
- Last but not least, hopefully having the opportunity to work with A+A colleagues and the University on solving our mutual severe facilities and space issues.

**What improvements can only be addressed through additional resources?**

Space. It is critical for ARTM, like our sister A+A programs, to have significantly more, good quality space, especially classrooms, seminar rooms, a lecture hall, and dedicated exhibition space.

**How will the program position itself given the changes likely to take place within the discipline over the next five to ten years?**

Given what seems to be an increasing emphasis nationwide on attaining professional skills and opportunities for employment post-graduation, the Program plans to continue to emphasize and strengthen the pre-professional training piece of the degree that has long been one of its hallmarks. At the same time, our goal is to strengthen further the art history piece the curriculum with a greater variety of more rigorous offerings of a more global and increasingly interdisciplinary nature. Finally, we believe in the centrality of the visual arts – and the study of art history and cultural heritage more specifically – to a liberal arts/ humanities *and* a Jesuit education. In this light, we will continue our work to educate students and university administrators, faculty, and staff to recognize the truly significant contributions that the study of art history/arts administration can make to the betterment of our students’ lives and the health and well-being of our communities.

**DESIGN PROGRAM**

**Academic Program Review**

**Self-Study**

## DESIGN PROGRAM SELF STUDY

### I.

### II. MISSION AND HISTORY

#### I. A. MISSION

See main “Art + Architecture APR Self Study”

#### I. B. HISTORY

**What is the recent history of the program and what are the most noteworthy changes that have taken place within the program since the last academic program review?**

2007-08 – Professors Stuart McKee and Amy Franchescini were hired as the first full time Design faculty and charged with implementing a new curriculum for the program.

2008-09 – New curriculum was implemented, Professor Rachel Beth Egenhoefer was hired as a third full time faculty member, Academic Program Review completed.

2009-10 – At the end of the academic year Amy Franchescini left the University leaving only 2 full time faculty members

2010-11 – Rachel Beth Egenhoefer took over as Program Director

2011-12 – Curriculum change replaced the Artist as Citizen course with a Design Seminar Elective.

2012-13 – Curriculum change re-designed the introductory Design sequence, eliminating the skills based courses Design Media Lab 1 and Design Media Lab 2 and reworking those skills into a new series of Visual Communication 1 and Visual Communication 2.

2013-14 – Professor Scott Murray is hired as a third full time faculty member.

2014-15 – Curriculum change replaced Drawing 1 with Design Professional Practice Elective.

2015-16 – Professor Liat Berdugo is hired as a fourth full time faculty member. Scott Murray announces he will retire from USF at the end of the year. Rachel Beth Egenhoefer was on sabbatical and maternity leaves.

2016-17 – Noopur Agarwal is hired as a 1 year term replacement for Scott Murray's position while a full search is performed for a permanent tenure track position.

**What is the relationship of the program to other programs and administrative units within the University (e.g., interdisciplinary programs, research centers, etc.)?**

The Design Program is one of four programs within the Department of Art+Architecture. As such we share administrative staff, resources and facilities with Fine Arts, Art History/ Arts Management, and Architecture and Community Design.

**Does the program contribute to the Core curriculum? Does it service other majors, minors, or programs?**

Due to our limited space constraints we do not contribute to the Core curriculum. Some of our courses do service the Art History/ Arts Management and Advertising majors and the Computer Science minor.

**What were the main recommendations of the previous academic program review? How did the program and administration respond to the earlier findings and recommendations?**

The Design Program faculty responded to many of the curricular recommendations presented in the last APR. The administration has only partially responded to concerns in the last APR. Details provided below.

*Curriculum Improvements*

The Design faculty worked very hard since the last APR to re-vamp the curriculum and address the concerns raised by the review. The last APR made several recommendations for Curriculum improvements including – lessening our reliance on the Fine Arts Program, improving Professional Practices, aligning the Social Justice mission within our program, and creating a better sense of cohesion in skills.

After the last APR, several major Curriculum improvements were made: Studio Systems was re-designed and re-named into Art Fundamentals which strengthened our foundation curriculum. We eliminated Artist as Citizen and Drawing 1 which lessened our reliance on the Fine Arts Program and allowed us to have a more Design focused curriculum. We re-designed the Design Internship course and added Professional Practice in Design as professional practice curriculum to prepare our students for post-graduation. Design Media Lab 1 and 2 were replaced with a newly designed Visual Communication 1 and 2 series. We have tried to infuse the social justice mission into the curriculum across all of our classes. Our faculty and students feel good about the curriculum as it currently stands.

### Space and Facilities

The last APR stated: “Space is the most urgent issue for the department as a whole, and for the individual programs... The physical space that houses the design program is inadequate in the extreme.”

We feel as though the administration has not seriously responded to our repeated requests for improvements to our physical environment and need for more space. In 2014-15 we did receive the ability to schedule up to 3 classes in an additional computer lab on campus, however this is simply another classroom of the same caliber and does not address issues of quality.

As a department we strategically made some curriculum changes to move classes out of our labs and into general university classrooms to free up more space in our design labs and studios.

As mentioned elsewhere and throughout our Self-Study document, the severe lack of proper facilities and space is of great concern to our department as a whole. To emphasize its importance we have collected detailed observations, evidence and thoughts concerning this in one place - please see the highlighted **Space and Facilities** discussion in the Department-wide summary section toward the beginning of this document.

### Faculty

The last APR recommended: “3 faculty members is essentially the minimum allotment for the most basic program in graphic design, with 5 faculty members as an ideal... I would strongly recommend that any future plan for USF design include the hiring of additional full-time faculty.”

We were granted a 4<sup>th</sup> faculty line in 2015-16. We continually request support for an additional faculty line.

### Other

Other improvements that were made in partial response to the last APR:

- The AIGA student group was formed as a way to help create community among Design students and connect them with the greater professional organization.
- When Rachel Beth Egenhoefer took over as Program Director, more interaction between full-time and part-time faculty members was created through regular meetings, social events, and collaborations.
- Attempts have been made to streamline our heavy advising loads through the creation of a Design program booklet, shared Google docs, and the use of USF’s Degree Evaluation program.

**NOTE:** The previous APR reviewer sometimes compared our BA program to BFA programs. A portion of the previous APR report recommends that we consider becoming

a BFA program, however this does not fit with our desires, the goals of the liberal arts education at USF or our current resources. We embrace our BA degree as part of what defines us and believe in the strength of the holistic liberal arts education that our students receive.

### **How would you characterize the morale and atmosphere within the program?**

The morale and atmosphere is mixed. There is a general sense of frustration over our inadequate facilities, need for additional faculty, and high administrative and advising workloads. There are inequities in the department and the University that can be felt. At the same time, our classrooms are filled with enthusiastic students who are thriving, our faculty enjoy being a part of a liberal arts University that values social justice, and we have become a strong community together. Many of us continue to have big ambitions and hopes for a greater department.

## **I. C. LEARNING GOALS AND OUTCOMES**

### **What, in general terms, are the goals of the program? What are the student learning outcomes for each of these goals?**

See the documents titled “Design Program: Goals and Outcomes,” “Design Program: Outcome Rubrics 2008–2011,” and “Design Program: Curriculum Map 2008–2011” in the Design Program appendix. Note that these documents are slightly out of date given that our curriculum and course offerings has changed significantly since their creation.

## **III. CURRICULUM**

### **Name the degree program offered by the major.**

The Design Program offers its graduating students the Bachelor of Arts in Design degree. This is a 4-year, 128-unit program in which students take at least 48 credit hours in Design core and elective courses (or 37.5% of their degree requirements). The remaining 80 units of the BA is comprised of university/ liberal arts core and other elective requirements. This liberal arts approach to the major aligns with the general College Art Association Standards and Guidelines for the BA in the Visual Arts (Adopted unanimously by the CAA Board of Directors on January 31, 1979; revised on October 23, 2011), which emphasizes a 4-year liberal-arts degree that focuses on the study of art, design, or art history *in the context of* a broader program of general study. According to the Standards and Guidelines, there should be flexibility in the curriculum:

“...since a healthy, varied curriculum enriches a field that would stultify if unduly restricted. Art institutions, schools, and departments must therefore assess their educational objectives carefully, making sure that their goals and expectations are realistic and feasible in their existing contexts or are possible in view of projected changes. An institution’s objectives, patterns of requirements, and options should be clearly formulated and published, so students planning to enroll will fully understand what the program they are considering expects from them. To earn the BA, students should complete a minimum of approximately 30–45 percent of their total work toward graduation from among courses offered by the art and/or design unit, including a minimum of eight to twelve credits in art history...The remainder (50–70 percent) should be in courses in the liberal arts offered by other departments in the institution.”

Source: <http://www.collegeart.org/guidelines/bfa> [accessed July 7, 2016]

It has been our focus to provide Design students at USF with a richly historical, critical, and practical education in design that resonates with the traditions and contemporary concerns of the global humanities. Our students receive design training in combination with a liberal arts education that is rooted in the university’s mission of social justice.

**How many declared majors and minors has the program supported in each of the last five years? What is the mix of majors to non-majors enrolled in your program’s courses? How many degrees has the program awarded in each of the last five years? What do you project enrollments to look like in the next five and ten years?**

The Design Program is happy to report that we have surpassed the growth rate that we projected at the time of our last Academic Program Review in 2009. As our 2009 self-study expressed, we hoped to achieve a 5% average annual growth rate in new majors and minors for the five years that followed.

The two tables shown below come from the university’s Center for Institutional Planning and Effectiveness (CIPE). These tables document the number of Design Program majors and minors respectively for the current and the previous four academic years. The first table demonstrates that “Major” enrollment in our program remained largely consistent between the academic years that ended in 2012 (81 majors), 2013 (83 majors), and 2014 (88 majors), with a growth rate of 8% between 2012 and 2014. The program then experienced a strong increase in enrollment between the years 2015 (115 majors) and the current year 2016 (102 majors), leaving us with a 25.9% increase in majors when compared to 2012. The second table reveals that the “Minor” enrollment in our program increased at a higher percentage, moving from 17 minors in 2012 to 44 minors during the current year 2016. While we believe that these figures clearly demonstrate the successes of the Design Program’s teaching and curriculum, we also recognize that public interest in design has been steadily expanding for at least the past decade or two, as can be seen

by the increases in design criticism, publishing, and institutional support across many public venues.

Design Program Majors, Fall 2011 through Spring 2016

Note: Terms ending in “20” refer to the spring semester; while terms ending in “40” refer to the fall.

Count of PIDM		CLASS					Grand Total
MAJR	TERM	FR	SO	JR	SR		
DSGN	201140	11	19	22	25	77	
	201220	16	14	20	31	81	
	201240	12	25	18	20	75	
	201320	14	21	20	28	83	
	201340	14	22	27	23	86	
	201420	13	23	23	29	88	
	201440	32	23	28	31	114	
	201520	26	22	35	32	115	
	201540	21	35	32	23	111	
	201620	14	27	21	40	102	
DSGN Total		173	231	246	282	932	
Grand Total		173	231	246	282	932	

Design Program Minors, Fall 2011 through Spring 2016

Note: Terms ending in “20” refer to the spring semester; while terms ending in “40” refer to the fall.

Count of PIDM		CLASS					Grand Total
MINR	TERM	FR	SO	JR	SR		
DSGN	201140	1	4	8	5	18	
	201220		4	5	8	17	
	201240	1	2	10	10	23	
	201320	1	5	12	13	31	
	201340		9	8	21	38	
	201420	4	6	8	22	40	
	201440	1	6	13	15	35	
	201520		6	11	13	30	
	201540	1	14	10	16	41	
	201620	3	15	11	15	44	
DSGN Total		12	71	96	138	317	
Grand Total		12	71	96	138	317	

Unfortunately, the Design Program student enrollment has filled our appointed classroom space to capacity for both of the academic years ending in 2015 and 2016. This is now the second year that we have kept a Waiting List to document the names of interested students whom we cannot admit into the program. At the time of writing this statement on May 1, 2106, the Design Program Waiting List included the names of 28 interested

student majors and minors. The university adheres to a policy of admitting all incoming freshmen and transfer students into the program of their choice, without constraints, and this prevents us from admitting any of the current “waiting” students into the program until after we learn what our the final 2016–2017 enrollment figures will be during the coming summer months. This enrollment predicament is further complicated because the university requires that the Design Program annually supply course content, faculty, and classroom space for up to 30 students who are majors in the College of Arts and Sciences’ Advertising Program, a degree option that otherwise shares no direct institutional or ideological affiliation with our own. It is worth noting that the Advertising Program is also unable to meet the needs of their students given the Design majors inadequate space. This was recently documented in the Advertising Academic Program Review Self Study which can be made available for your review.

Based upon our enrollment successes to date, we believe that student interest in the Design major will remain strong during the coming five- and ten-year periods. If our estimate is accurate, this means that the Design Program will need to continue to keep a “Waiting List” of the students we have turned away throughout those years.

It is worth noting that the administrative duties of this wait list and space monitoring falls on the Design Program Director. As such a great deal of time is spent monitoring enrollments, projections, and lists, as well as fielding phone calls and emails from parents and students. Given that this is a problem created by the University’s inability to provide us with adequate space and resources to support its students, we believe that this should be addressed through additional administrative support and not to take away from faculty’s valuable time that is better spent on other tasks.

**What are the distinguishing features of your program? Are there any requirements for admission to the program?**

The Design Program at the University of San Francisco integrates studio coursework in print design, digital media design, and environmental design with seminar courses in design history and criticism and senior-level courses that introduce students to professional practices and standards. For more detailed information about the range of courses that the Design Program offers, see the document titled “Design Program Curriculum” in the Design Program appendix.

We teach the Design Program courses in state-of-the-art computer labs, where students gain fluency with advanced production methods and digital technologies. Though we encourage our students to express their personal interests in their project work, we are equally committed to having them engage with the various demographics of the larger community and global issues. This allows our students to identify the critical concerns that interest them most and to create design solutions that respond to the pressing needs

of different global citizens. When combined with USF's social justice mission and liberal arts education, our students gain a unique perspective in design for the social good, they critically question the world around them, and become agents of change.

There are no requirements for admission to the Design Program that we have instituted. All admission decisions are made outside of our program through the College's Office of Admissions. The Department of Art + Architecture has never required prospective students to present a portfolio as part of the admissions process and we have no objections to this policy. Because we value a diverse student body, and because we uphold the value of a strong liberal arts foundation, we welcome into our program students with curiosity about the world and the desire to develop critically, conceptually, and technically, even if they possess no previous art or design experience.

### **How does the program determine curricular content?**

To draft a new curriculum for the Design Program in 2007, the Design faculty researched curricular models and program philosophies from a diverse range of communication design and digital media programs nationwide. Among other resources, we considered the Professional Association for Design (AIGA) document titled "Professional Standards of Teaching." Once we completed our initial research, the faculty drafted two documents to serve as the pedagogical foundation for our new curriculum: first, a "Design Program Philosophy"; and second, an explanation of the proposed program's pedagogical structure, titled "Design's Seven Pillars of Learning." These two documents offer the philosophical basis for the courses that were created at that time as well the many new courses that have followed.

#### *Design Program Philosophy*

The Design Program at the University of San Francisco integrates coursework in print design, digital media design, and environmental design into a dynamic interdisciplinary studio concentration. The well-educated designer of today must be able to work comfortably across a broad range of media and demonstrate proficiency with the design of messages, interfaces, and public spaces. We believe that the university is the ideal place to foster this "expanded" model of design practice because it encourages our students to conduct independent research as well as to collaborate with students from other disciplines. By practicing design in an expanded field, our students gain comprehensive experience with a wide range of process-oriented skills, including conceptual development, visual rhetoric, formal experimentation, and critical thinking.

#### *Design's Seven Pillars of Learning*

The Design Program curriculum at the University of San Francisco will offer students a comprehensive, state-of-the-art design education by providing them fluency with what we call the discipline's "Seven Pillars of Learning":

Pillar 1–Design Process: The study of the creative practice, with a focus on conceptual development, form-making strategies, formal experimentation, and product prototyping.

Pillar 2–Design Research: The study of methods for gathering knowledge and data, with a focus on field research, quantitative vs. qualitative data, and bibliographic literacy.

Pillar 3–Digital + Media Literacy: The study of digital and new media practices, with a focus on the social, economic, and political implications of technological tools (software and hardware), methods, and processes.

Pillar 4–Design Production: The study of the ways and means of producing design projects, with a focus on craft, mechanical fluency, and project management.

Pillar 5–Design History: The study of the meanings and values that design practices and technologies have created for different people in different places throughout history.

Pillar 6–Design Theory and Critical Thinking: The study of design as a reflexive practice, with a focus on the function of hypothetical, ethical, and polemical content.

Pillar 7–Design Leadership: The study of the contemporary movement towards social justice and responsibility, with a focus on the personal and collaborative development of skills pertaining to leadership, agency, and activism.

After the initial Design Program curriculum was installed during the 2008-09 school year, we have continued to review and revise that curriculum's effectiveness. Both the curriculum as a whole and individual course content have been revised several times in the interim. The process for curricular emendation begins with review and revision from the full-time Design faculty, then comes under the review of the larger Art + Architecture faculty, and, for changes beyond individual courses, receives final approval from the college curriculum committee and the Provost's Office.

**What are the core requirements for the major and the minor? What is the prerequisite sequence for the Design major? What is the proportion of lower-division course to upper-division courses?**

See the documents titled “The Design Major: Course Requirements and Sequence” and “Design Minor: Course Requirements and Sequence” in the Design Program appendix.

The university's College of Arts and Sciences supports a liberal arts curricular model that provides our students with 48 hours of dedicated course time within the Design major. The major requires 7 lower-division courses (28 hours) and 5 upper-division courses (20 hours). The Design major course sequence, as detailed in the appendix, provides students a rigorous introduction to form-making and communication strategies throughout the early courses, moves them through specialized concentrations using diverse media

formats in the intermediate courses, and provides them an opportunity to focus on topical work and personal design research in the advanced-level courses.

### **What are the program's diversity goals and objectives?**

The faculty of the Design Program feels that we have a unique opportunity to take advantage of our position in the greater San Francisco Bay Area as a primary cultural participant within the Pacific Rim.

Contemporary design practice requires that contemporary students understand and utilize a diverse range of cultural languages and resources different from their own. We have developed a curriculum that will require our students to participate, as thinkers and makers, with the eclectic communities that surround them. We ask our students to take on proactive projects within cultures notably different from their own so that they experience empathy alongside community interaction. Before beginning any project, our students must conduct research into the attitudes and beliefs that formulate their audiences' diverse cultural and social perspectives. Participatory research and practice requires cultural participation and engenders design products that are socially engaging, responsive, and resonant. Design will therefore become, for our students, a vehicle for participation, a way of experiencing other people's positions, needs, and constraints.

### **What, in general terms, are the short-term goals (1-2 years) and long-term goals (3-5 years) of your program?**

**Short-Term Goals:** Given our current space constraints our short-term goals focus on curricular refinement. Given the changing nature of technology, we are constantly needing to evaluate and refine what we are offering our students. Through this self-study it has become clear that while we have changed our curriculum several times in recent years, we have not changed our Program Learning Outcomes and Goals. One goal is to revise these in order to better suit our current curriculum and departmental goals.

Given USF's Social Justice mission and the University's requirement that all students take a course designated as "Service Learning" it is a goal to have the Design program offer a course that fulfills this requirement. Such a course would be able to provide our students real-world experience and allow for collaborations in the community. (In the interest of full disclosure, at one point we required our students to the Fine Arts Service Learning course however we removed it from our requirements because the course was not specific to needs of Design students and we received a high number of complaints about how it fit into our learning objectives.)

We would like to include an Honors Program in the Design Major. The Honors Program would require selected students to take additional units of upper division electives as well as complete additional thesis work on top of what is required. There has been some

discussion within the larger department to create an interdisciplinary Art+Architecture Honors Program across the four majors, which we welcome the idea of.

**Long-Term Goals:** We would like to continue to support a minimum 5% annual growth in our student body for each of the next five years, along with a commitment from the university to match that growth with an increase in classroom space, technological resources, and faculty lines. As the preceding discussion regarding student enrollment demonstrated, we have not been able to satisfy our successful increase in student interest and have been turning away prospective majors, given the stasis of administrative offerings to support new students, technology, and other resources.

We have both short and long term goals to collaborate with the Computer Science Department and create an Interdisciplinary Minor between the two programs. Given our location in the San Francisco Bay Area and proximity to Silicon Valley both our students and the industry around us is looking to provide this sort of experience. Rachel Beth Egenhoefer has previously worked with Dave Wolber in CS to offer a collaborative class where students from both majors worked to create real world projects that addressed community concerns. There is interest in both departments to pursue collaborations in the future however we are inhibited by our limited space, faculty and resources in the Design program. While we drafted the curriculum to create a new minor that would consist of already existing courses and 1 new course, we were unable to push it forward at this time because of our space constraints. A long-term goal is to be able to see this happen.

In the long term we hope to better support our digital and new media curriculum and quality of teaching by offering our students institutionalized support mechanisms outside of the classroom. To that end, Liat Berdugo has begun working with the Dean's Office on a proposal for a Code Studio at USF: a center to support and house teaching, scholarship, and research related to computing with a critical and cultural agenda, whose goal will be to facilitate the learning and practice of computer programming by building and nurturing skills and knowledge. Just as the university houses a Learning & Writing Center—and just as the Computer Science department hosts an internal CS tutoring center—so, too, would a Code Studio provide mentored appointments for students to learn to code. The goal would also be to serve students in the arts, and to offer USF as a leader and hub of activity in digital practices in art, architecture, media, and design. Such a proposal will require collaboration with university offices and the Office of Grants and Contracts to develop a funding structure for this new center, focusing specifically on NSF grants and individual donors.

A long-term goal of Rachel Beth Egenhoefer's is to create an MA Program in Design for Social Change. Such an MA program could be modeled after the Museum Studies Program such that graduating students could spend an additional year at USF to receive the degree, as well as be open to brand new students. We believe our geographic location would attract a number of students and working professionals interested in such a program. Aligning Design with Social Change makes sense given the University's

mission and would be a unique offering in the field. While this idea is supported in theory by the Dean's office, realistically this is a very long term program given that we do not currently have the space or resources.

Above and beyond anything else the main goals of our program need to be to improve our space, hire more full time faculty, and receive additional administrative support.

**Do students learn about the discipline's historical roots and development as well as current trends and directions?**

Yes. As our aforementioned section titled "Design's Seven Pillars of Learning" reveals, we have positioned history as a learning outcome within the majority of our courses and we annually offer an upper-level course dedicated to design history, titled History of Design Seminar. Our students are required to take two survey courses of Western Art History. Current trends and directions are addressed throughout our curriculum and are specifically addressed in the Professional Practice electives and Senior Design Projects.

**How well is this faculty able to support any concentrations and specialty areas cited in the catalogue?**

We are able to support the concentrations within our curriculum, however additional support is needed. Liat Berdugo focuses on digital practices supports the Visual Communication 2 and Digital Literacy classes as well as electives. Stuart McKee's concentration includes Typography, Publication Design, Advanced Typography, and Exhibition Design Practicum. Rachel Beth Egenhoefer focuses on interdisciplinary practices and supports Senior Design Projects, the Sustainable Design Seminar, Design Internship, Art Fundamentals, Visual Communication 1 and a variety of electives and other courses as needed.

Scott Murray's areas of concentration were data visualization and interaction design, including web design. He was able to teach Visual Communication 1 and 2, Information Visualization, Interaction Design, and other electives. However, since his recent departure as a member of the full-time faculty, some of these courses—which are essential to the curriculum—will need to be covered by adjuncts or, ideally, new full-time faculty with a similar background in design for digital technologies and new media.

One concern to note is that while we have faculty that specialize in a range of areas, because of our number of students we often need additional part time faculty to teach in these areas as well. We have had difficulty hiring and maintaining adjunct faculty for Visual Communication 2 and Digital Literacy in particular, due to the fact that instructors with these skill sets often can attain better pay outside of academia and within Silicon Valley. We see high turnover rates, and therefore our students receive inconsistent education on these digital and new media topics.

**How frequently are core courses and electives offered and in what sequence?**

We offer the majority of the required courses within our program during either the fall or the spring semester of each academic year. To benefit the large number of students who need to begin our course sequence during their first year as majors or minors, we offer multiple sections of our Visual Communication I course during both the fall and spring semesters. We also offer each of our upper-level elective courses only once per year, though some of these courses have recently been offered only once every two or three years. We also offer special topic electives as needed, based on faculty expertise.

**Do students experience any difficulties in meeting graduation requirements for the program due to the frequency of course offerings?**

No, because we do not allow students to enter the Design Program as a major unless they can devote either three or four full academic years to the course of study. That said, we do allow for exceptions in the case of transfer students who enroll at USF to begin the major after having already completed two or more years of college elsewhere. Difficulties only arise when students push for exceptions to the three-year-minimum rule. Under an earlier version of our curriculum, students of late enrollment were allowed to complete the major in four consecutive semesters (2 years), but we observed subpar results from the handful of students who pursued that compressed timeline. This also put a strain on faculty as classes were often mixed with students taking prerequisite courses concurrently to upper division courses. As a result, we would like to insist on a strict minimum three-year timeline in the program, however this has not been supported by our Admissions office. We see this as a point of conflict between what's best for the program and the University's desire to admit students under a promised two year plan.

**What are the average class sizes in core courses, required major courses and electives? Are these class sizes appropriate for the learning goals/outcomes and learning objectives of the curriculum? How do they compare to those of other programs in the University?**

Each of our studio courses takes place in one of three Department of Art + Architecture computer labs, and each lab allows a maximum enrollment of 15 students. We believe that this enrollment is appropriate for meeting our learning outcomes because each of our courses requires individual computer instruction and professor-to-student critique on a daily basis. We have not evaluated how our standard class size compares to other majors at USF besides that of the Fine Arts Program. Our studio needs correspond well with that program and meet the same approximate class size.

The one exception to this is the capstone Senior Design Project course. In order to ensure that all graduating seniors are able to take this class, in the past this course has been enrolled between 15-21 students per section. When compared to other capstone courses across the University, which cap at between 10-15 students, the Design program expectation is high. This becomes a challenge to both students and the faculty who manage a high volume of individual thesis projects. With more physical space we would be able to offer more course sections to help ease this burden.

**What efforts are made to incorporate new perspectives, ideas and knowledge into the curriculum and to remove outmoded methodologies and viewpoints?**

The Design Program faculty members meet once per semester to discuss our program curriculum and course learning outcomes, and at least once per year to revise existing courses and to propose new courses.

**What courses have been deleted or substantially updated in the past five years?**

The Design faculty has introduced three major curricular changes and one major course update to the Design Program since the time of our last Academic Program Review in 2009:

*Visual Communication 1 and 2*

Before the fall semester of 2012, Design Program students received their first instruction in digital design media and programming during the third year of the major. To resolve that delay, we revised the single-semester course Visual Communication to occupy two semesters across the span of the students' first year. Students begin in the Visual Communication I course, which introduces them to knowledge, skills, and theory pertaining to print-design methodologies. Students then follow that course with Visual Communication II, which introduces them to knowledge, skills, and theory specific to designing with digital technologies. In addition, students were previously taught technical skills separate from conceptual and practice based skills in courses titled Design Media Lab I and Design Media Lab II (which have since been deleted). We combined the technical skills with project based course work in the creation of Visual Communication I and Visual Communication II.

*The Design Seminar Elective*

For this elective, we regularly offer three courses that focus on the bibliography, history, and criticism of different design topics: Sustainable Systems in Design, Design and Social Justice, and History of Design. This elective replaced a previous requirement to take a lower division Fine Arts drawing course. In putting this new elective in place we also wanted to shift more of the major's curriculum to upper division units specific to Design. This elective was also put in place to strategically be able to move classes out of our Design labs in order to accommodate our space needs.

### *The Professional Practice Elective*

In the year 2013 we introduced a Professional Practice Elective requirement to prepare our students for employment opportunities in the design profession. We have learned from alumni that these courses, Professional Practice in Design and Design Internship, have been important at helping them to succeed after graduation. While we offered both of these electives before the year 2013, they were not required courses at that time. This elective was also put in place to strategically be able to move classes out of our Design labs in order to accommodate our space needs.

### *Digital Literacy*

In the year 2015 we significantly updated and overhauled our advanced digital and new media course offering, titled Digital Literacy. With this update, we chose to focus the course on creative coding for the web, with an understanding that a fluency in computer programming skills increasingly serves and empowers our students. This update also looked beyond technical skills alone: it focused on the social, economic, and political implications of technological tools (software and hardware), methods, and processes.

**Is the curriculum flexible enough to allow innovation in teaching methods and the development of new courses? If you know what new courses are to be offered in the next five years, please include a separate list of such courses.**

Our curriculum supports the ability to offer “Special Topics” courses which can be proposed by any faculty member. “Special Topics” allows us to try our new courses or special offerings without going through a full course adoption. If a Special Topics course is successful and there is interest, it can be adopted into a permanent course. This allows for innovation and development in our teaching. Some examples have included “Handmade Design” a course focusing on all hand done processes not taught in the computer labs, and “Design for Civic Engagement” which was a 1-off class that worked on a specific project within the city.

In 2016-17 Liat Berdugo will be offering an upper-division studio elective “The Aesthetics of the Copy,” which pertains to appropriation as a practice in art and design. This course will draw from historical roots in Renaissance appropriation, through to appropriation as a means in the 1970s and 1980s, and will culminate with Internet appropriation. Liat is also interested in developing an additional design seminar that could be taught in collaboration with the emerging FemTechNet (FTN), an activated network of scholars and artists who work at the borders of art, design, technology and feminism in a variety of fields including STS, Media and Visual Studies, and Art.

We have had interest in adding studio courses in identity design and branding methodology from a critical perspective, as well as 3-D and package design. There is also interest in adding seminar courses on “Gender and Sexuality in Design.”

As previously mentioned we also would like to explore adding a Design Specific Service Learning course and an Honors Program.

**What policies and practices are in place to ensure a modicum of uniformity in terms of grading standards, course content, and learning-outcomes across the curriculum?**

All of our courses employ standardized course learning outcomes and all share the same grading standards and academic integrity standards. The Program Director usually works with adjunct faculty to ensure that the types of assignments they give are in line with the expectations of the course.

**How much and what type of writing assignments does the Department require?**

Given that the Design Program operates as a studio concentration, the number and type of writing assignments will differ from one course and one professor to another. Writing assignments are required of all students enrolled in any of our Design Seminar electives, as these are upper-level courses with a historical and/or critical focus.

**What does the Department offer its most outstanding students, e.g. honors track, capstone course, senior thesis, etc.?**

Because we have between 25–30 majors in each cohort (graduating senior class), we are not able to offer curricular exceptions to outstanding students. We do, however, recognize the accomplishment of a single graduating Design Program student who has finished the program requirements with the highest cumulative GPA and demonstrated leadership in the major. We also offer outstanding students placement as design interns and design assistants with various College institutions and organizations, including the Graphics Center, the University's Office of Marketing and Communications, the Leo T. McCarthy Center for Public Service and the Common Good, and the Mary and Carter Thacher Gallery.

Due to our size we are not able to offer an Honors Program specific to Design. However, as mentioned in the previous program goals, we have begun discussions with other A+A Faculty on how to implement a Department wide Honors Program that would allow our best students to work collaboratively with those in Fine Arts, Art History/ Arts Management and Architecture and Community Design.

**In what ways have you been able to involve undergraduates in research? How do you assess the results?**

Students are required to take a Design Seminar course which requires in depth research.

Any professor at USF can elect to hire a student to serve as their dedicated research assistant for hourly reimbursement. The Design Program faculty members hire research assistants on a regular basis to assist with a wide variety of project types, and these engender widely varying accomplishments from professor to professor and from project to project.

**Are undergraduates interested in graduate programs in the field? What percentage are interested and what percentage actually go on to graduate studies? How well prepared are majors for graduate study in the field?**

We have been and remain very interested in promoting graduate study as a companion or alternative interest to professional practice, and we have designed our curriculum to give our students the widest possible exposure to production skills, design process, design research, digital literacy, design history, design theory, and community engagement experience despite the credit limitations of the Bachelor of Arts degree. We observe a high degree of interest in graduate studies among our graduating seniors, and while some do continue on to MFA programs, we do not have reliable data for these numbers, nor a mechanism in place for tracking this. We understand that other units in the University — Development, Career Services — are exploring systems for robust reporting on alumni career paths, and we look forward to learning more about these resources.

Our students have gone on to receive MFA degrees from a number of schools including the following: California Institute of the Arts (Los Angeles); California College of the Arts (San Francisco); DePaul University (Chicago); the International Center of Photography in New York; New York University; Pratt Institute (New York); Rhode Island School of Design (Providence); San Francisco Art Institute; Savannah College of Art and Design; University of the Arts (London); and the University of Texas (Austin).

**II. B. Admission and Transfer Policies**

**Are there any internal procedures for accepting credit from students transferring to USF?**

The procedures for accepting credit from transfer students are those enforced by the College administration. The Program Director reviews courses that may apply towards the Design degree. Course descriptions, syllabi and a review of work created in such courses are reviewed to ensure that the student received a similar experience to what is taught at USF.

**II. C. Advising**

**How are students advised and mentored? Is advising valued and rewarded by the program? How is advising quality maintained? Are there less formal opportunities for faculty/student interaction?**

A full-time faculty member is appointed to serve as the advisor to each student attending the major and the minor. We split the number of students equally among the full-time faculty.

As a program we have been disappointed that the College does not publish or enforce any standards regarding the number of advisees who are assigned to a particular professor. Because of our high number of majors and low number of full-time faculty, in Design we have high advising loads (between 35-60 students each per semester). We believe the College should identify a maximum advising load for all full-time professors. If and when that advising maximum is exceeded, the extra advisees can then be appointed to an advisor working outside of the program, or the faculty member can choose to keep the extra advisees and receive reimbursement, in time or salary, for taking on the extra administrative duty.

USF has a policy that all first year faculty should not advise students, however in the Design Program all of our faculty have had to advise immediately upon starting at USF given our numbers.

Because there are no standards on advising put in place students sometimes receive inconsistent advising. We have tried within the Design Program to implement advising policies to ensure all of our students are accurately advised and tracked, however these policies are not mandated by the university and not all faculty choose to follow them, therefore students receive different advising procedures based on who their advisor is. This has also created some confusion when a faculty member goes out on sabbatical or personal leave and other faculty are left to take over their advising.

**II. D. Overall Academic Quality**

**What, in the opinion of the faculty, is the overall quality of the program? How does the program compare with other programs nationally and internationally?**

From what we can determine, our curricular emphasis on design research, interdisciplinary practice, and student/community collaboration follows a progressive curricular model for design programs that grant a liberal arts (Bachelor of Arts) degree.

**Describe any special departmental strengths and/or unique features of the program. Are there special research emphases that make a unique contribution to the program?**

The program is small, with class sizes that allow for quality interaction between faculty and students. The program supports a multidisciplinary approach and faculty members actively cultivate collaboration with other departments and faculty, as explained elsewhere in this document.

The program also maintains a strong focus on issues of social justice and community engagement—a unique feature for design programs. Though we encourage our students to express their personal interests in their project work, we are equally committed to having them engage with the various social justice themes. We hope students are able to identify issues that concern them most and to create design solutions that respond to the pressing needs of a rapidly changing global culture. Graduating seniors craft individual thesis projects with conceptual foci that often have broad-ranging social, economic, and political implications.

**In what areas has the program improved or deteriorated within the last five years? Please describe the evidence used to support these conclusions along with plans for eliminating any deficiencies (include expected timetables).**

As has been discussed earlier in this document we believe our programs curriculum has improved over the past five years.

See additional comments in the closing section titled “Conclusions” near the end of this document.

#### **IV. ASSESSMENT OF STUDENT LEARNING**

**What are the program learning outcomes? What are the standards by which you measure success in achieving the learning outcomes?**

See the documents titled “Design Program: Goals and Outcomes,” “Design Program: Outcome Rubrics 2008–2011,” and “Design Program: Curriculum Map 2008–2011” in the Design Program appendix. Note that these documents are slightly out of date given that our curriculum and course offerings has changed significantly since their creation.

Our program needs to revisit our Program Learning Outcomes and assessment to be better suited to our current curriculum as well as the current state of the design field and our program. It is worth noting that when these documents were created, they were meant to be shared across the Design, Fine Arts, and Art History/ Arts Management

programs. A question at hand is whether we should keep shared PLOs or separate them into our own unique programs.

**What are the methods by which the program assesses its success in achieving its program learning goals/outcomes? How does the program determine whether individual courses are meeting their stated learning outcomes?**

Assessment has typically been completed by the Program Director. Using the Design Program Curriculum Map, Program Learning Outcome Rubrics, and Institutional rubrics provided by the college we have assessed individual courses each year by reviewing final course work against these rubrics.

For greater clarification, if needed, see the documents titled “Design Program: Goals and Outcomes,” “Design Program: Outcome Rubrics 2008–2011,” and “Design Program: Curriculum Map 2008–2011” in the Design Program appendix. Again noting that these contain references to courses we no longer teach.

We also use more informal methods of assessment in reviewing curriculum of courses that are meant to sequence. For example if students in Digital Literacy are not entering the course prepared, we know we need to look at Vis Com 2 (the prerequisite) to find out why.

As stated earlier in this document, a revision of our Program Learning Outcomes and a more useful process of assessment is needed.

**To what degree have you achieved your learning goals/outcomes? How does the program determine whether individual courses are contributing to overall program learning goals/outcomes? What factors have facilitated or impeded the program’s ability to meet its learning goals/outcomes?**

We receive a variety of achievement levels when assessing the same projects throughout our various courses. We have a larger number of students who rated “good achievement” for each of the outcomes, and a smaller percentage at either side who rated “average achievement” or “very good achievement.” Given that the Design Program has a strong concentration of studio courses, we discovered that the majority of students did well with demonstrations of design skill and fewer students performed well with writing and research assignments.

Faculty observations of students knowledge moving through the program has informed discussions among the faculty and in revising curriculum or course assignments.

**How does the faculty utilize evidence from the Annual Assessment of Program Learning reports to make changes and to inform them of the quality of student learning that occurs in the program?**

We have not formally used these reports specifically for this purpose.

**What factors have facilitated or impeded the program’s ability to meet its learning outcomes?**

As already stated elsewhere in this document one challenge we have had is in hiring quality part-time adjunct instructors particularly in the digital fields. As a result we feel as though this has impeded on our ability to meet high standards in some of our learning outcomes in this area when we sometimes end up hiring less qualified instructors as a matter of necessity.

**How are program expectations communicated to students? Are they informed as to their progress in meeting program learning outcomes?**

Each of our courses includes a specific set of learning outcomes, and these are always listed within the syllabus for that course. For review the learning outcomes that are specific to each course, see the document titled “Design Program Curriculum” in the Design Program appendix. As of right now, students are not aware of overarching Program Learning Outcomes other than by reading them in the University Course Catalog.

**V. FACULTY**

**Please discuss, assess, and evaluate faculty demographic data.**

We strongly believe that issues of diversity and representation are important in any workplace—especially one that serves the kind of diverse student body that we serve (see the data on demographics within the “Students” section). Diverse faculty along racial, ethnic, gender, religious, and socio-economic lines helps to ensure that diverse points of view are brought into the classroom. We have worked to increase diversity in our faculty, though this remains a challenging issue for us especially in our full-time faculty.

For all of our recent nation-wide searches, the Program has advertised on diversity-friendly job boards, including sites such as LGBT, Hispanics, Blacks, Asians, Veterans, Disabled, Women, and Native Americans in High. Ed., as well as listserves with an specific audiences such as Women Who Code, Girls Develop It, etc.

The full-time faculty has included Caucasian women (Berdugo and Egenhoefer) and Caucasian men (McKee and Murray), with various religious affiliations, sexual orientations, (American) geographic and economic backgrounds.

#### **IV. A. FACULTY TEACHING**

**Please list for each faculty member in the program the courses taught during a typical academic year along with the number of units and student credit hours.**

##### *Full Time Faculty*

**Liat Berdugo:** In this first academic year, I have taught 2 sections of our Digital Literacy course and 2 sections of our Senior Design Project course. I will continue to teach Digital Literacy each fall semester, and each spring I will teach a rotating array of courses such as: Design Internship, Interaction Design, special topics electives, and possibly Visual Communication II.

**Rachel Beth Egenhoefer:** During my time at USF I have taught a wide variety of courses - Visual Communication I, Art Fundamentals, Digital Literacy, Information Visualization, Design Internship, Sustainable Systems in Design Seminar, Special Topics: Handmade Design, and Directed Studies. My typical year is to teach Sustainable Systems in Design Seminar as well as one studio class in the fall and to teach 2 sections of Senior Design Projects in the spring semester.

**Stuart McKee:** I teach 2 sections of our Typography course during a typical fall semester and 2 sections of our Publication Design course during a typical spring semester. Every other year I will switch one of those courses out to teach a different course; for example, one section of the Exhibition Design Practicum course.

**Scott Murray:** In the past, I have taught Visual Communication I and Information Visualization in fall semesters, and Visual Communication II and Interaction Design in spring semesters.

##### *Part Time Faculty*

On any given semester we employ between 4-8 part time adjunct faculty members to teach our courses. We have a small pool of regular part time faculty that have taught consistently for us. However some courses, particularly the digital and technical based courses are difficult to hire for and as a result we often have a revolving door of part time faculty. Below is a list of part time adjunct faculty from the past 3 years.

Gopika Prabhu – Visual Communication 1, Typography

Sandra Kelch – Typography, Publication Design, Professional Practice in Design  
Kathryn Kenworth – Visual Communication 1, Typography, Publication Design  
Whitney Lynn – Visual Communication 1, Typography  
Rhiannon Alpers – Typography, Publication Design  
Ian Pollock – Digital Literacy  
Alessandra Wood – History of Design, Design and Social Change Seminar  
Changying Zheng – Visual Communication 2, Digital Literacy  
Young Jin Shin – Visual Communication 2  
Chris Hamamoto – Visual Communication 2  
Jamie Kosoy – Visual Communication 2, Digital Literacy  
Takahiro Noguchi – Visual Communication 2  
Yoon Chung Han – Interaction Design  
Omar Mismar – Visual Communication 1  
Kelly Walters – Visual Communication 1  
Chris Lauritzen – Typography  
Jazzmin Gota – Visual Communication 2  
Niki Selken – Visual Communication 2  
Amir Esfahani – Visual Communication 2

**Do the faculty, as a whole possess the appropriate background and expertise to deliver the current curriculum?**

Yes. See each of the previous answers to this in the curriculum section of this document as well as full time faculty biographies featured within the “Design Faculty Biographies” section of the Design Program appendix. However we do not have *enough* faculty to cover all of the courses we offer in a particular semester. We rely heavily on part-time faculty which can be difficult to hire for. As has been mentioned elsewhere in this document it has been challenging to hire and maintain quality part time instructors for digital based courses given that in the Bay Area, those with these skills can make more money in other jobs.

**How are teaching assignments made within the program?**

Our full-time faculty members teach the courses that follow their professional and research achievements.

**To what extent do faculty members enjoy teaching the courses they teach?**

We all enjoy the courses that we teach. We feel honored to be able to choose our teaching assignments.

### **Do faculty wish they taught different courses or taught existing courses differently?**

At this time we do not with we taught different courses. We do however wish that USF was more supportive in offering the ability to co-teach courses.

### **Has new technology affected the way in which courses are taught?**

Technology both affects the way in which courses are taught, and the very content of those courses themselves. Our state-of-the-art computer labs are constantly updated with new software that is required for teaching our Design curriculum. For instance, this year we added P5.js, a library of JavaScript that is specifically made for artists and designers to learn to code interactive works for web browsers. Our Digital + Media Literacy pillar requires that we commit ourselves to the pace of technological progress, while maintaining a fidelity towards a conceptually motivated, process-driven focus on design thinking and craft.

Several years ago the University adopted Canvas as its course management tool. While faculty members are not required to use it, many choose to do so. Because of built in rubrics and grading tools students are always able to see how they are doing in relationship to learning outcomes and expectations. It has also been a good resources for distributing and collecting assignments, giving quizzes, and monitoring class discussions. Given its use University wide students come to expect and are comfortable using it.

### **What does the program do to help faculty, particularly junior faculty, improve student learning?**

Faculty training and guidance is offered by the College of Arts and Sciences administration, and such training does not need to take place as an institutionalized activity within the program itself. Every new full-time faculty member is assigned a dedicated faculty mentor during their first year at USF, and these advisors can come from within the program or outside the program, depending on the Deans' discretion. The College offers junior faculty a plethora of media-skills workshops, tenure-track workshops, and teaching discussion groups. A resource called the "Faculty Development Fund" is also available to faculty who propose projects that improve teaching effectiveness of that involve student research assistance. The College of Arts & Sciences also offers many workshops, lectures, and events through the Center for Teaching Excellence (CTE).

It may be worth noting that neither the Program Director or Chair has access to student evaluations of courses taught by full-time faculty. As such, the program can only do so much to help junior faculty (or any faculty) improve.

**Other than classroom teaching, how is the faculty involved in student learning and development (e.g. independent study, mentorship, advising)?**

The Design Program faculty members serve as mentors to student organizations; sponsor student visits to design and arts organizations and visits with guest designers and critics; teach extracurricular, independent course study in the form of “Directed Study” courses; offer design-specific professional placement; and serve as student academic advisors.

While the faculty mentor a number of student organizations, one organization of note is The Graphics Center, a unique student-run organization and business that does design work for clubs, faculty, and departments on campus. The Design Program faculty mentor oversees and critiques Graphics Center designers, who gain valuable experience working with clients and printers in a small design firm setting.

**IV. B. FACULTY RESEARCH**

**What are the faculty’s research and creative interests and aims? What are the primary areas of emphases and strength within the program?**

See each of the faculty biographies featured within the “Faculty Biography” section of the Design Program appendix.

**What is the recent history of research support, fellowships, grants, awards, contracts or commissions by members of the program? Please list by title any major research projects and include a brief description.**

**Liat Berdugo:** The following lists fellowships, grants, awards and commissions since or continuing through 2015—the time at which I joined the Design Program at the University of San Francisco.

*Fellowships and Grants:*

Yerba Buena Center for the Arts, Fellow, 2016–2017

This Will Take Time, Residency, Point Arena, CA, 2016

Alternative Exposure Round 9, Southern Exposure’s Grant Program San Francisco, CA, 2015–16

Asylum Arts Grant, Asylum Arts Foundation, Brooklyn, NY, 2015

Dorot Fellowship in Israel Alumni Leadership Fund, The Dorot Foundation, 2014–16

*Awards:*

Screengrab New Media Art Award Shortlist, Townsville, Australia, 2015

*Commissions:*

“Document V,” The Luminary, St. Louis, MO, 2016

“How to Make Yourself into a Commissioning Body in Five Easy Steps,” Transmediale, Berlin, Germany, 2016

“Unpatentable Multitouch Aerobics,” Transmediale, Berlin, Germany, 2016

**Rachel Beth Egenhoefer:** Below are several research achievements from the last two years:

- I am currently under contract for *The Routledge Handbook of Sustainable Design* that is set to be published in Spring 2017. The text is a 40-chapter anthology of current research from around the world in the field of Sustainable Design.
- In 2015 I mounted a solo-exhibition of my creative works title *Somewhere In-between*. This exhibition included four new pieces. *Paper Trail*, one of the new pieces from this exhibition will also be show in 2016 and 2017 in the Museum of Capitalism and at St. Mary’s College in the exhibition *Social Justice: It Happens to One, It Happens to All*.
- In 2015 I received the USF Distinguished Teaching Award which is jointly awarded by the Provost’s office and the USF Full Time Faculty Union.
- The paper *Interdisciplinary Teaching to Re-Design the World* was presented at the 2014 AIGA Design Educators Conference.

**What factors have shaped and in the future are likely to shape the areas of expertise within the program?**

Looking forward, the largest and most unknown factor that will shape the expertise within our program will be a new faculty hire that will replace Scott Murray.

In addition, as stated elsewhere, we are shaped by our space limitations. The addition of the Seminar Elective and Professional Practice Electives were done so to be able to offer more courses that could be taught elsewhere on campus (and not in our labs). If given adequate space, we would have the ability to shape our program in new ways.

**In what ways have changes in your discipline (paradigms, funding patterns, technologies, etc.) influenced research, scholarship and creative work in your program?**

Given that we each have unique interests, this question applies to us each uniquely:

**Liat Berdugo:** More often than not, these changes in both technologies and media paradigms are the focus of my research. There is a growing community of scholars, artists, and designers who work at the nexus of Design, Media Theory, Technology, and Art, and a growing number of funding models to support such scholarship. Students in the Design Program are exposed to these digital-based concepts, both on the level of skill and craft, as well as on a broader intellectual register.

**Rachel Beth Egenhoefer:** I originally developed the Sustainable Systems in Design course out of my own research interests. However in the past few years I have seen industry demand that designers today be knowledgeable in the environmental impacts of their work. This is a result not only of changes in the discipline but also in the larger world.

**Stuart McKee:** These changes have no detrimental effect on the research of the print-based faculty, and in fact offer new ground for intellectual inquiry. Students in the Design Program practice print-based methodologies using innovative media formats and can develop content that considers or questions current social norms and cultural standards.

**Some programs are more heterogeneous than others. What variations exist among your faculty in terms of methodologies, paradigms, or subfield specializations? Do these differences create obstacles to communication and, if so, what steps have been taken to promote communication between different constituencies?**

We do have differences in our delivery of curriculum and methods of teaching however we feel this provides variety for our students. We are indeed a heterogeneous faculty, and we have not experienced such communication variance. In our short time together as faculty, we find that a common goal has been to avoid repetition in curriculum and to openly discuss ways of complementing one another's various teaching interests and strategies.

**What impediments to faculty productivity exist and in what ways can these be reduced?**

Because of our high number of students, and low number of full time faculty, productivity is impacted by our service overloads. Hiring more full time faculty would spread the advising load and service demands out. In addition, the Program Director often does a large amount of administrative work that takes away from time better spent on other tasks. Additional administrative support to manage email lists, wait lists, advising assignments, and paperwork would be helpful.

**What are the expectations for faculty research/artistic creation in terms of quality and quantity? Are they being met, and if not, why not? How do the department's expectations compare with the College as a whole and with similar departments at other Colleges and universities?**

The Design Program shares the same expectations for faculty research with other faculty members across the College of Arts and Sciences. The Dean of the College of Arts and Sciences, Marcelo Camperi, meets with each tenure-track faculty member annually

during their Academic Career Prospectus interview to advise them regarding the quality and quantity of their research. Associate Dean Eileen Fung meets with tenured faculty for the same.

#### **IV. C. FACULTY SERVICE**

**What are the major service contributions made by faculty to the College and University over the last five years? Please be selective and do not include or append faculty resumes or vitae.**

**Liat Berdugo:** During the past 7 months on campus, I have served on one of the College's faculty hiring committees and also volunteered to serve on the Dean's newly created Data Task Force, which is slated to commence this spring. I also serve as the faculty mentor to the Graphics Center (GC), a unique student-run organization and business that does design work for clubs, faculty, and departments on campus. In that capacity, I meet for one hour weekly with the designers to critique their work, and further advise and mentor the GC student managers on hiring, budgeting, and interviewing new candidates.

**Rachel Beth Egenhoefer:** From 2011- present (excluding 2015-16 while on leave) I serve as the Design Program Director. This entails overseeing our curriculum, hiring and advising adjunct faculty, scheduling courses and classrooms, overseeing equipment and supply purchases, providing program assessment, meeting with prospective students, managing our waiting lists, and a plethora of administrative tasks. I chaired two hiring committees for full-time tenure track faculty lines. I serve on the College of Arts & Sciences Sustainability Task Force. I formerly managed the Department's presence on the USF website. I served as the faculty advisor for the USF student chapter of AIGA. From 2009-2015 I served as the faculty advisor for the Graphics Center (which Professor Berdugo describes above). I have served on a number of sub committees within the Department as well. Starting in 2016-17 I will serve on the Center for Teaching Excellence steering committee for a three year term and on the Advertising Program advisory board.

**Stuart McKee:** During the past five academic years, I have served on five of the College's faculty hiring committees and the department's Museum Studies Graduate Advisory Committee. To serve the University, I am working on two contemporary projects that relate to my research. For the first, I have spent the past two years designing a large-format hardcover publication titled *Legacies of the Book* for the university's Ricci Institute for Chinese-Western Cultural History, and this project will continue for at least the next academic year. For the second, I am curating an exhibition of books that British and American colonial printers published to educate native communities in Asia, the Americas, and the Pacific at the turn of the nineteenth century. This exhibition will open at the university's Donohue Rare Book Room in January 2017.

**In what ways are the faculty linked to the community (paid and unpaid consulting, faculty service on community boards/commissions etc.)?**

**Liat Berdugo:** In 2014, I co-founded the *Living Room Light Exchange*, a monthly salon series dedicated to new media art together with local artist Elia Vargas. The *Exchange* meets in rotating living rooms across the Bay Area, and each month we invite three artists, writers, or cultural producers to talk about their work. The *Living Room Light Exchange* has been a huge success, with each event drawing crowds of upwards of forty artists. We have been able to draw world-renowned speakers, such as Ant Farm's Chip Lord; speakers from NYC; as well as local artists whose work speaks deeply about the changing artistic and technological landscape in the Bay Area. The *Living Room Light Exchange* has just been awarded fiscal sponsorship through The Gray Area Foundation for the Arts (GAFFTA), and funding from the Andy Warhol foundation through an Alternative Exposure Grant from the Southern Exposure Gallery in San Francisco. This year, we plan to generate our first print publication.

In 2015 I also conceived of, planned, and executed a new media art summit, called "World Wide West," in Point Arena, CA. Together with three other artist-organizers—Sam Kronick, Tara Shi, and Benjamin Lotan—we brought together 30 artists from all over the United States for a four day summit. We gathered artists to think about technology and the digital landscape in meaningful and critical ways. The theme of the summit was "reachability"—technology's promise to extend our reach. The summit received positive press in art review journals such as *Hyperallergic* and will now become an annual art event.

While much of my community-based work entails creating and curating communities myself, I've also been fortunate to participate in other local organizations over this past year. I was a member of the Yerba Buena Center for the Art's (YBCA) Labor Think Tank, which gathered 40 creative thinkers, artists, activists, professionals, and citizens from across the bay area to discuss questions of labor over several months. The results take form of Public Square and exhibition at YBCA's museum in April of 2016. I was also recently selected to be a member of YBCA's inaugural fellowship cohort for the years 2016-17, with the goal of interrogating questions around how art can push or complicate questions of "freedom."

Finally, I actively engage with the broader community through writing. I write for *Temporary Art Review*, an online art criticism publication and for *Rhizome.org*, a New York-based arts organization that supports and provides a platform for new media art.

**Rachel Beth Egenhoefer:** I am currently working on the *Routledge Handbook of Sustainable Design* set to be published in Spring 2017. In this role I am working with approximately 50 scholars from around the world to edit and produce a major text. Prior to receiving this contract I worked with Routledge on their *Sustainability Hub*. In both roles I have been a part of the Sustainable Design Education Community.

Other service highlights have included: from 2011 – present I serve on the Maryland Institute College of Art's Alumni Council, from 2012-15 I served as it's Vice-Chair. Between 2009-2012 I served on the Board of Directors of The Lab, an alternative arts space in San Francisco. Between 2008-12 I was a contributor to Furtherfield.com, an alternative arts and media space. I also serve on the Parents Advisory Committee (PAC) at the UC Berkeley Early Childhood Education Program.

**Stuart McKee:** Between the years 2011–2013 I collaborated with Professor Anne Bush of the University of Hawaii at Manoa to propose, plan, and chair the Professional Association for Design (AIGA) Design Educators conference *Geographics: Design, Education and the Transnational Terrain*. Anne and I were interested in examining what we viewed as the transnational movement of design education, and we proposed a venue for bringing together a body of international design educators, who would share examples of design projects and programs that had been implemented within various transnational contexts. The final conference schedule featured 78 presentations from design educators working in Australia, Belgium, Canada, Germany, Hong Kong, Japan, the Netherlands, Portugal, Qatar, Singapore, Thailand, Trinidad, the United Arab Emirates, the United Kingdom, and the United States.

#### **IV. D. FACULTY RELATIONSHIP WITH OTHER DEPARTMENTS AND PROGRAMS**

**In what ways does the program collaborate with other departments and programs at USF? What is the program's assessment of the successes and disappointments of those collaborations?**

As previously mentioned in this document we have worked with the Computer Science Department on collaborative student projects, courses and developing a potential new interdisciplinary minor. Due to space limitations this has been put on hold.

The Sustainable Systems in Design Seminar is cross-listed with the Environmental Studies Major and Minor, this allows for a greater diversity among students in this class. This type of collaboration works well because it does not require us to use our designated computer labs, and does not require that non-Design majors have previous exposure to our courses.

The Senior Design Projects class regularly produces an exhibition of thesis projects. In most years this has been done in collaboration with the Fine Arts Program. The only year this did not happen was due to space reasons – there were simply too many students to have both programs in the same space.

We are required by the Dean's office to offer sections of our Visual Communication I and Typography courses to students in the Advertising Major. This decision was also

made against the advice our department and takes up our space and resources that could better serve our own students.

**Are there any impediments to developing interdisciplinary research or connections to other departments or programs? How could the University aid you in strengthening and developing such ties?**

As mentioned elsewhere, we need additional space and better resources to be able to offer new types of interdisciplinary courses and projects.

We also believe that the University could be more generous in supporting co-teaching models. At the moment if a professor wishes to co-teach a course they only receive half the credit. While this makes sense from a financial perspective of the University, it makes it harder for faculty to want to take on such responsibilities. Often times interdisciplinary projects are done on an ad-hock basis or as Directed Studies which faculty are not compensated for.

**IV. E. FACULTY RECRUITMENT AND DEVELOPMENT**

**In what areas and specialties does the department wish to hire in the future? What is the rationale for recruitment in these areas?**

As mentioned earlier, we would like to see the Design Program hire faculty members who are both skilled and excited to teach our digital based courses including Visual Communication 2, Digital Literacy, Interaction Design and Information Visualization, and other electives. We have had difficulty hiring and maintaining adjunct faculty in these areas due to the fact that instructors with this skill set often can attain better pay outside of academia and within Silicon Valley. We see high turnover rates, and therefore our students receive inconsistent education on these digital and new media topics. It also creates a burden on the Program Director to constantly be trying to hire and train new part time faculty members.

**What are the anticipated retirements that need to be taken into account in long-range planning over the next five to ten years?**

None. We will however hire a replacement for Scott Murray's line in the 2016-17 school year.

**In what ways does the department help foster professional development and growth of the faculty?**

As mentioned above, the Department of Art + Architecture provides its new faculty with faculty mentoring during their first year of service as professors. Otherwise, the College of Arts and Sciences offers new faculty members ongoing opportunities for growth in the form of pedagogical counseling, teaching advisement, student research assistance, grant writing assistance, and generous project funding.

## **V. Departmental Governance**

Please see main “Art + Architecture APR Self Study” for additional answers.

### **How is this program organized? Describe the program’s governance structure and include in the appendices the existing governance documents.**

The Design Program is housed within the Department of Art + Architecture and follows the bylaws set by the Department. Our Department has 1 chair that represents the Department as a whole, and then 4 individual Program Directors for each of the Programs within the department.

See “Department of Art + Architecture By Laws” in the Appendix.

### **What is the term of the chair and how is he/she elected?**

The Chair serves a 3-year term and is elected by the full time faculty members of the Department of Art + Architecture. The Program Director is a 3-year renewable term. This position is meant to be shared and rotated among faculty, although that is not always the case if there is not another faculty member who is willing and able.

### **How well is the program governed?**

The program is governed to the best it can be given our federated model of multiple programs within one department.

### **How is the work and administration allocated among individual faculty members?**

Service and committee work is voluntary and therefore not always allocated equally. Program Directors carry a high work load in administrative tasks.

### **Do all faculty members feel included in decision-making? How is participation in shared governance encouraged and valued?**

All faculty members are expected to attend regular faculty meetings where decisions are discussed and voted on.

**How is leadership encouraged and developed, particularly among junior faculty?**

Many of us had no choice but to jump right into leadership positions such. Given the small amount of faculty and high workloads, it is not so much encouraged and developed as it is just a given.

## **VI. STUDENTS**

**What is the program looking for in its students? What kind of students is the program well suited to serve? How does the program define “quality” in terms of admission to the program where relevant?**

As mentioned above, the Design Program is pleased with the results of the College’s admissions process, which does not require students to submit a portfolio for our review. Because we value a diverse student body, and because we uphold the value of a strong liberal arts foundation, we welcome into our program students with curiosity about the world and the desire to develop critically, conceptually, and technically, even if they have no previous art or design experience.

**Are there striking ethnic, racial, and/or gender disparities among majors and non-majors taking courses in the program and the USF students as a whole? If so, are there ways to attract those not normally attracted to the program?**

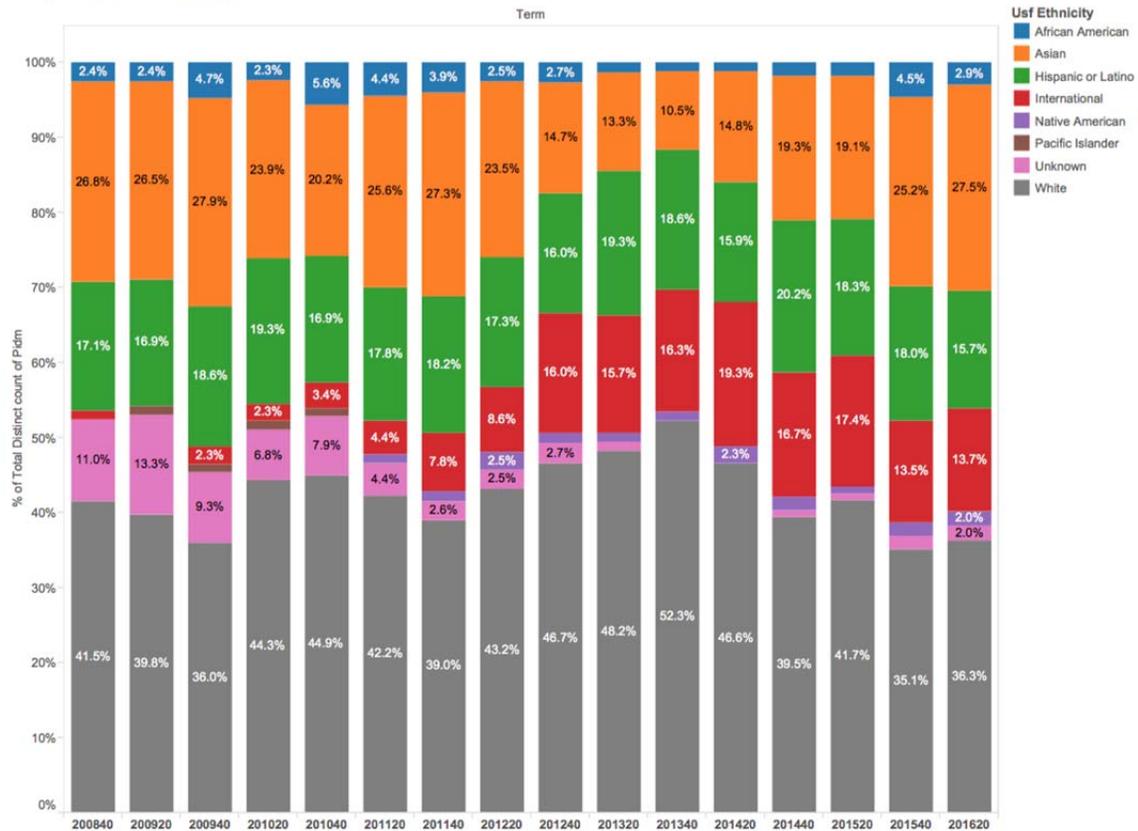
The Design Program has grown significantly since the time of the 2009 Academic Program Review, with a significant increase in the number of international students served by the program. The following table and graph shows the breakdown of Design majors per term by marker “USF Ethnicity,” as provided by the Center for Institutional Planning and Effectiveness:

### Design majors/second majors

Term	Usf Ethnicity								Grand Total
	African American	Asian	Hispanic or Latino	International	Native American	Pacific Islander	Unknown	White	
200840	2.4%	26.8%	17.1%	1.2%			11.0%	41.5%	100.0%
200920	2.4%	26.5%	16.9%			1.2%	13.3%	39.8%	100.0%
200940	4.7%	27.9%	18.6%	2.3%		1.2%	9.3%	36.0%	100.0%
201020	2.3%	23.9%	19.3%	2.3%		1.1%	6.8%	44.3%	100.0%
201040	5.6%	20.2%	16.9%	3.4%		1.1%	7.9%	44.9%	100.0%
201120	4.4%	25.6%	17.8%	4.4%	1.1%		4.4%	42.2%	100.0%
201140	3.9%	27.3%	18.2%	7.8%	1.3%		2.6%	39.0%	100.0%
201220	2.5%	23.5%	17.3%	8.6%	2.5%		2.5%	43.2%	100.0%
201240	2.7%	14.7%	16.0%	16.0%	1.3%		2.7%	46.7%	100.0%
201320	1.2%	13.3%	19.3%	15.7%	1.2%		1.2%	48.2%	100.0%
201340	1.2%	10.5%	18.6%	16.3%	1.2%			52.3%	100.0%
201420	1.1%	14.8%	15.9%	19.3%	2.3%			46.6%	100.0%
201440	1.8%	19.3%	20.2%	16.7%	1.8%		0.9%	39.5%	100.0%
201520	1.7%	19.1%	18.3%	17.4%	0.9%		0.9%	41.7%	100.0%
201540	4.5%	25.2%	18.0%	13.5%	1.8%		1.8%	35.1%	100.0%
201620	2.9%	27.5%	15.7%	13.7%	2.0%		2.0%	36.3%	100.0%
<b>Grand Total</b>	<b>3.0%</b>	<b>23.5%</b>	<b>16.4%</b>	<b>9.3%</b>	<b>1.6%</b>	<b>0.3%</b>	<b>4.9%</b>	<b>44.5%</b>	<b>100.0%</b>

% of Total Distinct count of Pidm broken down by Usf Ethnicity vs. Term. Percents are based on each row of the table.

### Design majors/second majors



% of Total Distinct count of Pidm for each Term. Color shows details about Usf Ethnicity. Percents are based on each column of the table.

In terms of racial or ethnic backgrounds, as of the fall of 2015 the Design Program Majors were 35% White, 25% Asian, 18% Hispanic or Latino, 13% International, 5% African American, 2% Native American, and 2% unknown. Of note is the significant increase in International students in the Design Program as a whole, which has grown from 2.3% in 2009 to 13.7% in the Spring of 2016, at times peaking to 19% of our total enrolled majors.

As to how this data compares to USF Students as a whole, the Center for Institutional Planning and Effectiveness has provided the Design Program with the following comparison to students majoring in other disciplines within the College of Arts and Sciences:

**Design majors/second majors -- distinct count overall since Fall 2008**

Usf Ethnicity	Gender		Grand Total
	M	F	
African American	1.09%	1.64%	2.73%
Asian	6.83%	16.39%	23.22%
Hispanic or Latino	4.37%	12.02%	16.39%
International	2.73%	6.28%	9.02%
Native American	0.27%	1.37%	1.64%
Unknown	2.46%	1.09%	3.55%
White	13.93%	29.51%	43.44%
<b>Grand Total</b>	<b>31.69%</b>	<b>68.31%</b>	<b>100.00%</b>

**Arts and Sciences majors -- distinct count overall since Fall 2008**

Usf Ethnicity	Gender		Grand Total
	M	F	
African American	1.74%	3.51%	5.25%
Asian	7.10%	12.99%	20.05%
Hispanic or Latino	6.12%	13.96%	20.07%
International	3.99%	4.42%	8.41%
Native American	0.69%	1.42%	2.12%
Pacific Islander	0.41%	0.97%	1.38%
Unknown	2.71%	5.08%	7.80%
White	13.61%	25.98%	39.59%
<b>Grand Total</b>	<b>34.92%</b>	<b>65.13%</b>	<b>100.00%</b>

Of note is the gender disparity in the Design Program. As of the fall of 2015, the Design Program had 111 enrolled majors, 79 (71%) of whom were female and 32 (29%) were male. This gender disparity is slightly higher than that within USF's College of Arts and Sciences more broadly. Also of note is the strikingly small percentage of African American students, though this percentage is replicated university wide, as the above tables show.

**What efforts are made to create an intellectual and social climate that fosters student development and supports achievement of the program's objectives (e.g. clubs, student chapters of professional organizations, etc.)?**

The Design Program hosts a student chapter of the well-known Professional Association for Design (still identified today as the AIGA, formerly the American Institute of Graphic Arts). In this organization, students gain the resources needed to move into the professional design world by participating in workshops, field trips, lectures, exhibitions, and other events both on campus as well as within larger community in San Francisco.

The Design Program works closely with the Graphics Center, a student-run organization that serves as an in-house design firm to design print and digital material for clubs, faculty, and departments on campus. Students at the Graphics Center work on projects ranging from posters, banners, and T-shirts, to websites, interactive ads, and much more.

Finally, in the Fall of 2016, the Art + Architecture Department as a whole is commencing a monthly lunch speaker series for its students, in order to broaden their horizons of intellectual, artistic, and career oriented possibilities. Every month, the series will host one speaker who will talk in depth about their work, and host an informal Q&A with students over lunch. The key organizing question for this series will be to expose students to work of artists, curators, designers, art historians, and creative professionals, and the way that they organize their lives. This series holds the simultaneous goals of exposing students to new bodies of thought and broadening their ideas of potential career paths.

**Do students affect policy and operations (e.g. student membership on program committees, representation at faculty meetings, etc.)?**

Design Program students do not have representation at faculty meetings or on program committees. Our students do lead the American Institute of Graphic Arts (AIGA) chapter at USF, with faculty mentorship. Our students also choose the name and visual identity of their senior thesis show at SOMArts, a large and public-facing gallery and cultural center in San Francisco.

**How are program expectations communicated to students?**

Design Program expectations are communicated to students via the syllabi for our courses, advising documents and meetings, program meetings, and program announcements.

**Are students kept informed of their progress in meeting intended learning outcomes?**

As a whole, the Design Program curriculum is shaped to shepherd students through a broad arc of carefully considered learning outcomes, as discussed in the “Curriculum” section of this document. Within each individual course, students are kept informed through critiques, written and verbal feedback, and grades as to their progress.

## **VII. Staff**

Please see main “Art + Architecture APR Self Study” for additional answers.

**Please describe the administrative support staff (program assistants, student assistants, etc.).**

Our support staff is shared among the Department of Art + Architecture:

Steve Rhyne, Director of Visual Arts Technology – Steve is essential to supporting our program. He manages our departments technology and in particular the labs (hardware, software, and physical spaces) our Design classes are taught in. He is crucial to our faculty and students.

Sean Olson, XARTS Studio Manager – The Studio Manager supports our program when classes or students take on projects outside of our computer labs. The biggest of these tasks usually is helping with the installation of the senior show.

Sarah Schwitzer, Program Assistants – The Program Assistant provides basic administrative support to students and staff.

Barbara Jasperson, Outreach Coordinator – The Design Program does not utilize Barbara as much as other programs because of her limited knowledge of the Design field.

## **VIII. DIVERSITY AND INTERNATIONALIZATION**

The Design Program does not have any input regarding the diversity and national origins of our students. Different offices of the university administration make these decisions for us. That said, we very much welcome and remain consistently inspired by the diverse body of students who major and minor in the Design Program every year. Our students indeed take advantage of study-abroad programs, yet these programs are under the aegis of the university’s study-abroad office.

**How have international issues been integrated into course content and the curriculum?**

Many of our courses require that professors introduce topics pertaining to both cultural diversity and globalization within the course learning outcomes. As one example, the Design & Social Change Seminar requires that students:

*Identify and analyze the growth and development of the concept of design and social responsibility across various world cities and regions.*

Or the following, from the Design Internship course:

*Identify the diverse social, political, and economic contexts within which the design profession operates and serves larger communities of users within the San Francisco Bay Area, while understanding the ways in which these contexts differ from the operation of the design profession within other national and global sectors.*

For more specific information about the range of learning outcomes that focus on cultural diversity and globalization, see the document titled “Design Program Curriculum” in the Design Program appendix.

**Have faculty participated in international programs sponsored by USF or other institutions? Does the program have any international partnerships and collaborations?**

In 2012 we attempted to offer a summer immersion course to Cali, Colombia. This course was supported by the university’s Jesuit Exchange Office. Unfortunately we did not receive enough students to be able to make the trip happen.

While we do not have a formal partnership, we regularly send students to study abroad at the University of the Arts in London. Our students attend many other study-abroad programs as well; however, the London program in particular is regularly attended.

## **IX. Technology and Informational Resources**

Please see main “Art + Architecture APR Self Study” for additional answers.

### **IX. A. Technology**

**How well do the university’s computer hardware and software policies and campus support for technology meet the program’s needs?**

The Design Program operates separately from the main University’s computer policies. As such we are able to upgrade both our software and hardware as needed to maintain industry standards. We feel very supported in this way. Our computer labs run the most recent versions of industry standard software and use up to date hardware.

### **What technical computing skills are required in the discipline?**

The Design discipline requires intimate knowledge of an array of computing skills. Today's designer is expected to be fluent with the Macintosh operating system, the Adobe Creative Suite, as well as a variety of coding languages depending on interests and sub disciplines.

### **How does the program provide students with training in appropriate technology and online skills?**

Design Students receive a comprehensive introduction to the Mac OS, Adobe Creative Suite, and introductory coding skills in our Visual Communication Course Sequence. In addition, every design classes utilizes this environment and adds to students understanding of the technology.

### **Describe how technology is used for curriculum delivery in the program.**

Many of our faculty choose to deliver their curriculum via Canvas which has become a standard in Universities today. Canvas is an effective tool for communicating with students, setting clear expectations in rubrics and guidelines, grading assignments, facilitating discussions, and managing course content. Given that students use Canvas across the University they come to expect it on our classes. However, not all faculty choose to use this.

All of our studio classes are taught in labs that utilize the latest hardware and software. Classes depend on a hybrid of individual computer use, presentations from the projector and hands on learning and sharing. Our labs have the ability to screen share every machine which is helpful in teaching technical skills and sharing work.

In addition we have a small pool of digital cameras that are available for check out for students to use. Because of our space shortages, this is managed by the Media Studies Department. This sometimes creates a cumbersome process for students having to go elsewhere on campus to get a camera.

Our two main computer labs have both black and white and color printers which are available for students to use.

### **Does the program plan to increase the use of technology in the classroom (e.g. online courses, distance learning, CD-ROM, Internet, computer software, clickers, etc.) and in what ways?**

Given the demands of the field we would like to increase our offerings for what technology we can offer. Once again we are limited with our space constraints. We

would hope to offer courses that utilize Arduino or Physical Computing, programming for iPads and mobile devices, as well as 3D printing, cutting and scanning. Additional information about this is documented in the “Art + Architecture Vision and Space” Document.

### **How effective has the program been in integrating new technology and pedagogy?**

It is essential to our field that new technology be introduced into our classes. Software is constantly being updated and new technology is constantly being introduced to our field. In some instances we are constantly revising curriculum to stay on top of the latest versions and trends. This is particularly true of our digitally focused classes such as Visual Communication 2, Digital Literacy, Information Visualization and Interaction Design. Other updates as to how new technology is used in pedagogy relies on the individual faculty members, therefore the effectiveness is mixed.

### **IX. B. Distance Learning or Online Learning**

#### **In what way is the program involved in distance learning or online programs?**

The Design Program does not currently offer any distance or online courses.

### **IX. C. Library**

#### **What is the program’s assessment of the library’s holdings and services?**

The Design Program is satisfied with our library’s holdings and services. We have a good collection of books, journals, videos, and materials available. Our Rare Book Room is used by several of our classes. In addition faculty regularly (and easily) order additional materials as needed.

#### **What are the special strengths in available resources as they relate to the current program?**

The Library's special collections are housed in the Donohue Rare Book Room, and feature more than 17,000 items including books, manuscripts, photographs, drawings, engravings, and other artworks. The Rare Book Room also houses several special presses which are occasionally used by our students in Printmaking, Typography or Publication Design.

The Thacher Gallery is also housed within the library. Students and faculty are invited to events that tie together our department, the gallery and library.

#### **How has the program utilized its library liaison and its library budget?**

Our library liaison has always been able to obtain materials requested by faculty. Our librarian liaison has also been available to visit classes and introduce students to how to use the library for research.

## **X. FACILITIES**

As mentioned elsewhere and throughout the Art+Architecture Self-Study document, the severe lack of proper facilities and space is of great concern to our entire department. To emphasize its importance we have collected detailed observations, evidence and thoughts concerning this in one place - please see the highlighted Space and Facilities discussion in the Department-wide summary section toward the beginning of this document.

The Design Program currently fills our appointed classrooms to maximum capacity and we have been turning away interested majors because of the deficit of space available to us. The amount of space that we have offered to our students at different times during the past five years has remained relative to the number of students we have supported, and has not improved since the time of our last Academic Program Review in 2009. As the External Review Committee observer wrote in consideration of our facilities at that time: “The physical space that houses the Design Program is inadequate in the extreme.”

The Design Program is restricted to the use of three medium-size classrooms, all of which are computer labs. One of these three labs is shared with other programs and departments, and is only available to us two days per week. These labs must provide each of the maximum 15 students who enroll in a given course with a dedicated computer and additional technology for scanning and printing. In addition, classroom space must be made available for open lab time to allow students the resources to complete assignments and work on projects. As a faculty, we agree with the assessment of the External Review Committee observer from 2009, who wrote:

“...a computer lab is not the best place to conduct an active discussion and viewing of student work. ...when using the short pinup wall in the lab, only half the work can be viewed at one time.... No work can be permanently displayed. These limitations (not to mention the charmless character of the labs, which are windowless, and lit with fluorescents) have reduced the effectiveness of critiques, which are normally...the best teaching tool for improving student work.... Additionally, as a clean and controlled computer area, the lab space is not suitable for non-digital activities that involve any level of craft or hand-skills, such as binding, mounting, comping, sketching, or creating 3-D models.”

As an evaluation of the Design Program faculty’s personal assessment of our classroom needs, including the need to remain competitive as a national institution for design learning, as well as those recommended as a result of the last Academic Program Review

in 2009, we believe that we must be able to provide our students with the following facility resources, at a minimum:

[a] One classroom space dedicated to project evaluation and critique that includes floor-to-ceiling pin-up walls on all sides.

[b] One dedicated computer lab that is open exclusively to students for completing their homework. Unlike the present scenario, the work time allotted within this room should not be broken up repeatedly, throughout the day, by studio class sessions.

[c] A room dedicated to design craft and production, with table spaces, drafting desks, binding equipment, a section for model-making, a section for wet media and mounting, black-and-white and color printers, and a 3-D printer.

[d] One classroom space that is reserved for the program's junior-level students, and a second space that is reserved for the senior-level students, complete with personalized desk areas and project storage space.

[e] A small gallery to support the long-term display of student project work. This gallery could also support the display of annual, thematic exhibitions and traveling exhibitions with a design focus.

[f] Classrooms that meet minimum standards for comfort. At present none of our classrooms have windows. One classroom requires that students exit the building, walk around a small parking lot and re-enter the building in order to use the bathroom or water fountain. Because this same classroom shares a wall with a Fine Arts sculpture studio, our students often suffer through loud noise from band saws, drills, and hammering activities.

## **XI. CONCLUSIONS**

**What are the program's strengths? What examples of excellence, accomplishment or improvement characterize the program? In what ways could the program be considered a leader in its field?**

First and foremost, the Design Program is unique in its integration of social justice and community engagement throughout the curriculum. This sets us apart from many BFA programs nationwide. While our BA degree limits the total number of major credit hours for our students, is also a strength, as it encourages our (and the University's) commitment to a broad, liberal arts education. We do not train students to package and sell commercial products; rather, we get them excited about a career path in creative problem solving, visual communication, and critical engagement with the world around them.

This unique approach has been validated by the ever-increasing demand for our program, as well as the increasing success of our students in their post-graduate pursuits, whether they are employed full-time in design (as at well-respected publishers like the Princeton Architectural Press) or pursuing advanced study (as at top-tier institutions like the Rhode Island School of Design (RISD) and the California Institute of the Arts (CalArts)).

**What are the program’s weaknesses? Where could the program most improve? What challenges or obstacles make it difficult to overcome these weaknesses? What further challenges do the faculty foresee?**

The constraints of our physical space have become our number one limiting factor, and prevent us from meeting student demand, from offering a wider range of courses, and from further elevating the quality of instruction (inasmuch as it is space-dependent, as noted earlier). Following that, our full-time faculty are overcommitted with student advising; we must find a way to limit the number of advisees per faculty member, for everyone’s benefit. The faculty generally (and the Program Director, specifically) also spend far too much time recruiting and hiring for challenging adjunct positions; we feel this could be addressed with additional full-time faculty hires, commensurate with our enrollments.

**Have changes occurred in teaching, research and service in the field over the past five years that have influenced the program’s view of its role in the University and the field?**

See the “Design Program Position Statement” identified in the “Comprehensive Plan” section below.

**What changes have taken place in the relationship between the field and other related fields? What has been the impact, if any, of interdisciplinary studies, international studies, area studies, experiential and service learning, and technological change?**

The field of Design always changing. The speed at which technology changes is perhaps the most influential aspect of the changes in our field. The software we teach our freshman, in some instances, will have drastically changed by the time they graduate. It is our goal to teach students how to teach themselves these tools and to adapt with the constant speed of technology’s changes.

Sustainability has become a key element not only to Design but to the world around us. As designers, it is important that we educate our students to understand the impacts of their creations in the world.

Thanks to our Bachelor of Arts structure and value of the liberal arts, we welcome interdisciplinary collaborations, such as existing efforts between Design and Computer Science. As a field, design continues to grow rapidly, and its spheres of practice expand into new areas that are evermore dependent on specific technologies. So we also welcome a vision of expanded facilities and capacity to invite students to explore and critique these new technologies, adapting them to our own ends for social justice and community engagement. Again, many of these collaborations are stifled by our limited resources.

**Are there differences between the program's view of its role versus expectations that the College and University expect for the program?**

Yes. While we feel that the College and University support our curriculum and our mission, we are continually being asked to do more with less. The University expects Design Program faculty to provide more service, do more advising, accept increased course enrollment at times, yet it does not fulfill our requests for more classrooms and better facilities. The College and University has not responded to many of the recommendations that were offered by the Academic Program Review committee following our last evaluation in 2009.

**How would the faculty describe the morale and atmosphere within the program? Does the program enjoy the kind of collegial relationship between its members that are conducive to sustaining and enhancing its excellence?**

Morale is good. We are here; and in Scott's case, decided to be here; because we are aligned with the university's mission. But frustration with our physical space and lack of additional faculty support is high. Very little progress has been made on this front since the program was founded in 2007, and there have been no firm commitments from the administration to address it. Our faculty members are motivated to expand the program and diversify our offerings, further increasing the University's visibility within the field, but it can be disheartening when a path toward that future is foggy, at best. These shared frustrations unite us, but can also seep into our working relationships. That said, we have no doubt of our ability to further increase the quality of the program, given the full support of the University, an expanded and adequate space, and additional full-time faculty.

## **XII. COMPREHENSIVE PLAN FOR THE FUTURE**

**Please indicate the program's integrated plan for improvement over the next five years (curricular, research, facilities, faculty recruitment and development, diversity goals, etc. What is the sequence of action to be taken for each item? What**

**are the major obstacles that impeded the program’s progress and the success of reaching these goals?**

We welcome the opportunity to identify areas for future program improvement and believe that we can continue to make the kinds of advances in curriculum and student growth that we have demonstrated since the time of the previous Academic Program Review in 2009, as identified above. That said, with the Design Program now filling the classroom spaces that are available to us, and a lock on the acceptance of new majors and minors, it will be difficult to add any new courses to our curriculum without removing other courses that have been working well for our students. We therefore believe that our critical goal for the next five years will be the effort to research and prepare comprehensive documentation of our program’s need for better facilities, followed by a lobbying effort (with the university) and a public relations effort (with the Bay Area community) to request dedicated classrooms for expanded courses. We have already begun that effort as a process of collaboration with the faculty who teach in the three other programs that constitute our department, Architecture and Community Design, Art History and Arts Management, and Fine Arts. Our cumulative efforts are well expressed in the document titled “Art + Architecture Space Needs & Vision” that is attached to the department self-study.

**How will the program position itself given the changes likely to take place within the discipline over the next five to ten years?**

DESIGN PROGRAM POSITION STATEMENT

The discipline of design has been experiencing a conceptual realignment, and has been moving toward an increasingly holistic notion of the “designer,” independent of any particular field of design specialization. In the development of what is called the “information age” and “post-industrial society,” the role of design has been rapidly expanding and undergoing significant change. In the higher reaches of governmental and institutional decision making, design is increasingly being pushed beyond the traditional design of objects and messages and towards the design of processes, services, and information systems. This is the result of a broad range of factors, some of which are responsive to recent developments in communication media and technology; others of which engage the social, political, and economic environments that govern our needs for communication, information, and representation. Through our continuing mission to examine and question the discipline’s existing professional and pedagogical standards, we the Design Program faculty hope to enrich our lifetime bodies of research and project work and to create an educational atmosphere that allows our students to travel to unconventional and less-explored avenues for design expression while engaging in the debate over innovative and experimental roles of design as a public activity.

**FINE ARTS PROGRAM**

**Academic Program Review**

**Self-Study**

Academic Program Review:  
Self-Study



Submitted by:  
Program Director, Associate Professor, Eric Hongisto  
Associate Professor, Sergio de la Torre  
Assistant Professor, Arturo Araujo, SJ

## I. Mission and History



### Mission

**What is the program's mission? Please include the program's mission statement.**

The Fine Arts program at USF is dedicated to providing students with traditional and contemporary skills in a studio setting under the guidance and mentorship of professional artists. Our intimate class settings balance group interaction and one-on-one teaching with exposure to galleries, museums, and events in the San Francisco Bay Area. Students graduate prepared for a variety of professional directions, with course offerings that include in-depth study in painting, sculpture, printmaking, and installation art.

From: <https://www.usfca.edu/arts-sciences/undergraduate-programs/art-architecture/fine-arts>

**Is the mission clearly aligned with the University of San Francisco's Mission and strategic priorities? How?**

We offer and deliver courses that are aligned with the Jesuit liberal arts mission of educating the whole person. Our service learning courses provide students the

opportunity to work closely with professors creating community-based projects focusing on social justice and cultural diversity.

## **History**

**What is the recent history of the program and what are the most noteworthy changes that have taken place within the program since the last academic program review?**

**Personnel:** Since 2009, Fine Arts has had several prominent faculty retirements, transfers and hirings. Emeritus Professor, Richard Kamler retired from USF in 2011. Assistant Professor, Father Arturo Araujo, was hired and joined the program in 2012. University Professor, Father Tom Lucas, was transferred to Seattle University in 2014. (He also taught in ARTM and other USF programs.) Eric Hongisto was granted tenure and promotion to the rank of Associate Professor in 2010. Philip Ross and Sergio de la Torre were granted tenure and promotion to the rank of Associate Professor in 2014. Jenifer Wofford was hired as a Sabbatical replacement, from the adjunct faculty, as a full-time term faculty for the SP16 semester. Professor Ross has been on leave from the Dept. for AY15 and AY16 following an AY14 Sabbatical.

**Curriculum:** Since 2009, Fine Arts has added the following courses to their checklist:

Drawing for Non-Majors

Painting for Non-Majors

Fine Arts Internship

Ceramics I

Fabrication Lab

Craft (First-year Seminar)

Comics in the Margins (First-year Seminar)

Murals in San Francisco (First-year Seminar)

Woodworking I

Illustration I

Arts for Educators

Stained Glass and Visual Communication (formally Intro to Graphic Design) have been removed from the checklist.

**Facilities:** A detailed history of Facilities within Xarts is in the General front section of the Dept. APR Facilities section of questions.

Quick synopsis of major room changes (Xarts 001 and 008) since 2009. In 2012, Fine Arts removed the kilns in Xarts room 001. A new ceramic kiln space was established in 2013, next to the Gleeson Library. In 2013, Facilities built a permanent wall with 2 doors, in room 001, to create a safe, secure classroom. This wall functioned as a security barrier and had the added bonus of functioning as a critique wall. Also in 2013, We also closed

off room 008 with an physical door. Around this time standard building ventilation was installed in 001 and 008, but not sufficient rated for an art studio setting, thus not functioning to allow art making practices that could include oil based fumes, welding, ceramics kilns or other devices.

**What is the relationship of the program to other programs and administrative units within the University (e.g., interdisciplinary programs, research centers, etc.)?**

Fine Arts shares curriculum with other programs within the Dept. of Art + Architecture. We currently have FNAR (Fine Arts) students taking ART-101 and ART-102 (Surveys of Western Art History) that are coordinated by the ARTM program. Additionally, our Major students take the class ART-104, Fabrication Lab, with DSGN and ARTM Majors; this class is cross-listed with ARCD-104, which is the same class, but only enrollable for ARCD students. Fine Arts has ongoing relations with the Rare Book Room in the Gleeson Library. We also participate in the Thacher Gallery annual student exhibition, and faculty participate in the tri-ennial faculty exhibition.

There are no current programs (outside of the Dept.) at USF that overlap with Fine Arts with regards to personnel, curricular or facilities related connections. Fine Arts does offer classes in the first-year seminar program. These are scheduled and administered from Fine Arts. These FYS classes are:

ART-195, Craft

ART-195, Comics in the Margins

ART-195, Murals in San Francisco (later renamed, Mining Murals in SF, and now delivered by the ARTM program)

**Does the program contribute to the Core curriculum? Does it service other majors, minors, or programs?**

Yes, Fine Arts contributes to the Core curriculum with these classes that satisfy the Core F, Visual and Performing Arts credits:

Drawing for Non-Majors

Painting for Non-Majors

Craft

Comics in the Margins

Sculpture

Art of the Book

Scientific Illustration (upcoming course, SP17)

**What were the main recommendations of the previous academic program review? How did the program and administration respond to the earlier findings and**

## **recommendations? What changed after the last academic program review?**

The main recommendations of the previous APR had various teaching, research and service concerns from professors. Student anxieties regarded scheduling problems and not having a breadth of regularly scheduled upper-division electives. The 'lack of space' was the largest area that was recommended to the Administration. To simplify this document, we have simply copy/pasted those recommendations from the previous review, highlighted below in yellow.

The University has not actualized the space recommendations.

Note: Since our last 2009 self-study, we have also witnessed the hiring of a new Associate Dean, Dean, Provost, and President.

From the Outside Reviewer Report, 2009:

- For Fine Arts, “the facilities are inadequate for the size of the program”.
- The department is losing students because of the lack of facilities. The reviewers felt the program was larger than the available space and this “limits pedagogical growth as well as the ability of the students to maximize their experience within the major”.
- There is a need for storage space (faculty and students) as well as additional gallery space.

## **How would you characterize the morale and atmosphere within the program?**

There is sufficient enthusiasm, to conduct meaningful research, deliver quality teaching and perform satisfying service to the program/dept./school/university. However, long-term atmosphere is not healthy and has lost collegiality. There have been a series of lingering interpersonal issues in the program and dept. that have continued for years. Many of these problems stem from, and are prolonged by, teaching in one of the 'nation's smallest studio art facilities'.

## **Learning Goals and Outcomes**

Please see Appendix for Learning Goals, Outcomes, Rubrics, Curriculum Map, Major/Minor Checklists,

## **II. Curriculum**



## **General**

### **What are the distinguishing features of the academic program?**

The curriculum is designed to challenge young artists' imaginations and creativity while providing them with the techniques and tools they will need to realize their career goals. Students explore progressive thinking, social and environmental practices, and learn to value traditional processes of art making. They are also introduced to important practical skills such as writing artist statements and grant proposals, and working in the collaborative process - with students in other departments as well as with community-based organizations.

From: <https://www.usfca.edu/arts-sciences/undergraduate-programs/art-architecture/fine-arts>

The Fine Arts Program currently offers a standard small liberal arts college Baccalaureate

of Arts. The Fine Arts Major consists of 13 required classes with 48-49 credits. We also offer a Minor that has 5 required classes at 20 credits

The Major has a strong breadth of classes that cover foundations, mid-level offerings, upper-division electives, senior capstones in both service learning and thesis development.

Within the 6 **foundation** courses, we share resources with the Art History, Arts Management Program, utilizing their 2 course sequence: Survey of Western Art History, 1 and 2. We also offer a cross-listed class with Architecture, which is our beginning safety course: Fabrication Lab. Rounding out foundations are Art Fundamentals (2d and 3d design) and traditional Drawing I; these cover all aspects of mark-making, spatial organization.

Our **mid-level electives** cover the traditional breadth of any comparable art school that is only able to offer the BA in Fine Arts. These mid-level classes consist of Digital Photography, Painting, Sculpture, Ceramics and Printmaking. **Upper-division electives** have over 10 current choices that rotate with frequency and popularity. The Fine Arts **senior capstones** cover Senior Studio (Thesis) and Artist as Citizen (Service Learning).

The Core Curriculum for the Arts Majors in the College of Arts + Sciences is listed as an Appendix, alongside the current 2016/2017 Fine Arts Major and Minor checklists.

**How many declared majors, double majors, and minors have the program had in each baccalaureate and/or graduate program over the last 5 years?**

Majors:

2012: FNAR Majors: 63 (4 double majors)

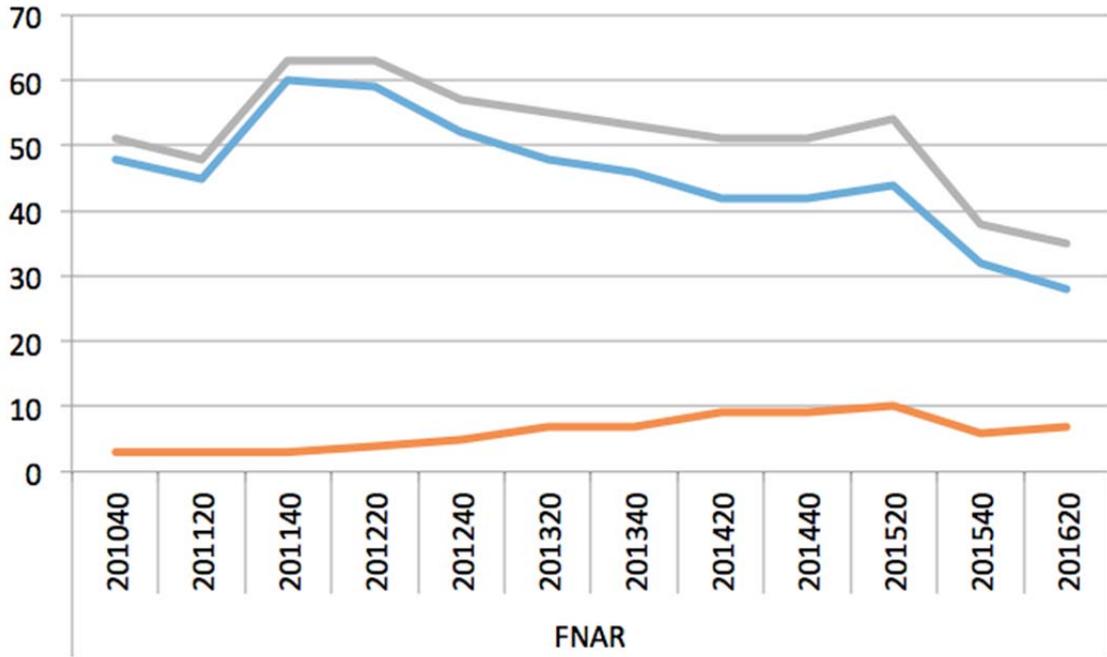
2013: FNAR Majors: 55 (4 double majors)

2014: FNAR Majors: 51 (7 double majors)

2015: FNAR Majors: 54 (4 double majors)

2016: FNAR Majors: 35 (4 double majors)\*

\*includes 5 outgoing Seniors, but does not include incoming first-year students



Minors:

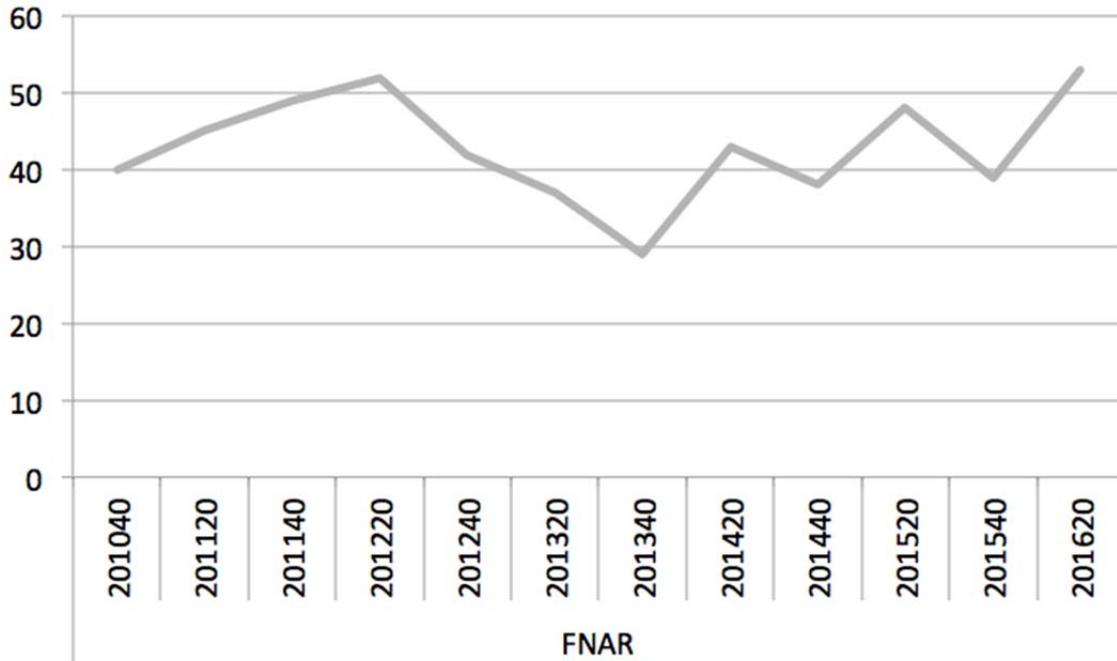
2012: FNAR Minors: 52

2013: FNAR Minors: 37

2014: FNAR Minors: 43

2015: FNAR Minors: 48

2016: FNAR Minors: 53



**How many degrees has the program awarded in each of the last 5 years?**

Fine Arts, BA degrees granted:

2012: 18

2013: 16

2014: 10

2015: 5

2016: 5 (SP16 graduation only)

**For the period since the last review, indicate and interpret trends in enrollment, retention and graduation for your program. Based upon these data, what do you project enrollments to look like in the next 5 years? 10 years?**

We have had a decrease with majors and graduating seniors over the past 3 years. We have seen an irregular drop from the average of 50 Majors, down to a low of 35 in SP16. Our incoming first year declared majors, for Summer '16 show some improvement, but may not return the program to the average.

Minor numbers have remained on a healthy average at 50-60 students. The highest percentage of minor students remains interdepartmental; Design and Art History majors continue to add the minor, because of the nearness of subject matter, and to take advantage of a 2 class sharing between programs (double-dipping, is the vernacular used to describe this advantage).

Trends of lower enrollment are not yet apparent to cause. The dip in FA15/ SP16 numbers have been seen a few times over the past 14 years, so there is no data confirming a larger trajectory or pattern. In the post recession period in 2009/2010 academic year, most Dept. programs, especially Fine Arts and Performing Arts (different Dept.) suffered enrollment health. There has also been was a loss of students, generally, in the Arts and Humanities areas, as published in numerous education websites and journals.

In 5 years, we expect to have a mid-range of Majors, possibility around 40-50 students. In 10 years, the event horizon makes it difficult to make an educated guess. If another recession/depression disrupts the economy, we would expect a dramatic loss in students in Fine Arts. If continuing decrease of students in the humanities continues, we expect to be at the front line of this projection.

**How does the program determine curricular content?**

Scheduling:

Courses are maintained, organized and scheduled from the official major/minor checklists according to needed classes for students to successfully take the paradigm of classes in order to graduate. The full-time faculty have a list of classes they prefer to offer from their area of expertise; all share a crucial role delivering all parts of the curriculum. We rotate in the teaching of Senior Studio (thesis capstone). The remainder of

unscheduled courses, usually in Core F and foundations, are taught by adjunct faculty. The program director follows hiring protocols for part-time faculty in consultation with the Chair; the recommended hire must be approved by the Dean's office"

New courses:

Special topics classes are usually first to run, and then, if successful, added to the course catalog, if sufficient curricular need exists to maintain an offering.

Future:

There have periodic requests from part-time and full-time faculty with regard to adding to the program offerings. Through this process, we have added to the checklist and course catalog: Ceramics, Illustration, Craft, Comics in the Margins, Murals in San Francisco.

To work with summer and intersession semesters, we created the Drawing for Non-Majors and Painting for Non-Majors course to count as Core F classes, to help the University with alternative offerings. These classes help during normal Fall and Spring semesters to encourage new students to join the Dept. and in summer/intersession, these classes are taken in large proportions by international students.

#### **How are credit units assigned to courses? Do they meet the University's Policy on credits?**

4 unit studios are the primary vehicle for all FNAR courses. We also offer variable credit (0-4): Directed Studies, Fine Arts Internship. They meet the current University Policy.

#### **How does this curriculum compare with other programs nationally and internationally?**

With a 12 course BA in Fine Arts, USF's Fine Arts Program is comparable with the usual array of offerings: foundations, art history, drawing, painting, ceramics, printmaking, sculpture, photography and senior thesis. We have similar sized major and minor numbers, as compared to our Bay Area peer institutions that offer the BA in Fine Arts. We are similar in scope and size to Santa Clara University, with regards to faculty, courses offered, but are much smaller in physical lab space. With just 2 studio classrooms for Fine Arts, we may be one of the smallest (per square footage) art schools in the country; however, we are maintaining, on average, 40 majors, 40 minors, and also share classroom space with hundreds of other students in the Dept., taking foundations, electives, etc.

Comparing to peer institution curriculum, we could be seen as **lacking in advanced studio opportunities**, due to changing enrollment and severe space limitations. Also, we do not currently require upper-division art history, or critical theory class. Our professional practice classes are infrequently offered due to enrollment, and the overlap with service learning obligations, in the major, and with USF's distinction in that area.

**What is the program's philosophy with respect to the balance between Core Curriculum courses, service courses for other departments, and major courses?**

We attempt to offer as many Core classes, as possible, with the limited time and space available in our classrooms. We also have limited availability of full-time professors, able and willing to offer Core F, to non-major students. As a general practice, part-time adjuncts have been available and willing to be scheduled to teach the majority of Core F offerings.

Artist as Citizen, one of our senior capstone classes, is designated as Service Learning and counts in the Core Curriculum and in our Major/Minor. We sometimes allow all USF students to join this, if there is any room after Program/Dept. students have enrolled. The Art History program allows Artist as Citizen to count in their checklist.

We would schedule more Core F offerings, but are hampered with scheduling into our 2 classrooms. There is compromise to offering Core F classes, from a Fine Arts perspective, in the general lecture rooms on campus. Most of our classes would have a studio/lab component, and with fixed seating and no tables, we have limited options to expand in this area.

**I. Undergraduate Program**

**Please provide the Curriculum Map demonstrating the links between the learning outcomes and the courses in the program.**

Please see Appendix for all Learning Goals, Outcomes, Rubrics, Curriculum Map, Checklist, Scheduling worksheets.

**Are the major and minor requirements coherent or a collection of unrelated courses? Is the program structured in a logical, sequential and consistent manner?**

The program checklist requirements are logical and structured with the standard ratio of 100-400 level offerings. There is also the reality of scheduling these classes in a sequential manner, holding a strict line of pre-co-requisites, without affecting students with advising problems, enrollment concerns, adding the major late in college career etc. There have been many sacrifices in recent years; we have been forced to open our 200-300 offerings to all USF students, to ensure high enrollment, just to run them for the limited majors. (From a peak of 60, we are currently at 35 majors in Fine Arts.)

**Do students learn about the discipline's historical roots and development, as well as current trends and directions?**

Yes, students have strong emphasis on the technical and historical development in Fine Arts. Lectures, demos, practice, evaluation and critique are crucial to delivering a

curriculum that matches the long history of teaching studio art. Faculty cover history within each studio class, providing everything from the material origins in a topic, to how the medium is being used today. This classical to contemporary breadth is well represented in the Fine Arts offerings.

**What are the core requirements for the major and for any concentrations or specialty areas?**

Foundations: (Required)

Fab. Lab. (0-1 credits)

Survey of Western Art History 1 and 2

Art Fundamentals

Drawing I

Mid-level: (students choose 3)

Painting I

Sculpture I

Ceramics I

Printmaking I

Digital Photography I

Upper Division Electives: (students choose 3)

Craft

Comics in the Margins

Art of the Book

Drawing II

Painting II

Color Theory

Sculpture II

Mural Painting

Woodworking I

Illustration I

Installation/Public Art

Special Topics

Directed Studies

Fine Arts Internship

Printmaking II

Senior Capstone: (Required)

Senior Studio

Artist as Citizen

**How well is this faculty able to support any concentrations and specialty areas cited in the Catalogue?**

With limited space and low major numbers, faculty have not been able to offer our second level electives in recent years. (Painting 2, Sculpture 2, etc.) Instead, advanced students take Directed Studies, to offset this hole in the curriculum.

All full-time faculty have been able to offer Special Topics courses in areas of interest. These classes that may or may not become checklist classes, are places that can be experimental, or timely with an event or current topic. Most classes in the program began as Special Topics, and after being offered once (only once, Dept. by-laws), they are re-submitted as official classes to the faculty, dean's office, provost, for official inclusion in the college course catalog.

### **How frequently are core courses and electives offered and in what sequence?**

Core classes are offered every semester. Electives are attempted to be offered with a balance between 2-d and 3d dimensional areas. Our popular offerings, or classes that have the best chance of running, sometimes are offered more frequently, for example, Color Theory, Art of the Book, and Illustration, find more interested minors and students from nearby programs. Design, Architecture and Art History students taking our electives, help us with needed enrollment.

In recent years, we have tried to run Woodworking, Mural Painting, Sculpture 2, Fine Arts Internship, and have been forced to cancel several classes due to low enrollment or erratic scheduling times with limited spaces in the classrooms.

### **Do students experience any difficulties in meeting graduation requirements for the program due to the frequency of course offerings?**

Yes, on average, Fine Arts majors who add the program late or begin USF in a transfer situation, face a numerical challenge. For instance, USF uses a 4 credit system, and students arrive from a 3 credit college; almost every transfer student 'loses' a class, on average. We have been relaxed in substituting classes in their checklist, so that students can find a suitable graduation timeline, especially when a student heavily exceeds the required USF 128 credits.

Normal students that add the program upon admission at USF meet their graduation timeframes, navigating the paradigm of sequential classes, and graduate in 4 years.

### **What is the prerequisite sequence between lower-division and upper-division courses?**

Per the usual system, we follow a traditional numerical system:  
100, 200, 300, 400

However, there are exceptions, such as international students taking Art History later, due to a highly functional prerequisite rule with the Rhetoric requirement. We also have

relaxed rules, to allow general non-major students to take our most popular, non-core classes, such as painting, printmaking, ceramics, without the typical pre-requisite.

**What is the proportion of lower-division to upper-division courses offered?**

Out of our 12 main classes for the Major, we have a somewhat disproportionate distribution of classes with more classes taken in lower-division than upper-division.

#4 100 level (+ Fab Lab, 0-1 credits)

#3 200 level

#3 300 level

#2 400 level

**What are the average class sizes in core courses, required major courses and electives? Are these class sizes appropriate for the learning goals/outcomes and learning objectives of the curriculum? How do they compare to those of other programs in the University?**

Our studio classrooms have a cap of 14 students due to space concerns. These are wonderfully sized and smaller than other programs at USF. Architecture has 12 students, due to their smaller, windowless classrooms.

**What is the mix of majors to non-majors enrolled in your program's courses?**

The mix on average is 80/20, especially in the mid-level elective classes, such as Painting, Ceramics, Photography, etc. Other checklist classes are almost 100% majors only.

**What efforts are made to incorporate new perspectives, ideas and knowledge into the curriculum and to remove outmoded methodologies and viewpoints?**

The Program Director continually asked all faculty for new curriculum. With each course, professors are encouraged to adjust assignments, processes, demos, lectures, critiques to reinvigorate the Program.

**What courses have been deleted or substantially updated in the past five years? If you know what new courses are to be offered in the next five years, please include a separate list of such courses.**

Fine Arts has removed Visual Communication from the required foundation area in the Major checklist.

Due to inactivity, space, and lack of available professors, Stained Glass has been removed from the course catalog and checklists.

Classes to be considered and offered in the next five years:

Scientific Illustration

Ceramics for Non-Majors

Landscape Painting

Multicultural Art

Professional Practice and Internship (to possibly replace Fine Arts Internship)

**What policies and practices are in place to ensure a modicum of uniformity in terms of grading standards, course content, and learning outcomes across the curriculum?**

Fine Arts uses approved University standards, program learning outcomes and attendance policies to maintain uniformity between all of the checklist courses. Courses that are Core F and SL, follow additional Core Curriculum outcomes. First-year and transfer seminars (FYS) follow additional Mentoring components that are standard for that area.

**How much and what type of writing assignments does the department require?**

Fine Arts is almost uniformly a studio major, however, all courses use assignments that will utilize a written component. Usually, the sketchbook will be the required area for writing. Senior Studio, Craft, Illustration, etc. are our heaviest writing oriented classes, with thesis, papers, and reports.

**What does the program offer its most outstanding students, e.g. honors track, capstone course, senior thesis, etc.?**

Fine Arts offers these 400 level capstones:

Senior Studio

Artist as Citizen

Fine Arts Internship

We do not have an honors track. There is a program award for highest GPA in conjunction with a service/community recognition. This prize is awarded to a student in May at our student awards ceremony at the opening of the Thacher Gallery student showcase.

**What opportunities exist to actively involve students in learning through internships, work- study, practicum, study abroad, etc.?**

Study abroad is highly encouraged, if available to interested students. We usually encourage the Junior SP semester as a time for exploration that matches maturity. This also has the lowest impact upon graduation requirements. Students have successfully entered into programs in the following countries:

England, France, Spain, Italy, Hungary, Mexico, El Salvador, Columbia, Japan

**In what ways have you been able to involve undergraduates in research? How do you assess the results?**

Students ‘create’ their own research in almost all of their upper-division courses. Results are assessed in critiques and portfolio grading, and in the case of thesis, students participate in a senior showcase gallery exhibit with their peers in Design Program.

Most full-time faculty have hired and maintained Faculty Research Assistants. These unique opportunities allow for mentorship and special learning connections.

**How well prepared are majors for graduate study in the field?**

Students are generally not ready for graduate study directly upon graduating from USF due to the short amount time (12 classes) to generate a body of artwork that would be ready, quantitatively, for a successful application in an MFA studio program. Advanced, prepared students would work outside of the classes, to prepare the 20 pieces of artwork; we have seen 1 to 2 students per year attempt this difficult move.

**Are undergraduates interested in graduate programs in the field? What percentage are interested and what percentage actually go on to graduate studies? What other academic and non-academic fields are they entering upon?**

Students are interested in graduate study with the typical MFA in Fine Arts area, however many students do not seem interested in further study directly upon graduating with their BA degree. Typically, in a usual year, only 1/10 students pursues application. In the past 5 years, students have successfully applied to:

SVA, CCA, Art Academy, New York Academy of Art

**II. Admission and Transfer Policies**

**Are there any requirements for admission to the program?**

No, all students that apply to USF and are granted general University acceptance can add the Fine Arts Major or Minor regardless of test scores, language abilities, etc.

**Are there any internal procedures for accepting credit from elsewhere (advanced placement, transfer, study abroad, etc.)? What are they?**

Yes, we accept 4-8 credits of AP Studio Art as direct transfer into the Major, if a student receives a 3, 4 or 5 score, we will consider substituting a foundation class such as Art Fundamentals or Drawing I.

All classes will be considered for checklist transfer from other colleges. The advisors (full-time professors) advise students upon adding the Major or Minor what classes can be transferred into the checklist. Study Abroad follows a similar advising process, which is started with a Petition to Apply at another Institution form that is signed off with multiple layers.

**Are there any procedures for awarding credit to experiences other than traditional instruction (experiential learning, undergraduate research, internships, Previous Learning Assessment, etc.)?**

Yes, internships taken outside of the checklist class, Fine Arts Internship, can be applied with a faculty sponsor, as Directed Study: Internship, to receive 1-4 credits for appropriate time and work. Students take advantage of this opportunity in all available semesters.

Students have successfully worked/interned in recent years at:

Anthropologie  
Center for the Book  
San Francisco Giants Photographer  
Precitas Eyes  
Sharon Art Studio  
Crucible  
Gauntlet Gallery

**III. Advising**

**How are students advised and mentored?**

All Major and Minor students are individually advised from the full-time faculty. On average, each faculty member advises 10-15 students per academic semester. During sabbaticals and leaves, the remaining faculty will assume the extra students into their advising load.

**Is advising valued and rewarded by the program?**

**How is advising organized and how is advising quality maintained?**

Advising is a valued part of the program service.

Majors are equally distributed between full-time faculty members. After a general email from CASA and follow up from the Program Director, each faculty member contacts the Advisees by email and places sign up slots on their door for an individual advising

session. These sessions, each semester, usually last approx. 20 minutes. Quality of advising is not maintained, however, the Program Director will usually meet with every student prior to graduation to provide assurances of checklist credits. For example, some faculty will advise from the parking lot, on a bench, without their computer.

Minor advising is done on a case-by-case situation; some students do not require minor advising each semester. In the past, the Director handled all Minors, but since 2014, we have distributed students evenly across the full-time faculty.

The Program Director usually handles all graduating Senior cases, as the contact person with CASA, Registrar, etc., to ensure the completion of forms, etc.

**How is the advising process evaluated? If it has been evaluated, what were the results of this evaluation?**

There are no internal or external processes to evaluate the quality of faculty advising in the program. The Chair does not evaluate fellow faculty with their evaluations or monitor their Union distribution of workloads re: teaching, service, research. CASA and the Dean's office does not seem to have any mechanisms in place to ensure proper advising and mentorship to students, outside of the successful, volunteer advising in the summer of acceptance. (Summer Webtrack) There are no ramifications for faculty that advise poorly or not at all. Students will eventually find the Program Director for emergency advising, usually in their senior year, to resolve issues of credits, transfers, graduation timeframes.

**Are there less formal opportunities for faculty/student interaction?**

Yes, there are group speakers, gallery exhibit openings and orientation, that allow for casual interaction. Additionally, some faculty will work on research projects in the Xarts space, encouraging students to observe, help etc. Several full-time faculty maintain student research assistants, to have extremely valuable mentorship.

**IV. Overall Academic Quality**

**What, in the opinion of the faculty, is the overall quality of the program?**

The quality of the program is 'poor to good', as it relates to the curriculum being delivered in the 2 classrooms at USF.

**How, in the opinion of the faculty, does the program compare with others nationally and internationally?**

We researched our peer-institutions for the 2009 self-study. At that time we were

improving but still behind in space, curriculum, and having our students prepared for real world expectations, employment or future study. Today, the same comparison is valid. After visiting most of our Bay Area peer institutions, in the past few months, we are falling further behind, especially with keeping up with facilities, and maintaining majors. Our main local 'competition', Santa Clara, St. Mary's, Berkeley, etc. have made marked improvements in the past few years.

**Describe any special strengths and/or unique features of the program. Are there special research emphases that make a unique contribution to the program?**

The program is unique in the Bay Area of California, offering Mural Painting, Art of the Book, Artist as Citizen, and able to provide Fine Arts Internship opportunities in a major metropolitan area. These classes, offered together, within a checklist, distinguish Fine Arts from peer-institutions.

**In what areas has the program improved or deteriorated within the last 5 years? Please describe the evidence used to support these conclusions along with plans for eliminating any deficiencies (include expected timetables).**

The program could use an overhaul of the curriculum, as it realizes that new space, more classrooms, and a new building are not forthcoming. The program should reduce the offerings to actualize the 2 classrooms it can use to deliver a 20+ course checklist.

**V. Assessment of Student Learning**



**What are the program learning outcomes? Please provide access or include as hardcopies Annual Assessment of Program Learning Outcomes reports.**

Fine Arts Program Learning Outcomes:

**1.** Students will gain solid historical knowledge of the objects of art and principal artists of all major periods, and their associated theories, analysis and criticism. This includes a broad understanding of the cultural diversity of art movements from prehistoric times through contemporary culture, both locally and globally.

Outcome:

Identify sources and tools for art historical research and produce formal analytic written papers or projects.

Evaluate, compare and criticize different forms of art, architecture, and design representing diverse social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.

**2.** Students will gain an understanding of basic visual principles, concepts, media, and formats in the various fine art disciplines, and the ability to apply them to meet a specific

objective. This includes an ability to think critically and propose creative solutions to aesthetic problems.

Outcome:

Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.

Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.

**3.** Students will gain a deep appreciation and knowledge of how to use their skills to work with diverse communities both locally and globally to create social change. This includes the acquisition of professional skills that will serve them as post-graduate students, professional practitioners, educators, and community leaders.

Outcome:

Express understanding through written, oral, and visual reflection of the role that art has and can play in encouraging positive social change.

Propose and produce a meaningful service-learning project to a local non-profit cultural organization, gallery, or socially engaged group, with active participation and leadership in addressing both organizational and civic concerns.

**4.** Students will gain knowledge and skills in the use of basic tools, technologies, and processes sufficient to conduct advanced research or project work. This includes the mastery of bibliographic research and understanding of the digital tools and processes necessary to develop that research.

Identify appropriate research-related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context.

Write and prepare applications for graduate study, grants, and other professional endeavors.

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Fine Arts is behind in participation with reports since 2014. From 2007-2014, the Program Director assessed at least 1 course per year.

**What are the standards by which you measure success in achieving the learning outcomes? Please include in the appendices any rubrics the program has designed and used in this regard.**

This question is difficult to provide a legible answer in this paragraph format. Please see Fine Arts 2. Appendix for Rubrics grid.

**What are the methods by which the program assesses its success in achieving its program learning outcomes?**

The methods include faculty review of:  
Studio artwork portfolios  
Art work individually and group critiqued.  
Artwork applications to exhibitions in galleries and museums.  
Senior thesis projects, exhibited.  
Papers, research projects, graded and evaluated.

**To what degree have you achieved your stated program learning outcomes?**

To all observable standards, all of our PLO's have been achieved.

**How does the faculty utilize evidence from the Annual Assessment of Program Learning reports to make changes and inform them of the quality of student learning that occurs in the program?**

Faculty do not apparently use the reports of assessment.

**How does the program determine whether individual courses are meeting their program learning outcomes?**

Each class in the Major/Minor checklists are intended to have a thorough review according to the curriculum map edited in 2007, however, this was not able to be finished. The hope was that the workload would be shared by the full-time faculty in the dept. The Program Director reviewed 7 classes; courses assigned to other full-time faculty were not reviewed. The entire PLO's, Curricular Map, Rubrics are due for an entire overhaul. The program was given an extension (Oct. '16) to begin this process.

**How does the program determine whether individual courses are contributing to overall program outcomes?**

Syllabi reading and storage, observation of classes, evaluation of artwork critiques, exhibitions are used by the Program to determine if PLO's are being achieved.

**What factors have facilitated or impeded the program's ability to meet its learning outcomes?**

Some faculty (part-time and full-time) alter their outcomes, semester to semester, without informing the Dept. of changes. The program does attempt to remedy changes made by

part-time faculty, reviewing the syllabi, reminding them of the established Learning Outcomes, especially Core, etc. The program does not attempt to remedy changes made by full-time faculty. There is a hopeful area of trust that the faculty member has followed the Dept. by-laws, and subsequent rules of college review. However, upon syllabi inspection, faculty have erased established learning outcomes and re-written new versions. There is no administrative process to have a fellow faculty member reprimand another. USF, as a whole, does not have or follow internal Dept. peer-review. The Dept. has also adopted a weaker Chair model, whereas the Program Directors, have been given more administrative overview, in each subsequent year, since 2008. The Chair does not confer with any individual faculty member regarding teaching and meeting outcomes.

**What are the program’s reflections on the data on retention and persistence to graduation?**

Not enough data is shared between the program, admissions and dean’s office (casa), to make an accurate statement. We do know that Fine Arts has a reputation for having lowest retention on campus. Graduation rates were good, however, in recent semesters, several international students have prolonged their time at USF, sometimes graduating in 6 and 7 years, to extend their (visa) time.

**How are program expectations communicated to students? Are they informed as to their progress in meeting program learning outcomes?**

Syllabi, tests, quizzes, assignments, etc. all play a role in showing the students the expectations (PLO’s).

**Has the program participated in the evaluation of any of the Core areas? Please include in the appendices the report(s).**

No, our Core F offerings have not been evaluated specifically by any known individuals on the Core Curriculum Committee or internally by the Director or Chair.

**VI. Faculty**

## **Demographics**



### **Please discuss, assess and evaluate the faculty demographic data.**

Since our last APR, we have had one retirement, Professor Richard Kamler. We also had a shared program colleague, Father Tom Lucas, transferred from USF to Seattle University. We have added, Father Arturo Araujo to our faculty. We have also retained Professor de la Torre, Ross, Hongisto, since our last APR. For SP16, we are able to hire Professor Jenifer Wofford for 1 term as full-time faculty.

(Four caucasian men and three persons of color, one of whom was female)

Adjunct faculty have included dozens of professors, and for the sake of time, these are the continuing adjunct professors in Fine Arts:

Elli Shahideh  
Mimi Sheiner  
Frank Cole  
Jessica Snow  
Jenifer Wofford  
Susan Wolsborn

(Three caucasian women, one caucasian man and 2 women of color.

## **Teaching**

**Please list for each faculty member in the program, the courses taught during the academic year along with the number of units and student credit hours.**

Associate Professor, Eric Hongisto:  
FA15/SP16:  
Painting for Non-Majors, Painting I,  
20 units (+ Directed Study hours)

Associate Professor, Sergio de la Torre:  
FA15/SP16 (On full-year Sabbatical)  
Typical semester: Dig. Photo I, Artist as Citizen

Associate Professor, Philip Ross  
FA15/SP16 (On full-year Leave)  
Typical semester: Sculpture I, Drawing I

Assistant Professor, Arturo Araujo:  
FA15/SP16:  
Senior Studio, Ceramics I, Printmaking I, Music and Art: Ceramics  
20 units (+ Directed Study hours)

Assistant Professor, Jenifer Wofford (as full-time term faculty, SP16 only):  
SP16  
Drawing I, Illustration I, Digital Photography  
12 units (+ Directed Study hours)

**Do the faculty as a whole possess the appropriate background and expertise to deliver the current curriculum?**

Yes, all have previous experience, MFA (terminal degree), and expertise in their field. All faculty teaching have the ability to teach more than one course, and deliver curriculum to majors and non-majors.

**How are teaching assignments made within the program?**

Program Director sets the schedule and assigns teachers to appropriate classes. This is done with consultation with full-time faculty.

**With regard to interdisciplinary programs, how are teaching loads negotiated and balanced between the home department and the interdisciplinary program?**

N/A

**To what extent do faculty enjoy teaching the courses they teach?**

Yes, faculty seem to enjoy teaching their classes. From time to time, adjunct faculty ask for rotation from continuous service in one area.

**Do faculty wish they taught different courses or taught existing courses differently?**

Professor Hongisto would like to teach more Special Topics, but would need to sacrifice teaching foundations, painting, and Seniors, in order to deliver new classes in fields of interest.

**Is the curriculum flexible enough to allow innovation in teaching methods and the development of new courses?**

Yes, there is room for introducing more teaching methods, such as 2 credit tutorial and material oriented classes. However, the amount of space in the rooms forces us to offer the most impact 4 credit offerings.

**Has new technology affected the way in which courses are taught?**

Very little. Some faculty have embraced the availability of smart phones, tablets and social media, while many have kept traditional methods of teaching in the analog sense.

**Does the program monitor its overall teaching effectiveness? How?**

Yes, the Program Director monitors the evaluations (BLUE) for all part-time faculty. With the Union by-laws, the Dean's office handles evaluations with full-time faculty, and these are kept private, and not available to Directors and Dept. Chair. This impacts effectiveness with regards to improving most curriculum decisions; it is unknown if faculty are effective in their respective classes. No one inside a Dept. at USF is truly able to determine how effective a fellow full-time faculty member is performing on the standard evaluations.

(Exceptions are that members of Peer Review Committees and Administration are able peruse the Evaluations.)

The Program Director reviews all adjunct evaluations on a semester timeframe to evaluate scores in combination with teaching examples, classroom visits and supplementary gallery exhibition work.

**What does the program do to help faculty, particularly junior faculty, improve student learning?**

USF offers each full-time faculty a Mentor, to help them past their first year of teaching. After that period of introduction, there are no more formal mechanisms to monitor and improve student learning. Directors and Chairs do not perform classroom observations in the Dept., with full-time faculty colleagues, but are able to with part-time faculty on a case by case basis or invitation. The University has a College of Teaching Excellence program which has many great resources. It is unknown if faculty use this resource.

**Other than classroom teaching, how is the faculty involved in student learning and**

**development (e.g. independent study, mentorship, advising)?**

Most full-time faculty are heavily involved with Directed Studies each semester, and direct mentorship with student works, student research assistance, etc.

**Research**

**What are the faculty's research and creative interests and aims? Please describe the research and/or creative work of the program, focusing primarily on achievements since the last review.**

**Professor Hongisto:**

Maintaining an active drawing and painting studio. Created a new body of work each year since last review, including drawings, paintings, sculptures, murals and installations. Additional work was created in collaboration with the community in the form of Service murals on campus and at local elementary schools.

**Professor Ross:** (No Response, requested information 2/1/2016)

**Professor De La Torre:**

Maintains an active art studio and a curatorial/research practice. As an artist in 2016 I participated on several art exhibitions including: the LA Biennial at the Hammer Museum, and the Gagosian Gallery in Beverly Hills. In 2015 my work was included at the Fotografisk Center in Denmark, and The Lab in San Francisco. In the same year, I was a finalist for the American Academy Rome Prize 2015-16. Out of 500 applicants, we were 9 finalists. During my sabbatical year FA2015 - SP2016, I decided to go to Rome to start working on a new project looking at undocumented immigration to Europe. This is work in progress.

In 2015, as a curator I was awarded The Warhol Foundation and The San Francisco Arts Commission for the photo exhibition "Existe lo que tiene nombre". The exhibition includes the works of 23 photographers living in Mexico. This traveling exhibition opened at SF Camerawork and Galeria de la Raza in San Francisco. It then went to Arizona State University Art Museum and the Juanita & Ralph Harvey Midwestern State University, Texas. The exhibition will travel in 2017 to The Front Art Center in San Diego and el Centro de la Imagen in Mexico City. The exhibition includes a 150 page catalogue. I have been invited to present my work at the Montalvo Arts Center, Stanford University and the Wattis Institute. My work has been reviewed by KQED Visual Arts Review, the Arizona Republic and Times Records News. There is an upcoming book on my work by scholar Rebecca Schreiber, Associate Professor University of New Mexico.

**Professor Araujo:**

Araujo's artistic research projects for the last five years have emerged from two different media, printmaking and ceramics. his work with those media imply different aesthetic attitudes: from the exploration of a large-scale print to the intimacy of a particular

narrative of a ceramic tile, or from an etched glass window to a seedpod. I have become familiar with many forms and techniques that allow me different voices and expressions in the printmaking and ceramics media. His artwork has been placed in the Library of Congress (LOC), Print and Photograph Division [2014], in the Bernalillo County Metropolitan Courthouse of Albuquerque, New Mexico [2010-12], and the Fred Hutchinson Cancer Research Center in Seattle, Wa [2008]

In 2015, Araujo showed *Befriending Sacredness* at the Jundt Art Museum and Arcade Gallery in the context of the Jesuits And the Art Series: Visual Art in Spokane, WA. He spent more than a year consolidating the ideas and images for this show. He created thirty-four new prints for a large space gallery. He used Mathew Fox' concepts expressed in *Original Blessing* and explored the visual forms of four different pathways of encountering the divine. His visual interpretation of these paths comes from his own historical context and surroundings.

Currently, Araujo is working in a new ceramic show at Manresa Gallery. The show is titled: *Vessels of Memory: Earth Sounds in the Work of Arturo Araujo*. And it will be open on October 23, 2016 till January 29 2017. In this exhibition, Araujo explores the concepts of fragility, earthiness, ecology, and forgiveness through his diverse and community-based artistic practice. Through video, sculpture, sound, and interactive installation, *Vessels of Memory* prompts a multi-faceted contemplation of culturally specific death rituals, nostalgia, and global environmental crises. Connecting closely to Pope Francis' second encyclical *Laudato si'*, I nuance and expand upon the spirit of an earthly tradition, pointing to contemporary religious, political, and cultural practices. This ceramic exhibition comprises four installations, one for each of the alcoves of the Manresa Gallery at Saint Ignatius Church.

**What is the recent history of research support, fellowships, grants, awards, contracts or commissions by members of the program? Please list by title and principal investigator any major research projects and include a brief description. For sponsored projects, list sources, amounts of funding and duration. (List all grant proposals made by the faculty whether funded or not).**

**Professor Hongisto:**

Faculty Development Awards, Research, Travel, 2009-2016 (too many to list individually)

Graves Award in the Humanities, 2009, \$7000

Headlands Center of the Arts, Affiliate Artist Residency, 2009

**Professor Araujo:**

For the past six years, Araujo has worked as a freelance artist creating artwork by commission for private and public spaces. The topics, materials and social contexts of these commissions vary from street art with volunteer work to etched glass windows with

high-cost design, manufacture, transportation and installation. The three most important commissions he has done in this period are the etched windows of the Chapel of the Three Companions at Gonzaga Preparatory School in Spokane. The total cost of the project was of US\$150.000.00. The etched windows at Gonzaga Preparatory School required three years of work, from the drawing of the design to the installation of the four nine foot by eighteen foot glass panels. Each window was dedicated to one of the four weeks of the spiritual exercises of Saint Ignatius. The etched glasswork was commissioned by the Conrad Schmitt Studio, an architectural arts studio located in New Berlin, Wisconsin and one of the oldest and largest glass studios in the United States. I worked closely with the artists at Conrad, and as a result of this collaboration they tried for the first time a double-sided etched panel technique in order to realize my window design.

The mural installation in the hall of the Board of the College of Art and Science at Javeriana University in Bogotá includes a set of three more pieces that accompany the large one: two medium size prints and a ceramic seal of the Society of Jesus. For this work the Vice President for mission and identity of Javeriana University requested an artwork inspired by *La Ceiba de la Memoria* (The Kapok Tree of Memory), a historical novel by Roberto Burgos Cantor inspired by the life of Saint Peter Claver, a Jesuit who realized his mission of social justice with the African slaves in Cartagena. This commission required multiple photographic sessions with twenty-two models, a special trip to Cartagena to capture images of the fortress where Peter Claver worked, and a trip to Bogota to install the final mural print in the board's office. The total cost of the project was of US\$. 5.000,00 and took a complete years from the signing of the contract to the final installation of the mural.

The tapestry for the student chapel at the Seattle Preparatory School represents a scene from the life of Saint Ignatius. Wounded by a cannonball during a battle and recovering at his brother's house, Ignatius discovered the presence of the Risen Lord in his life. After his initial conversion, he went to Montserrat where he spent two days making a confession of all his sins. After his confession, he spent the night in prayer - as a knight in arms - before Our Lady of Montserrat. At the end of his prayer, he left his sword with our Lady and decided to spend the rest of his life as a pilgrim doing penance. The tapestry was woven in Belgium in the workshop of Magnolia Editions, the same company that wove the tapestries of Chuck Close and the tapestries in the Los Angeles Cathedral. The total cost of the project was of US\$ 25.000,00 and took a complete year from the design to the final installation of the tapestry.

### **Professor de la Torre:**

**2015**

Guggenheim Fellowship \$65,000 **I DID NOT GET IT**

Often characterized as “midcareer” awards, Guggenheim Fellowships are intended for men and women who have already demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts.

Rome Prize (American Academy in Rome) \$26,000 **FINALIST**

Each year, through a national juried competition, the Rome Prize is awarded to about thirty artists and scholars whose work represents the highest standards of excellence, often at the early and middle stages of their working lives.

Art Program Facilitator for the San Francisco Planning Department \$10,000

This grant engaged the Mission arts community to leverage past and existing efforts to promote art on the 16<sup>th</sup> and 24<sup>th</sup> Street BART plazas

## **2014**

The Warhol Foundation \$15,000

The San Francisco Arts Commission \$15,000

I was awarded these two grants, one from the Warhol Foundation and the other one from the San Francisco Art Commission to co-curate an exhibition titled “Existe Lo Que Tiene Nombre: Contemporary Photography in Mexico”. The exhibition opened in San Francisco Camerawork, traveled to Arizona State University Art Museum, the Juanita Harvey Art Gallery Midwestern State University and The Front Gallery, San Ysidro, CA. A 150 pages color catalogue accompanies the exhibition.

## **2013**

Headlands Center for the Arts, Sausalito, CA \$2,500 **ART RESIDENCY**

Invited to be part of the ten-day residency “Other Histories” at the Headlands Center for the Arts. Other Histories invited ten artists to explore twin themes – “Knowing War” and “Global Human Movements: Migration”.

Headlands Center for the Arts Alumni New Works awards

Headlands Center for the Arts Alumni New Works awards project-based, month-long return residencies—with project grants of up to \$2,500—to six noteworthy alumni each year.

## **2012**

Art Matters, NY \$4,000

Since 1985, Art Matters has assisted individual artists who make work intending to break ground aesthetically and socially.

## **2011**

San Francisco Arts Commission Individual Artist Grant \$10,000

Individual Artist Commission (IAC) grants offer up to \$15,000 to support individual artists living and working in San Francisco for specific personal, artistic projects that, in turn, stimulate the creation and presentation of high quality, new works of art throughout the city’s neighborhoods.

Center for Cultural Innovation The Investing in Artists grants program, \$10,000  
The Investing in Artists grants program was established by the Center for Cultural Innovation (CCI) in 2007 to enhance the working lives and strengthen the creative support system for California artists working in all disciplines.

Carriageworks Artistic Program, Sydney, Australia \$10,000 **ART RESIDENCY**  
Carriageworks is the largest and most significant contemporary multi-arts center of its kind in Australia. The Carriageworks Artistic Program is ambitious, risk taking and provides significant support to leading Australian and international artists through commissioning and presenting contemporary work.

**Professor Ross:** (No Response, requested information 2/1/2016)

**What has been the impact of faculty research in the field and more broadly over the last 5 years?**

The faculty have had remarkable success in the fine arts field with numerous grants, exhibitions and awards. Please see the CV's of Professors De La Torre, Hongisto, Araujo for the comprehensive lists of accomplishments within the field.

**What are the primary areas of emphases and strengths within the program?**

The faculty have a breadth of various skills and research projects. We cover book arts, photography, video, bio-art, murals, mixed media printmaking, ceramics, etc.

**What factors have shaped and in future are likely to shape the areas of expertise in the program?**

The continuing faculty are not likely to leave USF, and the future is set with our areas of coverage. Of course, faculty change, alter, and introduce new areas of research into their portfolio.

**In what ways have changes in your discipline (paradigms, funding patterns, technologies, etc.) influenced research, scholarship and creative work in the program?**

There have been no substantial changes in the field. Over the last 10 years, there has been a digital conversion for applications for grants, residencies, exhibitions.

**Some programs are more heterogeneous than others. What variations exist among your faculty in terms of methodologies, paradigms, or subfield specializations? Do these differences create obstacles to communication and, if so, what steps have been taken to promote communication between different constituencies? How successful have these strategies been?**

The faculty in the program all have overlaps into other fields, such as: design,

architecture, biology, media studies, film, communications, art education, etc. Faculty are very adept at finding and utilizing grants, calls for entry, and receiving exhibitions with this cross-disciplines.

**What impediments to faculty productivity exist and in what ways can these be reduced?**

USF is teaching oriented college with equal balance with service and research. This automatically reduces research to a smaller component of the job. A reduced teaching load and removal of academic advising would be the easiest, quickest solutions to renewed faculty production.

**What are the expectations for faculty research/artistic creation/performance in terms of quality and quantity? Are they being met, and if not, why not? How do the program's expectations compare with the College as a whole and with similar departments at other colleges and universities?**

The faculty has been awarded with numerous national and international exhibitions, grants, awards, residencies. If equated to other USF programs, our achievements exceed expectations, if directly compared to peer colleges and universities, our faculty are on par or exceed the average for production, peer review, etc.

**Service**

**What are the major service contributions made by faculty to the college and university over the last 5 years? Please be selective and do not include or append faculty resumes or vitae.**

**Professor Hongisto:**

Program Director, Fine Arts Program, 2008--->  
Chair, University Peer Review, 2014-2016  
Chair, ARTS Peer Review, 2014-2016  
Member of First-Year Seminar Committee, 2009-2014  
Member of Dual Degree Program Advisory Committee, 2010-2014

**Professor Ross:** (No Response, requested information 2/1/2016)

**Professor de la Torre:**

2016 Sabbatical  
2015 Co-chaired the USF Human Right Film Festival with Professor Pedro Lange  
2014 Appointment to Media Studies Professor Search Committee.  
Co-chaired the USF Human Right Film Festival with Professor Susana Kaiser  
2013 Participated in the Faculty Immersion to El Salvador;

Organized with Professor Sandra Kelch the Senior Art Show at SOMArts.  
Organized a campus wide lecture by award winning filmmaker Natalia Almada, as part of the Cine Acción Committee at USF.  
Served as a judge for the USFtv Student Film Festival.  
2012 Joined Cine Acción Committee at USF.  
Participated in the KINO Border Initiative committee.  
Appointment to service a one-year term as a Chair of the Film Studies Minor.  
Joined the McCarthy Center's Community Partner Steering Committee.  
2011 Appointment to the Director for the Cultural Centers Search Committee at USF.

**Professor Araujo:**

In 2015, Araujo was invited to be part of a hiring committee for a tenure-track position for a professor of Asian Art History. his role in this committee was to read all the applications and preselect the ten top candidates, from which we chose four finalists to be invited for on-campus interviews. I also attended all teaching demonstrations of these finalists.

In 2015, he also participated in a hiring committee for a new Program Assistant for our department. My contribution to this committee was to read the finalist applicants' portfolios of the two top applicants, then help conduct interviews to choose the finalist.

In 2015, the President of the University, Paul Fitzgerald, asked him and three other members of the academic community to be part of a steering committee for art donations to the university. Our work concerns studying, approving and installing four large art donations: a stained glass window that will be soon installed in the south wall of the Gleeson Library hall, a bronze statue of Saint Ignatius (previously acquired by Fr. Tom Lucas), a very valuable collection of thirteen original photographs of San Francisco by Eadweard Muybridge, and a Salvador Dali print.

In 2014-15, he participated in the first Ignatian Faculty Forum organized by the University of San Francisco. We met once a month for a year to read inspirational documents and discuss them from an open and inclusive pedagogical perspective, immersed in Catholic thought and Ignatian spirituality. Our meetings, lasting four hours, also included meditation and spiritual sharing.

In 2013, he became part of the Center for Teaching Excellence Committee. he participated in two meetings a semester for two years, in addition to attending meetings of the Teaching Effectiveness Committee. We evaluated and remodeled the orientation module for the incoming full-time faculty and created a survey to assess student engagement in various USF Schools. Later, we analyzed the survey data and explained the results using different pedagogical tools and approaches of the topics proposed by different educators---

In 2013, Araujo was appointed by Dean Marcelo Camperi to the Curatorial Advisory Committee for the Thatcher Gallery. This board meets three times a year to decide future

exhibitions in the gallery according to the gallery mission. The gallery hosts up to five shows a year and two sculpture terrace exhibitions a year. Even though Dean Camperi only asked me for a two-year commitment, I chose to remain on the board until the end of 2016. In addition to my usual duties, he has also responded to requests by Glori Simmons, the Gallery Director, for advice on curatorial direction on exhibit content and resources for educational materials. Recently I gave my professional opinion on the University archive, specifically, on what to do with pieces with no historical value that have been in storage.

In 2012, he introduced a new ceramics course in our curriculum, initially offered as a special topic, and later formalized as ART 270. The class fulfilled the need in our Fine Art curriculum for middle range 200 level courses in a tridimensional art form. In order to secure the department's approval, he created a new syllabus and met several times with the chair of the department for feedback. he also had meetings with representatives from Facilities Management in order to secure all the permissions for building the necessary equipment and to determine the proper location for the kiln He also negotiated the acquisition of new equipment including portable pottery wheels, table covers, clay, glazes and tools. This class is now one of our most successful courses and serves as a recruiting tool for our Fine Art program.

In 2012, in association with Fr. Tom Lucas, S.J. and Glori Simmons, Araujo negotiated the donation of the Henry Evans print studio, including Henry's Washington Press, type press, ink and paper. This donation has fostered the advancement of print media in our facilities since the quality of the registration (the capacity to keep printing in place) of the Washington Press has elevated the quality of the prints produced in our studios. The paper supplies donated by Marsha Evans also helped lower the cost of student supply expenses.

In 2012, the President of the Iberoamericana University, Tijuana, P. Ruben Arceo, S.J, invited him to be part of the Board of Trustees of the university. My role as a board member was to attend the regular meetings of the board and serve as a bridge to connect our academic programs at USF with the academic programs of Ibero Tijuana. We were also able to provide external reviewers for the Ibero English program through the generous support of Professors Matthew Motyka, S.J. from USF and Melinda Erickson from the University of California, Berkeley. Furthermore, we were able to provide external review of Iberoamericana's nursing program thanks to the support of USF Professor Timothy Godfrey S.J. My role in these events was to serve as a liaison between the two institutions and raise the necessary funding to transport the two USA delegations to Tijuana and to bring the entire board of directors to USF. Thanks to my negotiations, the California and Oregon Jesuit novices study Spanish at Ibero Tijuana every year.

In 2012, The Interfaith Meditation Room at the University of San Francisco started as an initiative of the director of University Ministry. The purpose of the Interfaith Meditation Room is to provide a sanctuary where people of all faiths and religious traditions may retreat for prayer, meditation and spiritual activities. The challenges of the project were to create, with a very small budget, a meditation room in the location of a small paper

storage room. The project required the the participation of three Fine Arts students and Fr. Tomas Lucas, S.J., who assisted. The Interfaith Meditation Room involved the design in clay of 21 bells from different religious and cultural traditions, the sandblasting of images of the “Tree of life” on the entrance window, the painting of the edging for the main wall, and advising on the furnishing of the room.

In 2012, Don Dodson, Provost Pro Tempore of the Jesuit Liberal Arts College of Hong Kong, requested support from our Provost Jennifer Turpin in developing proposals for the initial five majors of the Jesuit Liberal Arts College in Hong Kong. Provost Turpin asked me to be part of an international task force. His participation was active and focused specifically on the Design curriculum. This work helped me better understand what we have at USF in our Fine Art and Design programs, as he contrasted our own curriculum with the ideas and perspectives of other schools. This international project is still under study, pending the donation of a campus by the Chinese government.

In 2011, Bishop Robert McElroy created a program at Boston College for faith formation titled “Forward in Faith.” This program was organized around an array of topics concerning doctrine, spirituality and leadership. Bishop McElroy called me and three other priests of the Archdioceses to translate the series talks into Spanish; however, my work has been as more of an interpreter than a simple translator. I put considerable effort into maintaining the tone and content of this adult conversation about faith in this different cultural context, as he had to account for the different educational level of the Hispanic audience, the relative lack of power of the Latino Catholic community in the structure of the church in North America, and the diverse questions and doubts about faith of the Hispanic audience. These talks were then given in three areas of the Archdioceses of San Francisco: Marin, San Francisco and San Mateo.

**What are the major outreach programs that faculty have been involved in since the last review?**

Faculty did participate in several programs, many are in the paragraphs above.

**In what ways are the faculty linked to the community (paid and unpaid consulting, faculty service on community boards/commissions etc.)?**

Professor Hongisto continued as an Art Docent for the Petaluma School District. This is a volunteer art teaching relationship where qualified artists go into elementary school classrooms and deliver an art historical project.

## **VIII. Relationship with other Departments and Programs**

**In what ways does the program collaborate with other departments and/or programs at USF?**

We share many classes and resources within the Dept., such as program overlap with these Fine Arts classes:

Fab. Lab. (cross-listed with ART and ARCD)

Art Fundamentals (students in DSGN and ARTM program requirement)

Artist as Citizen (students in ARTM, allowed to count SL in program requirement)

Additionally, Professor Araujo, maintains an active relationship, cross-listing or directly teaching studio classes for the USF St. Ignatius Program. He is also slated to teach a new offering: Ceramics for Non-Majors (Core F), in Spanish language, for the Modern and Classical Languages Program.

Professor de la Torre has also taught History of Photography, in Spanish language, for the Modern and Classical Languages Program, History of Photography, Special Topics, for the Art History/Arts Management Program, and was also the Program Director of the Film Studies Minor, which is originates and is housed in Media Studies Dept.

Professor Hongisto has worked with Student Life on several occasions. These successful collaborations have resulted in permanent murals in 4 dorms across campus. He has also worked with University Ministry to create murals and installations for display during conferences and major University events, such as portrait mural of Salvadoran Archbishop Oscar Romero's 30<sup>th</sup> anniversary of his death. Additional collaborations include murals for the USF Organic Garden, temporary artworks for construction fences, and the curation of student paintings for Admission, President and Dean's offices.

**What is the program's assessment of the successes and disappointments of those collaborations?**

The faculty cherish collaborations across campus. Successes include permanent artwork, temporary projects, and visual literacy. Disappointments include not having spaces allocated for the arts. The lack of student art galleries need to be addressed by the University.

**Are there any impediments to developing interdisciplinary research or connections to other programs?**

No, USF is an open place for development.

**How could the University aid you in strengthening and developing such ties?**

The University can help the Dept. by showcasing the arts on campus. They can help by moving the Dept. from a basement into the inner campus.

**For Interdisciplinary and Online Programs**

Fine Arts doesn't not participate in any Interdisciplinary and Online Programs. Faculty, individually, teach in other programs, such as Spanish, Saint Ignatius Institute and the Film Studies area.

## **VII. Recruitment and Development**

**In what areas and specialties does the program wish to hire in the future? What is the rationale for recruitment in these areas?**

There is a need for a full-time hire in foundations/painting/printmaking. Within foundation classes, there is a need to have a full-time presence teaching Art Fundamentals and Drawing I; recent years have seen the majority of these classes taught by continuing part-time faculty. Additionally, the area of painting/printmaking could use help, as Professors Araujo and Hongisto do not have enough scheduling availability to consistently offer these popular classes on a regular basis.

**What are the anticipated retirements that need to be taken into account in long-range planning over the next five to ten years?**

No anticipated retirements.

**In what ways does the program help foster professional development and growth of the faculty?**

The program provides exceptional freedom to faculty to pursue their own teaching, research and service. There are no restrictions on new course offerings. There are no redundant sub-committees or extra service requirements. The Faculty Development Funds at USF provide for excellent funding of research, travel and teaching improvements.

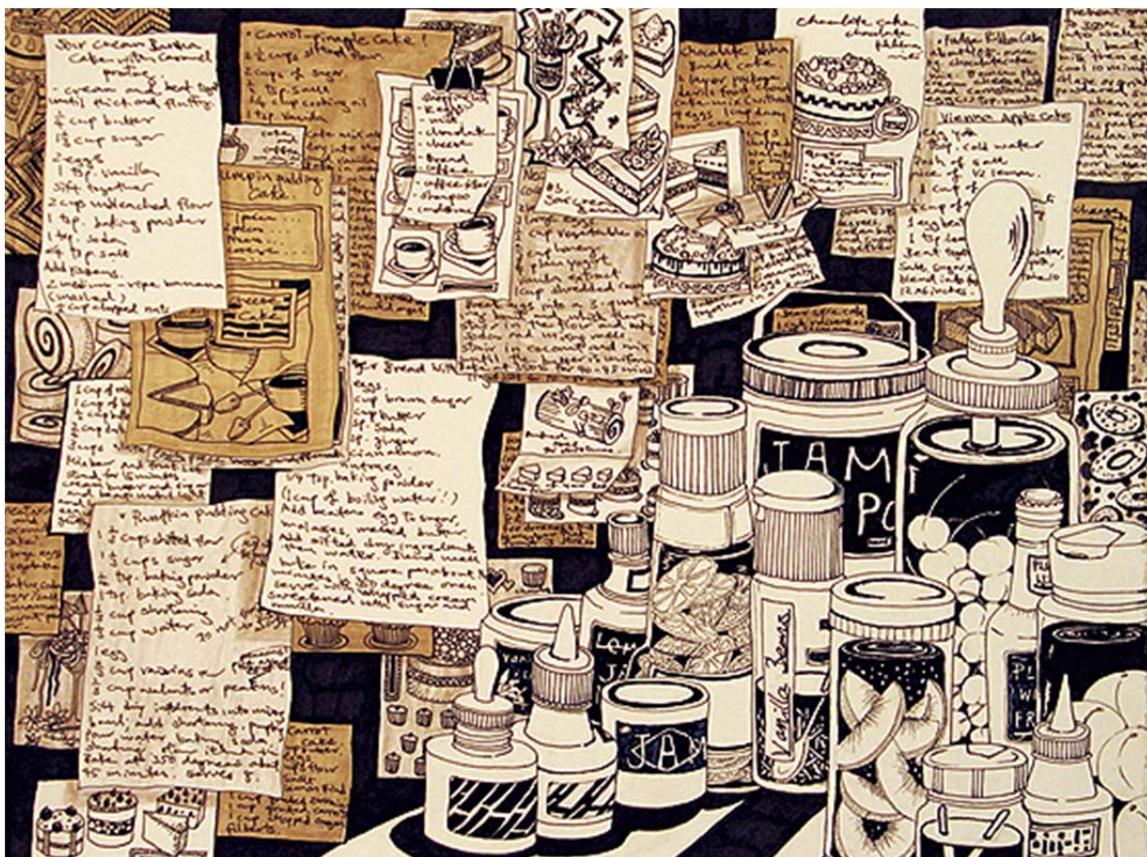
**How are junior faculty members mentored with respect to their teaching, scholarship/art, and service?**

With the exception of Assistant Professor Araujo, all continuing full-time faculty are tenured and promoted to the rank of Associate Professor. Professor Araujo received a faculty mentor, Father Lucas, during his first year of teaching at USF.

**Are information and expectations communicated effectively, especially to junior faculty?**

Yes, the Program Director and Chair use faculty meetings, email and in person conversations to communicate expectations regarding teaching and service within the Dept.

## VIII. Departmental Governance



How is this program organized? Describe the program's governance structure and include in the appendices the existing governance documents.

We use the Dept's by-laws. See General Dept. APR Appendix.

**There is an expectation of faculty participation in governance, how do faculty members in the program meet this expectation?**

All Fine Arts faculty attend most Dept. meetings. There are occasional sub-committees for larger projects and situations.

**What is the term of the chair and how is he/she elected?**

See General Dept. APR Appendix.

**How well is the program governed?**

Each Chair has brought new energy and dedication to governing the Department. Program direction has become the new normal for the Dept. with more and more responsibilities on the Director. The goals of the program are almost being achieved. More energy is needed in sharing governance responsibilities to ensure program success.

**How is the work and administration allocated among individual faculty members?**

Professor Hongisto has been Program Director for 8 years, and do not seemingly have an opportunity to step down from this position. No other faculty have requested the 3 year renewable term directorship. Hongisto was forced to direct program even while on Sabbatical. There needs to be an equitable solution for sharing the administrative workload in the Fine Arts program.

**Do all faculty members feel included in decision-making? How is participation in shared governance encouraged and valued?**

There are scheduled Fine Arts program faculty meetings. Our group became fractured with decisions at this level and has since been reduced to yearly events. The current mode of operations is now using hallway meetings, and using email as a group voting consensus on many issues. Advising decisions, curriculum changes, scheduling, hiring adjuncts, etc. have largely been left to the Program Director to make decisions in the best interest of the Fine Arts program.

**How is leadership encouraged and developed, particularly among junior faculty?**

All faculty, regardless of rank, are encouraged to step into leadership roles that are fitting with their interests, experience. There needs to be more of a willingness to serve the program and dept. Unfortunately, our Dept. had a majority of junior faculty at an earlier historical point and many not-yet-tenured faculty had to step up as Chair or as a Director. This has led to concern that faculty have not stepped up for leadership. The teaching and

service load at USF is treated equally on paper, and many junior faculty have been forced to sacrifice research time and opportunities, to keep the programs running.

## IX. Students



**What is the program looking for in its students?**

Curious, engaged, hard working, students from all parts of the world, from as many different social and economic backgrounds as possible.

**What kind of students is the program well suited to serve?**

All do well in the program, from over the 12 year + history. We are suited to serve students coming directly from Catholic high schools, and students that have had at least some high school art experience. Students with AP Studio Art credit have been increasing over the past several years.

**How does the program define “quality” in terms of admission to the program where relevant?**

Admissions does not qualify students into the program, we receive students with very low and very high test scores. In recent years, with the matriculation of international students, the program has had high number of students with high TOEFL scores, but had lower English proficiency levels.

**Are there striking ethnic, racial and/or gender disparities among majors and non-majors taking courses in the program and USF students as a whole? If so, are there ways to attract those not normally attracted to the program?**

Yes, in the Major and Minor, there is an approx. 90/10, female to male ratio., similar to the national averages. Non-major students taking our Core classes are much closer to the USF averages in ethnic, racial and gender breakdown. We have attempted to create more classes that would attract non-white female students. This is a work in progress. As mentioned previously, Professor Araujo is slated to offer a Ceramics for Non-Majors, in Spanish language. These types of racial and ethnic outreach are possible solutions to our disparities.

**What efforts are made to create an intellectual and social climate that fosters student development and supports achievement of the program’s objectives (e.g. clubs, student chapters of professional organizations, etc.)?**

There are no current clubs or organizations within Fine Arts. We previously had the unique student art club, SPLAT, mentored by Professor Hongisto, but this energetic and creative group of students floundered with the standard rules with maintaining the USF club, officially speaking. The club did not follow through with continuing leadership and was disbanded.

**Do students affect policy and operations (e.g. student membership on program committees, representation at faculty meetings, etc.)?**

No, students do not participate in the operations of the program. We actively listen to students, asking for course ideas, suggestions, etc.

**How are program expectations communicated to students?**

Periodic emails from Program Director, Program Assistant, Studio Manager, and occasionally Dept. wide communication from the Chair etc. are our most effective methods to communicate Curriculum, Advising, Rooming, etc.

**Are students kept informed of their progress in meeting intended learning outcomes?**

Yes, from the faculty members in class assignments grading and critiques.

**X. Staff**



Please see Departmental self-study front section.

**XI. Diversity and Internationalization**



## **Diversity**

### **Describe the inclusion of underrepresented groups for students (by entering cohort), faculty (by academic rank), and staff.**

The overwhelming majority of students in Fine Arts are white females from California, Hawaii and the pacific northwest. Approximately 20% of the current majors are International students from China, mostly females.

The continuing full-time faculty, as of FA16 are 2 white males and 2 males of color.

The Dept. staff is consists of 3 white females, and 1 white male.

### **What steps has the program taken to ensure an environment that values diversity and supports all faculty, students, and staff?**

All the faculty have deep respect and care for inclusion, diversity and breadth that would extend to any workplace in a University, especially a Jesuit institution. No formalized steps have been taken to create an environment beyond the normal support for all current students, staff and faculty.

### **What factors facilitate or impede efforts to recruit members of underrepresented groups?**

Historical evidence shows a Program and Departmental pattern with hiring white males. Many searches have included underrepresented groups, even in the finalist stage. There is conversation and true earnest to consider people of color and to create a Dept. that has

balance of gender, and in recent years, the Design, and Art History/Arts Management programs have spearheaded this welcomed change. At one point in 2008, the Dept. had 12 males and 2 females, in the full-time faculty. It has almost reached equality, as of AY16.

**What factors facilitate or impede the program's ability to retain students and faculty from underrepresented groups once they have been recruited?**

A long standing obstruction in Fine Arts or studio arts, is the historical underrepresentation of people of color in the field. Museum collections, almost universally around the world, still represent white males as the dominant paradigm in the outward showcased exhibitions, group or solo. Auction houses, galleries, and financial institutions purchase, trade and value white male painters as the highest available commodity. These inherently historical biases may play a role in attracting and retaining underrepresented groups, as students do not see a financially attractive future, with either secure jobs in the field, or remuneration for artwork sold in the marketplace.

**Is there anything the University can do to help with recruitment and retention?**

Yes, the University can do a better job advertising and showcasing the arts on their brochures, admission outreach and website/social media. The more the Dept. is visible to underrepresented groups, the more majors/minors will find their path to the arts.

Space issues need to be addressed. This is the primary reason for low enrollment and continuing retention issues in the program.

**Internationalization**

**How have international issues been integrated into course content and the curriculum?**

Classes, such as History of Photography, Ceramics I, Craft, Illustration I, and Artist as Citizen have all taken international issues into their projects, lectures, readings.

**Have students in the program taken advantage of study-abroad programs organized by USF or other institutions?**

Yes, there has been a student involved with a study-abroad program, every semester over the last 10 years.

**Have faculty participated in international programs sponsored by USF or other institutions?**

No.

**Does the program recruit and retain international students, faculty and staff?**

No, there is no program based advertisement or recruitment of international students. However, 10% of our majors are now comprised of international students. Retention of these students is usually performed at the mentor/advising meetings with full-time faculty. Students are given extra time and attention to work with the more complicated graduation plans, due to late transfer or loss of time in the English as a second language classes, that most of these students are required to take upon admission to USF.

**Does the program have any international partnerships and collaborations with educational institutions and public or private sector organizations?**

No.

**What are the goals, priorities and challenges of the program in this area?**

No future goals in this area. It would be worth exploring the idea to include a summer course or program in a nearby Latin American country, where students could gain their SL or CD Core Curriculum coverage. Class ideas could include considering Mural Painting, Ceramics, or Printmaking.

**XIII. Technology and Informational Resources**



### **Technology**

**How well do the university's computer hardware and software policies and campus support for technology meet the program's needs?**

Support is always available. All hardware and software requests have been met.

**What technical computing skills are required in the discipline?**

Minimal skills for overall Major. Digital Photography and Senior Studio are the 2 most technological oriented classes in the program. Both require minimal prerequisite skills in Photoshop, printing, social media outreach via digital archiving.

**How does the program provide students with training in appropriate technology and online skills?**

None, except in tutorial based assignments in the above classes.

**Describe how technology is used for curriculum delivery in the program.**

N/A

**Does the program plan to increase the use of technology in the classroom (e.g. online courses, distance learning, CD-ROM, Internet, computer software, clickers, etc.) and in what ways?**

No, the program does not anticipate more technology in the classroom.

**How effective has the program been in integrating new technology and pedagogy?**

The program is lagging behind similar peer institutions with use of technology in pedagogical applications.

**Distance Learning or Online Learning**

**In what way is the program involved in distance learning or online programs?**

**What is the purpose and scope of the distance learning efforts?**

**What is the faculty involvement in distance learning education? How many faculty are involved and what is the percentage of total faculty teaching time devoted to this?**

The program does not utilize any Distance or Online Learning.

**Library**

**What is the program's assessment of the library's holdings and services?**

The library continues to improve the art book section!

**What are the special strengths in available resources as they relate to the current program?**

None.

**How has the program utilized its library liaison and its library budget?**

Vicki Rosen, our liaison, has been wonderful, accepting most new requests from Fine Arts. We have seen a notable increase in the overall holdings, especially with the breadth of large, oversized studio art books. We have also added new dvds that are great for class usage.

#### **XIV. Facilities**



**Please describe the current instructional and research/creative work facilities.**

*Please see Departmental self-study front section for more specific SPACE related concerns.*

**I. Conclusions**



**What are the program’s strengths? What examples of long-term excellence, recent accomplishment, or improvement characterize the program’s recent history? In what ways could the program be considered a leader in its field?**

The strengths of Fine Arts is in the tenacity of the faculty, staff and students, who remain dedicated to the creation of wonderful projects and artwork in a difficult studio situation. Students have been able to apply successfully to competitive internships, have been juried into gallery and museum exhibitions, and acceptance into top tier graduate programs.

**What are the program’s weaknesses? Where could the program most improve? What challenges or obstacles make it difficult to overcome these weaknesses? What further challenges to the faculty foresee in the coming years?**

The weakness of the program revolves around the lack of space. There are no further opportunities to expand curriculum, consider a Post-Bacc. or MFA program. The checklist of courses are limited due to size of enrollment. Our overall Major numbers seem to be maxed at 60 students, no matter how well we advertise, recruit and retain students. In any exit interview with students, the usual concerns are limited spaces, limited class options in electives, or inadequate advising/mentoring. The obstacles to the program's weaknesses will be exacerbated if we have even a minor economic downturn or if the continued student enrollment trajectory, from the humanities continues. Future challenges will also revolve around motivation from faculty to continue teaching in a depressing environment.

**What changes have occurred in teaching, research and service in the field(s) over the past five years that have influenced the program's view of its role in the University and the field?**

The largest change in the field has been the potential relationship that the Dept. could have with STEM/STEAM. Fine Arts has a long relationship embracing new technology, but traditional tutorial based Bauhaus education models, Fine Arts have always presented difficulties with how to best utilize computers and supplemental technology changes within the field.

**What changes have taken place in the relationships between the field and other related fields? What has been the impact, if any, of interdisciplinary studies, international studies, area studies, experiential and service learning, distance learning, and technological change?**

There has been a renewed effort to combine hybrid teaching models between Fine Arts and many similar fields. However, these interdisciplinary classes, which would need support from multiple Departments or Programs, is not encouraged, especially with cross-listed classes in the Arts + Sciences being 'removed' from future scheduling. This simple fact, would prevent Fine Arts from designing a class that would be best supported by Computer Science or Media Studies, and count towards both Dept's checklists. Core curriculum classes might be one of the only paths forward, such as First-year seminars, open to all students, such as our Comics, Craft, Scientific Illustration courses, with the hope that enrollment would allow some spaces for Majors/Minors. (Reserving spaces in certain classes also remains a difficult challenge, as there is some support from the dean's office, but this 'hand enrollment' would constantly need to be handled by the Program Director, with much more local support from interested faculty in the program.)

The lack of direct jobs in the path of studio art will always influence the program's need to offer some classes in practical areas. Illustration, Scientific Illustration, Comics, Woodworking, Color Theory are attempts to use interdisciplinary methods that share one or more ideas with neighboring fields or programs. We hope these new classes will positively impact relationships within USF, such as Media Studies, Advertising, 'Science', and renew enrollment for the Major and Minor from students that may have

wanted to study art, but entered a potential Major, because of other influences (family, job, peers).

**Are there differences between the program's view of its role and College/School and University expectations for the program?**

**How would the faculty describe the morale and atmosphere within the program?**

**Does the program enjoy the kind of collegial relationships between its members that are conducive to sustaining and enhancing its excellence?**

All of the Fine Arts faculty are professionals and attempt to project an upbeat, positive atmosphere in the studios. In reality, the students know that everyone is working with less than ideal workplace conditions. The students and faculty are stressed from the sharing conditions, and work very hard to create a place that can be a positive force for good. Since the Dept's physical founding in this converted parking garage, in 2002, students have made wonderful art in our subpar facilities.

11 years ago, there was much conversation regarding active participation with preparations and planning a new space for the studio programs. All the newer faculty felt that in just a couple years, right around the corner, we could begin introducing new curriculum at USF. With each passing year--scheduling, teaching and maintaining our 2 classrooms has become a depressing situation. We are now participating in our second APR with the same space configurations.

## **II. Comprehensive Plan For The Future**



**Please indicate the program’s integrated plan for improvement over the next 5 years (curricular, research, facilities, faculty recruitment and development, diversity goals, etc.**

Without new space and changes to existing classrooms, the program is in a constant maintenance mode; making sure that we can deliver current curriculum in the 2 classrooms. Other plans include the active attempt to maintain enrollment through new offerings, summer/intersession classes, off campus outreach, on campus advertising.

Faculty are always trying to find time outside of balanced service/teaching loads to create research that will enable, empower and inspire our students, advertise the program/dept. The Fine Arts needs to increase diversity, especially with gender in the full-time faculty. The hiring of additional people of color to the full-time and part-time faculty is an ongoing priority.

**What are the core objectives and priorities and what is the sequence of action to be taken for each item?**

Objective 1: Attempt to increase enrollment back to minimum of 50 Majors. Maintain 50 Minors.

Action plan: Create in house advertisement brochure, re-do Fine Arts website photographs, start a social media presence.

Objective 2: Increase diversity and breadth of student body.

Action plan: add new courses that speak to issues of diversity, inclusion, multiculturalism. Ideas have started, including Ceramics for Non-Majors (Spanish), and adjunct faculty proposals, such as Multicultural Art.

Objective 3: Maintain, add, support a diverse adjunct faculty.

Action plan: if/when there is an opening in the part-time area (that follows union rules with the preferred hiring pool) there will be an opportunity to add persons of color. This will be another solution to goal #2, as a diverse faculty increases the chances for students to join the program.

**How will the program position itself, given the changes likely to take place within the discipline over the next 5 to 10 years?**

Again, in maintenance mode, the program will be fighting numbers (enrollment and financially) with science, health and education areas. USF has administrative, creative and bureaucratic differences between the Schools of Education, School of Management, College of Arts and Sciences, and School of Nursing and Health Professions. There are not ever-present ideas of collaboration with these schools, however, the program is considering classes that are offered, as Core F, that could be intended and enrolled by these special areas.

Within its own school, the program will also need to find ways to position itself as needed by Arts and Sciences, and especially within the sub-section of Arts and Humanities. There is future room for collaboration between the ever popular (graphic) design, architecture, communications/advertising fields.

Within the discipline, as more California and regional art schools, liberal art colleges, and state research universities, expand curriculum, renovate facilities, Fine Arts will need to adapt to this challenge. Professors Araujo and Hongisto have considered adding a unique Post- Baccalaureate Studio Program, during summer months, to grow, expand, and make USF competitive in the arts education fields. (Other bay area post-bacc programs include Berkeley Extension and SFAI.)

We have also had ongoing discussion of a unique MFA program to Fine Arts, with focus on the public sphere, through community and public art and theory. Support for these programs would need to be matched and anticipated by the Administration, especially with regards to more space to offer such new revenue streams to the University. (CCA is a bay area model for the public arts oriented MFA program.)

**What opportunities exist to extend and build on present strengths and what are the major obstacles that impede the program's progress?**

Adding to the program's breadth of process oriented studio classes (printmaking, ceramics, woodworking) the program has within this core strength, an opportunity to pursue more process-oriented craft classes. These classes, if developed simultaneously as studio checklist offerings and Core F curriculum would be well received. These classes could theoretically be offered in the summer and intersession offerings, adding additional enrollment/revenue to USF.

Space remains the largest obstacle to making progress within the Major and Minor. These problems also include an aging full-time faculty presence, which is a great unit, but one that will likely not be adding to the programs' offerings, as associate and full professors have usually added their areas of expertise, and need to maintain those classes that have already been added to the course catalog.

**What improvements are possible through reallocating existing resources?**

Outside spaces would be welcome, although satellite classes have been tried in the far past, or connecting to other Art Schools IE joint BFA program with CCA that failed, or having heavy materially oriented classes taken at outside spaces IE traditional B/W photography was explored 2004-2008, downtown. This additional strain on the faculty (traveling, set-up, clean-up) and on the staff, particularly the Studio Manager, who already maintains more classrooms than many Bay Area manager counterparts.

**What improvements can only be addressed through additional resources?**

Space, as a resource, might solve all of the large scale problems with the program. Space will unify the Department, help USF with future fundraising opportunities, and allow the Arts to become a showcase area that most other Universities utilize in brochures, websites, social media, etc. Space will allow interpersonal problems between faculty and staff to mend and improve.

**DEPARTMENT OF ART + ARCHITECTURE**

**APPENDIX**

**Academic Program Review**

**Self-Study**

## **BY-LAWS OF THE DEPARTMENT OF ART + ARCHITECTURE**

### **I. Name**

This organization shall be known as the Department of Art + Architecture within the College of Arts & Sciences.

### **II. Mission**

The Department of Art + Architecture at the University of San Francisco is situated within a vibrant liberal arts setting that provides an arts education without boundaries. Our mission is to teach historical, theoretical and practical foundations across disciplines with the common goal of critically reflecting upon the global condition while becoming local agents of change.

### **III. Objectives**

The objectives of the Department shall be:

1. To plan, organize and deliver a sound curriculum to students obtaining a Bachelor of Arts degree in Architecture and Community Design, Art History/Arts Management, Design, and Fine Arts from the University.
2. To devise and offer courses in the areas named above which will contribute to the education of students at the University of San Francisco.
3. To carry out the responsibilities assigned to the Department of Art + Architecture by the collective bargaining agreement and the USF Faculty Association.

### **IV. Membership**

All members of the USF Faculty Association in good standing who hold academic appointments in the Department of Art + Architecture are members of the Department. Part-time faculty in Art + Architecture are welcome to attend Department meetings as visitors.

### **V. Department Chairperson**

- A. The Chairperson shall represent the Department in all dealings with the administration.
- B. In consultation with the Program Directors, the Chairperson shall:
  1. Prepare the schedule of classes for submission to the Dean;

2. Schedule and room Departmental “Core” courses;
  3. Maintain a file of qualified part-time faculty;
  4. Recommend such faculty to the Dean as the need arises;
  5. Assure that the teaching of the part-time faculty is evaluated on a systematic basis;
  6. Coordinate departmental review and approval of new courses;
  7. Set the agenda for regularly scheduled faculty meetings.
- C. The Chairperson shall serve a three-year term, where year is defined by academic year.
- D. The Chairperson shall be elected in a secret ballot election during the spring semester preceding the end of the previous Chairperson’s term. Should one candidate not receive a majority, a run-off election shall be conducted between the two top candidates.
- V. Department Program Directors
- A. Full-time faculty from each of the majors within the Department will elect a “Program Director” to assist the Chairperson with selection of part-time faculty in their area (as enumerated above in section IV.B), scheduling and rooming of courses and assessing facilities, equipment, and supply needs.
  - B. Program Directors will serve as a liaison to part-time faculty in each respective discipline.
  - C. Program Directors serve a term of three years. If another faculty member within a given program wishes to serve as Program Director at the end of the current director’s three-year term, he or she may do so by announcing their intention to serve. If more than one faculty member within a given program wishes to serve as Program Director for the same three-year term, the new director will be chosen in a secret ballot election by all members of the Department faculty. Program Directors may continue to serve as directors on an annual basis if no other faculty members express an interest in the position.
- VI. Meetings of the Department
- A. Department policy shall be established at department meetings.
  - B. Department meetings will typically be scheduled once a month each semester. Dates will be provided at the beginning of each semester. The

Chairperson shall ask for agenda items at least one week in anticipation of each meeting.

Meetings may be cancelled if no old business remains to be conducted and if no new business is brought to the attention of the Chairperson prior to the meeting.

- C. A quorum for meetings shall be a majority of the Department.
- D. Special meetings may be called by the Chairperson or a majority of the Department.

VI. Ad Hoc Committees

Ad Hoc committees may be created at the initiative of either the Chairperson or the Department at a Department meeting. Their personnel shall be nominated by the Department and approved by a majority vote.

VII. Parliamentary Authority

Robert's Rules of Order, latest revised edition, shall be normative, but not binding unless a Department member with a second, requests strict adherence to the edition.

VIII. Amendments to By-Laws

These by-laws may be amended by a two-thirds vote of the Department. Changes in these by-laws must be approved by the College Arts Council.

IX. Subordination

No part of the Department's by-laws or proceedings shall stand in contradiction to the Constitution of the USF Faculty Association, the Collective Bargaining Agreement, the By-Laws of the Liberal Arts College Council, or published Faculty Association policy.

X. Course and Curriculum Approval

- A. Proposals for new courses, also known as "Special Topics" courses, will be presented to the full-time faculty for review. Proposals for Special Topics courses must include a course description, a complete set of learning outcomes, and a comprehensive calendar that includes weekly topics for class discussion, scheduled readings, and project assignments.

Faculty acceptance of a Special Topics course will allow that course to run for a single semester only.

- B. Proposals for continuing courses and proposals for new program curricula will be presented to the full-time faculty for review, with a recommended review period of two weeks. Proposals for continuing courses must include a course defense, or explanation of how the course will fulfill a program need, an online catalog course description, and a comprehensive syllabus.
- C. Faculty will offer suggestions for revising course proposals and program curricula during faculty meetings. Faculty will approve course syllabi and curriculum proposals by majority vote, and may allow approval for such syllabi and proposals with requested revisions.

#### XI. Course Expenses

- A. Faculty expenditures for all Art +Architecture courses will be limited to \$400 per course. This cap on expenditures applies only to the personal expenses that both full-time and adjunct faculty members choose to adopt for themselves, such as visiting artists, guest critics, and expenses pertaining to special events or projects. This cap does not apply to department expenses such as studio or printing supplies and modeling fees.
- B. Visitors who receive honoraria must receive a minimum of \$50 per visit and cannot receive more than \$150 per visit.
- C. Visitors who receive honoraria must be included within the professor's syllabus at the beginning of the semester. If the professor does not have a firm confirmation from a chosen visitor, he or she can include the visit on their syllabus by identifying the reason for the visit in question; for example: "Guest Critic for Mid-term Project Reviews."
- D. A copy of the syllabus and an itemized request for approval of faculty expenditures must be presented to the Chair before the end of the first week of classes. If the total expenditure for any course exceeds \$400, then the professor for that course must prepare a comprehensive budget that details the planned expenses. The full-time faculty will vote to approve of all exceptional course expenditures by majority vote during the first faculty meeting of the semester.
- E. By request of the college administration, all expenditure requests received from adjunct faculty will be submitted by the Chair to the Deans' Office for final approval.

- F. Each professor can allow for one “open” slot within their syllabus that allows for an as-yet-unnamed visitor. These requests must be approved by the same procedure as outlined above.



## XARTS Classroom Technology

<https://xarts.usfca.edu>

The USF Art + Architecture department's facilities, a.k.a. XARTS, includes three fully equipped, professionally managed, high-performance computer labs, collectively known as XARTS Labs. These rooms function as both specialized classrooms and student workrooms.

The department's Technical Director tailors the resources in these labs to the specific needs of the courses they host. In general, students that are enrolled in lab-based courses, upperclassmen majoring or minoring in Design or Architecture, and students who have previously completed a lab-based Architecture course are granted access to the labs each semester.

The XARTS facilities also include six hybrid studio/classrooms, each with a computer available to all students and faculty. These computers include the same software as those in our computer labs.

### Core Hardware

#### • Servers

- Apple Mac Pro (2016)..... 3.7GHz Quad-Core Intel Xeon E5, 32 GB Memory, SSD Storage
- Apple Mac Mini (2016) .....2.6GHz dual-core Intel Core i5, 16 GB Memory, SSD Storage
- Primary Services..... SSH/SFTP, Apache, AFP, SMB, Open Directory, NetBoot, DeployStudio
- User Storage .....24 GB per student, 32 GB per instructor
- Account Features ..... Network Drives, Remote SFTP Access, Personal Web Space

#### • Computers

- 45x Apple iMacs (2014).....21.5" display, 3.1 GHz Quad-core i7, 16 GB, 1 TB "Fusion" Drive
- 23x Apple iMacs (2014)..... 21.5" display, 3.1 GHz Quad-core i7, 16 GB, 512 GB SSD
- 2x Apple Mac Minis (2014)..... 2.6 GHz Intel Quad-core i7, 8 GB, 1 TB Drive

#### • Printers

- 2x HP LaserJet M806dn (*Black & White Laser*)..... for all lab users
- Canon iPF655 (*Color Wide-Format Inkjet*) ..... for Architecture lab users
- 3x Epson SureColor P800 (*Color Wide-Format Inkjet*)..... for all lab users
- HP LaserJet 9050dn, HP LaserJet 8150dn ..... for Architecture studio users
- HP LaserJet P2035..... for Printmaking users

#### • Scanners

- 2x Epson Expression 10000XL..... for all lab users
- Epson Perfection V700..... for all lab users
- 2x Canon Canoscan 8800F..... for Architecture studio users
- HP DesignJet T2500 (36" Large Format Scanner)..... for Architecture students
- Leica ScanStation C10 (3D Scanner)..... for Architecture students

#### • A/V

- Projection Systems.....All three computer labs and five of our studio classrooms are equipped with a computer-interfaced, ceiling-mounted projector and projection screen. Each computer lab also has an integrated sound system.
- AirServer.....AirServer software facilitates wireless projection from compatible devices.

### Administrator

Steve Rhyne  
Director of Art + Architecture Technology

University of San Francisco  
2130 Fulton Street, XARTS 019  
San Francisco, CA 94117

415-422-6604  
srrhyne@usfca.edu

## Core Software

- The Dept. of Art + Architecture upgrades core lab software to the latest published version when both the academic calendar and technical maturity & stability of the product permits. (This is not a complete list.)

Category	Titles
<i>Architectural Design / Modeling</i>	AutoCAD, Revit, Rhino, ArcGIS, Google Earth Pro, SketchUp Pro, V-Ray
<i>Point Cloud Processing</i>	Cyclone, ReCap
<i>Design &amp; Illustration</i>	Photoshop, Illustrator, InDesign, Fontographer
<i>Digital Video</i>	Premier Pro, iMovie
<i>Motion Graphics</i>	After Effects, Adobe Animate
<i>Web Design</i>	Dreamweaver, Muse, Adobe Animate
<i>Web Browsers</i>	Safari, Firefox, Chrome
<i>Productivity / Office</i>	Acrobat, Word, Excel, PowerPoint, Pages, Numbers, Keynote
<i>Utilities</i>	Font Book, Fetch, TextWrangler, Brackets, Preview, Adobe Bridge
<i>Fonts</i>	over 1000 font families

## Student Employment Opportunities

- During open study hours, students working in the labs are supervised by Lab Monitors – eleven student employees of the Art + Architecture department who are supervised by the Director of Art + Architecture Technology.
  - *Lab Monitors receive the following benefits:*
    - 24-hour card key access to XARTS Labs
    - 28 GB of storage on the XARTS Labs server
    - \$13 per hour for 6 to 18 hours per week
  - *Pre-requisites to apply:*
    - student in good-standing
    - a minimum of two remaining semesters before graduation
    - a declared major or minor in Design, Architecture, Fine Arts or Art History & Arts Mgmt.
    - completion of a computer lab-based course in the Dept. of Art + Architecture

## Internet Access Via USF wireless

- XARTS is equipped with USF wireless internet access.
- The wireless network is available throughout the entire Art + Architecture department, including all studios, offices, corridors, studios, and computer labs.

## Department-Dedicated I.T. Management

- The Director of Art + Architecture Technology is an I.T. specialist dedicated to managing, improving, maintaining, and supporting the XARTS Labs. The current director has over twenty years of combined professional experience in the technology, publishing, television and graphic design sectors.

## XARTS Digital Media Equipment Loans

- **Inventory:** Students may only check out equipment that they're eligible to borrow as indicated below, unless an instructor has made special arrangements with the XARTS Technical Director:

Eligible Borrowers	Inventory
<ul style="list-style-type: none"> <li>• Students Enrolled in Architecture Courses</li> <li>• Student Majoring or Minorng in Architecture</li> <li>• Architecture Faculty</li> </ul>	<ul style="list-style-type: none"> <li>• 3 digital cameras (Olympus C-7070)</li> <li>• 3 light-duty tripods</li> </ul>
<ul style="list-style-type: none"> <li>• Students Enrolled in Design Courses</li> <li>• Students Majoring or Minorng in Design</li> <li>• Design Faculty</li> </ul>	<ul style="list-style-type: none"> <li>• 4 digital cameras (Canon PowerShot G12)</li> <li>• 2 digital SLR cameras (Nikon D3300)</li> <li>• 3 light-duty tripods</li> <li>• 2 HD camcorders (Canon Vixia HF M300)               <ul style="list-style-type: none"> <li>• record to class 4 or higher SD cards; one 32 GB card included</li> </ul> </li> </ul>
<ul style="list-style-type: none"> <li>• Students Enrolled in Fine Art Courses</li> <li>• Students Majoring or Minorng in Fine Art</li> <li>• Fine Art Faculty</li> </ul>	<ul style="list-style-type: none"> <li>• 5 Nikon digital SLR cameras (Nikon D80)</li> <li>• 4 HD camcorders (Canon Vixia HF M500)               <ul style="list-style-type: none"> <li>• record to class 4 or higher SD cards; one 32 GB card included</li> </ul> </li> </ul>

**Note:** The above equipment is sometimes reserved exclusively for students enrolled in specific courses or engaged in specific projects.

- **Location:** All digital media equipment available for loan to Art + Architecture **students** is available at the **Media Studies Equipment Desk** on the ground level of Cowell Hall (room G12), adjacent to the Media Studies Computer Lab and across the hall from the Cowell G25 computer lab.
- **Loan Hours:** The Media Studies Equipment Desk schedule is posted online. Visit this page and click the "**Schedule**" link: <https://web.usfca.edu/artsci/media-lab/>
  - During the Summer and Winter breaks, equipment may only be borrowed by appointment. Contact the manager of the Media Studies Lab at 415-422-5868 to make an appointment.
- **Individual Reservations:** The Media Studies equipment desk accepts reservations for equipment up to a month in advance via telephone, e-mail or in person. For more information, see the "**Equipment Reservations**" section here: <https://web.usfca.edu/artsci/media-lab/documentation-faq/>
- **Contact:** To make a reservation or ask questions about policies or hours of operation, call, e-mail or visit:
  - Media Studies Equipment Desk: 415-422-6949 / medialab@usfca.edu / Cowell G12
- **Course Reservations:** Faculty who wish to reserve equipment exclusively for students in a particular course and/or for a particular time period should communicate their needs to the XARTS Technical Director in advance:
  - Steve Rhyne: 415-422-6604 / srrhyne@usfca.edu / XARTS 019
- **Terms:** Borrowers who check out equipment from the Media Studies Equipment Desk will be asked to provide their contact information, show their ID, and sign a Financial Responsibility Form. Borrowers must abide by this and all other Media Studies equipment policies, which are available online here: <https://web.usfca.edu/artsci/media-lab/documentation-faq/>
- **Digital Equipment Exclusively For Faculty/Staff Use:** Full and part-time faculty and staff in the Art + Architecture department may borrow the following equipment (which is not available to students) from the XARTS Technical Director in XARTS 019 either by appointment or by dropping in during business hours:
  - 1 standard-definition digital camcorder (Canon FS21)
    - records to 16 GB internal storage and/or to SD cards; one 16 GB card included
  - 1 compact HD digital camcorder (Flip Video UltraHD)
  - 1 compact "point-and-shoot" digital camera (Olympus C-60)
  - 3 digital SLR cameras (Canon EOS Digital Rebel XTi with 18-55mm lens; Canon EOS 5D Mark II with 35mm and 50mm lenses; Canon EOS 7D with 18-135mm lens; additional lenses: super wide-angle 10-22mm and compact macro 50mm)
  - 1 heavy-duty tripod
  - 1 three-source lighting kit

## Important Notes for Faculty

1. The preceding document summarizes the digital cameras, camcorders, and related equipment that our department has in our inventory. Because most of the equipment is dedicated to supporting specific programs or courses, not all of it is available to all students during all semesters.
2. Feel free to digitally distribute the preceding document to your students as your curriculum demands it. The document is also posted outside my office door.
3. The Media Studies Equipment Desk graciously manages our equipment loans. We respect and abide by all of their policies and procedures, including the duration of loans.
4. If you direct a student to the equipment desk to borrow XARTS equipment, please consult the preceding document and make sure they are aware of what they can borrow *before* they visit. If you prefer, you may invite me into your classroom or direct students to my office and I can explain what's available before they visit the Media Studies Equipment Desk.
5. If you're teaching a course that *requires* your students to use specific equipment in our inventory, then please coordinate with me in advance. It's also important that you include a tutorial on using more complex equipment (such as SLR cameras or camcorders) in your curriculum. The Media Studies Equipment Desk cannot answer questions about how to use equipment.

If you have any questions or need my assistance, please don't hesitate to visit, call, or e-mail:

Steve Rhyne | XARTS 019 | 415-422-6604 | [srrhyne@usfca.edu](mailto:srrhyne@usfca.edu)

**ARCHITECTURE AND COMMUNITY DESIGN**

**APPENDICES**

**Academic Program Review  
Self-Study**

**ARCHITECTURE AND COMMUNITY DESIGN**  
**APPENDIX 1**

**ARCD ADJUNCT FACULTY BIO-BIBS:**

**RENATA ANCONA**

Graduated summa cum laude from the University of Florence, with architectural, urban design, and structural engineering studies at the University of Pescara, and a grant to research at U.C. Berkeley. Principal of Studio Peek Ancona, a research and design firm combining architecture, planning, and interiors, her extensive experience in the U.S. and Europe is characterized by a contemporary aesthetic focusing on a refinement of sustainable materials. Ancona's use of technology is founded on academic research: her groundbreaking restoration study of the Laurentian Library forms a critical basis for contemporary materials innovations. A balance of construction projects, competitions, and publishing form the basis of her practice, with projects including LEED homes, housing, commercial, and civic buildings combining innovative structure and energy-efficient facade systems. Her work has been recognized by honors including the AIA California Design Award and through international publications.

**MAKI BOYLE**

Maki E. Boyle, ASLA, has been with the firm John Northmore Roberts & Associates since Fall, 2013 after completing a MLA at the University of California, Berkeley for which she produced a Design Guide for the Inyo National Forest. She also holds a BS in Landscape Architecture from Cornell University with a Concentration in Architecture. Mrs. Boyle has ten plus years of experience in Landscape Architecture and Project Development. She has successfully managed a variety of complex public and private projects at all levels of design and construction. As a steward of the natural environment, Mrs. Boyle balances her time between designing ecologically sensitive places, teaching, and rock climbing throughout the Eastern Sierras.

**SHELLEY BROCK**

Shelley Brock is a licensed architect and LEED Accredited Professional. She has taught the architecture design Studio One course at USF since 2009 and currently teaches Architectonics. She has also taught and lectured at the University of New Mexico and Columbia University architecture schools.

Shelley published a book with co-author Max Jacobson in 2014 called Invitation to Architecture. The book is based on their tandem approaches to teaching beginning level design courses.

She received an MArch from Columbia University in New York City in 1992, and a BA in French Literature and Art History from Sarah Lawrence College. In New York, she worked for William McDonough Architects on sustainable residential and institutional projects before relocating to Santa Fe, New Mexico. There, her work explored the forms

and materials indigenous to the Southwest including adobe and straw bale, incorporating passive solar and permaculture principles. Since moving to California in 2000, she has designed affordable housing, master planning and residential commercial and institutional projects.

#### CATHERINE CHANG

Catherine Chang is a practicing professional and instructor in the fields of architecture, landscape architecture, and urban design. Through her firm Catherine Chang Design Studio and her role as an educator, her attention is focused on the role of buildings and streetscape design in supporting rich, active pedestrian environments. Recipient of several design awards, she studied architecture and landscape architecture at UC Berkeley. Prior to starting her own practice, she worked at Calthorpe Associates and other notable urban design firms. She is currently an adjunct faculty instructor at USF Architecture and Community Design and UC Berkeley Extension Landscape Architecture Certificate programs.

#### STEVEN I. DOCTORS

Steven I. Doctors, PHD maintains a project management practice (The CM+ Group, LLC) in the San Francisco Bay Area. He received a Bachelor of Architecture from Cornell University and both a Master of Science and PhD in Architecture from the University of California (Berkeley). He has been teaching architectural history, theory, and professional practice in the Department of Art + Architecture since 2007. His research interests include the history of architectural practice, design theory and methods, project management methodologies, and project delivery strategies. Steven is licensed as an architect and general contractor, and is a member of the American Institute of Architects, the AIA Practice Management Knowledge Community, the American Society for the Advancement of Project Management, and the International Project Management Association.

#### NATHANIEL ECK

I am a highly effective and driven project management and design professional with a passion for making the world a better place for all. I have worked on over 60 public infrastructure design, engineering and construction projects. Projects have ranged in length from one year to three years. Individual project budgets have ranged from \$500k to over \$65MM with a total portfolio of over \$150MM. I have coordinated and interfaced with top engineering, architecture, construction and energy firms such as AECOM, Gulf Interstate Engineering and Pacific Gas & Electric. I also have experience working on architectural design, urban design and construction projects for underserved communities in California, Colombia, Israel, Nicaragua and Oregon. I am particularly interested in the exploration of ways to address the social, economic and environmental issues facing underserved communities.

In addition to undergraduate and graduate degrees in Architecture and Urban Design I have a background in Information Technology (hardware R&D, application programming, user interface/ user experience design.)

Recently awarded National Endowment for the Humanities grant for the project “Discovery and Documentation of At-Risk Built Heritage.”

#### LESLIE GEATHERS

Leslie Geathers brings more than 20 years of multi-faceted experience in architecture, including work on projects ranging from commercial retail to single-family residential and multi-family affordable housing. In 1998 she began to specialize more in design of facilities for the young child when she joined Spaces For Children, a branch of McCamant & Durrett Architects, led by Louis Torelli, M.S.Ed., the nationally known premier child development environmental designer.

She became Project Manager and Designer in the creation of the 25,000 sq. ft. World Bank Children’s Centers, which are considered some of the most environmentally focused childcare facilities in the United States. In a unique collaboration with Torelli, Ms. Geathers developed solutions for over 70,000 s.f. of Infant Toddler Childcare centers around the country. In 2005, she brought her impressive experience to Dorman Associates, Inc. where she has been instrumental in the design of both remodeled and new Children Centers.

Ms. Geathers has maintained her keen interest and commitment to socially and environmentally responsible methods and systems as they apply to our built environment. She has attended The San Francisco Institute of Architecture, University of California Berkeley Extension, and Merritt College to continue her education in such subjects as Permaculture, Urban Ecology, Ecological Architecture, Organic Architecture, and Sustainable Systems. Since 1997 she has served on the advisory board for the Merritt College Environmental Science & Ecological Design Program, and became an Adjunct Professor in 2002. She currently teaches Green Design and Urban Agroecology. In 2006 her role as an Ecological Design instructor expanded to the Architecture & Community Design Program at the University of San Francisco, where she taught Sustainable Design.

#### JUNE GRANT

June Grant received her Masters degree in Architecture from the Yale School of Architecture and her undergraduate degree from Baruch College, CUNY with a focus on International Economics and Finance with a minor in Studio/Ceramic Art. She is an architect with a long interest in the space of transactions and form. Upon leaving Steinberg Architects and AECOM, where she was a Principal and Associate Principal, respectively, she launched blink!LAB with 15 years' experience in design. Her architecture follows a trajectory from Retail to the Science and Technology markets. blink!LAB is focused on new forms for occupancy. A multi-disciplinary studio, staying small but thinking big collaboratively; we start with revealing the hidden influences. This attitude enables us to provide innovative adaptive designs that are research supported + strategic in implementation.

## JACOB HERCZEG

Jake Herczeg is an Architect licensed in California. He has expertise in restaurant, retail, office, residential, institutional and hospitality projects in the San Francisco Bay Area, Los Angeles and in New York City. In 2012 Jake co-founded Herczeg + Tobias Architects. He holds a Bachelor of Architecture from the Cooper Union and holds an NCARB certificate. He is a native of Brooklyn, New York, and grew up working in his father's architectural practice. Jake lives with his wife and daughter in San Francisco.

## MAX JACOBSON

*Ph.D. Architecture, University of California, Berkeley*

Mr. Jacobson was an Associate at the Center for Environmental Structure in Berkeley, CA from 1971-74. He is co-author of *A Pattern Language* (Oxford University Press, 1977). In 1973, he completed his doctoral work on the design process. In 1974, with Murray Silverstein, he founded the JS partnership, an architectural firm providing comprehensive design and project management services. From 1972-76 and 1984-86, Mr. Jacobson was a Lecturer in Architecture at the University of California at Berkeley, and since 1975 has been an Instructor at Diablo Valley College. Mr. Jacobson is a registered architect in California.

## SAM JENSEN AUGUSTINE

Sam has worked on humanitarian, research and design projects in the Caribbean, Latin America, and Asia. Sam's undergraduate degree is in Environmental and Industrial Microbiology. His interests lie at the intersection of technology, environment and social aspects of building design and performance.

He has a Master of Architecture and a Certificate of Technical Teaching in Environmental Controls Systems from the University of Oregon Sam where he received a grant to study a combined water disinfection and thermal mass heating system. Sam was awarded the Architectural Research Centers Consortium's King Student Medal for Architectural Research.

Sam formerly worked at Siegel & Strain Architects was a Ginsberg Fellow for the U.S. Green Building Council. He currently works full time at PG&E's Pacific Energy Center.

## TYLER KOBICK

Tyler Kobick is an architect and general contractor with a focus in rural architecture, custom fabrication, and ecological design. He is principal of a six-person design studio and construction firm, Design Draw Build, in Oakland, California, with a small office on the East Coast as well. With a pre-fab shop at 'The Gate' in San Leandro and an office on the Berkeley/Oakland border, Design Draw Build designs and builds a mix of commercial and residential projects. Current clients include Patch Adams' Gesundheit Institute (Pocahontas County, WV), The University of Vermont (Burlington, VT), Eli's Mile High Club (Oakland, CA), Brooklyn Preserve Church (Oakland CA), and the UC Theater (Berkeley, CA). Tyler holds two degrees in architecture, a B.S Arch from the University of Cincinnati, and a March from Dalhousie University, in Halifax, Canada. Design Draw Build is 18 months new to the Bay area, after years of moving with his business partner and others to design and build site-specific projects in Northern

California, Illinois, West Virginia and Vermont for the past 5 years. DDB is also a designer for temporary festival structures at Bonnaroo music festival, Outside Lands, and for Superfly Productions.

From 2004-2010, Tyler worked in the Mad River Valley of central Vermont on custom residential and commercial projects under the architect Dave Sellers, often splitting his time between the office and job-site. Many of Tyler's design-build influences originated from this area of Vermont, where Yestermorrow Design Build School, Jersey Devil Architecture, John Connell, and Peter Gluck and Partners all started out. From 2005-2008, Tyler travelled extensively in the mountainous region of south-east El Salvador building rural medical clinics and developing a model school for land-place based education. He developed theories on the revitalization and preservation of small urban centers, sustainable locally-applied building technologies, and community-activated building projects which formed the basis of his masters research, and continue to inform his teaching.

Tyler was a founder of the Amun Shea K-12 School in Perquin, El Salvador and helped found the Ecological Design Co-laboratory Studio and think tank at the University of Vermont. He still teaches community facilitated design-build, materials and methods, and design drawing at the University of San Francisco, University of Vermont, and The Vermont Design Institute. He is also a passionate local foodie, painter, rock climber, and musician.

#### GRACE LEE

Grace Lee has worked broadly as an architectural, landscape, and urban designer in the Bay Area for the past 20+ years. As Adjunct Faculty, she has led undergraduate and graduate design studios in the Departments of Art + Architecture at the University of San Francisco, the Architectural Design Program in Civil and Environmental Engineering at Stanford University, and the College of Environmental Design at the University of California, Berkeley. At Stanford University she also has taught Stanford Pre-Collegiate students in the Summer Institutes and Stanford International Youth Program.

As Vice President of Carrasco and Associates Architects in Palo Alto, CA., she managed urban design, mixed-use development and multi-family housing projects. She has collaborated on landscape architecture and planning projects with Hood Design Studio and Field Paoli. She is a LEED Accredited Professional and a former chair and member of the Palo Alto Architectural Review Board. She received Masters degrees of Architecture and of City and Regional Planning at the University of California, Berkeley and Bachelors degrees of Art History and French Literature at Stanford University.

#### SHRADDHA NAVALLI

Ph.D. candidate in the Dept of Architecture, University of California Berkeley.

#### JEFF OBERDORFER

As Executive Director and CEO of First Community Housing (FCH), Jeff Oberdorfer directs all aspects of the nonprofit's work specifically aimed at developing affordable housing in the Bay Area. FCH provides quality housing for its tenants that is sustainable, conserves resources and produces contemporary architecture that fits within its

neighborhood context. We talked with Jeff about the organization's work and its significant commitment to sustainable, affordable housing.

"We're designed to be resilient within the everchanging political and financial climate that impacts affordable housing development," explains Oberdorfer. "As a national leader in "greening" affordable housing, all of our recent developments have achieved LEED Platinum Certification. We also developed the first vegetative roof in the Silicon Valley."

#### PAUL OKAMOTO

Paul Okamoto brings an expertise in sustainable design that bridges sustainable regional planning and green materials. He has managed the firm's sustainable projects, both in architecture and neighborhood planning. He has also overseen the firm's design for the renovation of the Salvation Army Chinatown Corps Community Center. Before establishing Okamoto Saijo Architecture in 1991, Mr. Okamoto worked with several prominent architects, including Peter Calthorpe on Laguna West, California, a "pedestrian pocket" suburb outside of Sacramento, and Paolo Soleri on the Arcosanti Project. He has co-authored a monograph, *Sustainable Urban Renewal: Urban Permaculture in Bowden, Brompton & Ridleyton*, and written numerous articles on the subject of ecological architecture and sustainable development in publications like *Places* (Winter 1995 issue on Sustainable Design). Mr. Okamoto is Past President of Urban Ecology, leading the organization through a period of major growth and started its Sustainable Bay Area and Community Design Programs. Okamoto has also served on the Board of Directors of Greenbelt Alliance, and was an appointed member of both the Bay Area Air Quality Management District Advisory Council and the City & County of San Francisco's Commission On Environment.

Mr. Okamoto received a Bachelor of Architecture from California Polytechnic State University, San Luis Obispo, in 1981. Subsequently, he received a Master of Architecture from University of Adelaide, Australia, in 1988. He was a Loeb Fellow at the Graduate School of Design, Harvard University, 2001.

#### MATTHEW PEEK

Matthew Peek studied architecture, urban design, and fine art at Berkeley, Columbia, and Yale, with a Fulbright at the University of Venice. Principal of Studio Peek Ancona, a research and design firm combining architecture, planning, and interiors, he is a licensed architect, member of the AIA, and contributor to international journals of architecture. Peek's work investigates the use of cutting edge natural and composite materials, ranging from new uses for renewable materials to the most recent lightweight prefab and high-tech structures. Collaborations with international firms include EMBT, Ove Arup, Portoghesi, SMWM, and Renzo Piano's Favero + Milan. International broadcasts include a series of sixty-minute conversations with architects including Steven Holl, Richard Meier, and MVRDV. Peek has taught in U.S. and abroad, including collaborations with Architecture for Humanity and contributions to international relief efforts. His built projects include LEED homes, housing, commercial, and civic buildings combining innovative structure and energy-efficient facade systems. His work is recognized

internationally, through publications, competitions, and honors including the AIA California Design Award.

#### RAFI SARKIS

Rafi Sarkis is a LEED accredited architect. A graduate of the Rhode Island School of Design, he has practiced architecture in the San Francisco Bay area for over fifteen years. His architecture firm integrates environmental approaches and technological solutions into the design process. His multinational background and early childhood exposure to archeology in the Middle East and Europe have greatly influenced his contextual approach to architecture and pedagogy. As adjunct faculty at USF teaches History of Architecture II, which focuses on the rich and intricate interconnectedness between past built environments and the cultures, technologies and physiography which produced them. Through teaching he works to instill in the next generation of young architects, a sense of responsibility and stewardship towards our increasingly transnational and fragile environment.

#### JEROME TOBIAS

As co-founder of Herczeg+Tobias Architects, Jerome is responsible for the firm's overall design direction and quality control. He has a hand in guiding every project as a mentor and collaborator. His focus is to find the best design solution for project, which demonstrate a keen thoughtfulness and innovation. Jerome has a wide variety of projects under his belt, including commercial renovations, branding for both food and retail, custom furniture and millwork, hotel renovations, large mixed-use complexes, single-family residential projects, and landmark building competitions.

Jerome earned his Bachelor of Architecture from the University of Kentucky and his Master of Architecture at UC Berkeley. He's traveled abroad studying architecture in Japan, India, Thailand, Germany, and Spain. He's taught first-year architecture studio at Chabot College and University of San Francisco. Previous to HTA, Jerome spent a combined 12 years at Kava Massih Architects and Freebairn-Smith and Crane Architects. He received his LEED AP certification and is a licensed architect in California.

#### SHARÓNE TOMER

Sharóne Tomer is an architectural historian and licensed architect. She is currently completing her PhD in the History of Twentieth Century Architecture and Urbanism at the University of California, Berkeley. She received a Bachelor of Arts in Architecture from Washington University in St. Louis, a Master of Architecture from the University of Oregon, and a Master of Philosophy in Architecture from the University of Cape Town. She has taught architectural history and theory, design and urban studies at numerous schools including UC Berkeley. In addition to teaching she has worked at notable design and community housing firms in the San Francisco Bay Area. Sharóne's research focuses on modernity, activist architecture, and relationships between race, class, gender and architecture. She is particularly interested in urbanism in the Global South, and her

doctoral dissertation examines architecture as a site of the urban transitions that accompanied apartheid's ending in Cape Town, South Africa.

## ARCHITECTURE AND COMMUNITY DESIGN

### APPENDIX 2

#### ARCD Course Descriptions and Degree Requirements:

##### REQUIRED ARCD COURSES + SUPPORTING COURSES

###### Freshman Year Fall Semester:

###### *ARCD 100: Introduction to Architecture & Community Design*

Architecture and community design encompasses diverse forms of engagement with society and the environment. Each of these raises important questions about the principles, purpose, and practice of architecture. Through lectures, readings, and walking tours, we will explore these questions and establish a solid foundation for continuing academic study in the ARCD program.

###### *ARCD 104: Fabrication Lab*

Art + Architecture Fabrication Lab, a required course for students majoring in Architecture, Fine Arts and Design, offers students supervised professional construction and safety training using the Fabrication tools and equipment. Students complete a variety of practical construction-based projects to develop and practice proper material and tool use. The conceptual, theoretical and practical instruction received in this course will prepare students for studio based course work and provide future access to the tools and labs in the Department of Art + Architecture.

###### *ARCD 110: Architecture Studio I*

A drawing skills class focusing on freehand drawing for architecture students. The course begins with contour drawing (line weight, overlap, scale), then tone drawing (shade and shadow), then orthographic projection and basic freehand perspective. It is a learning to observe and represent what you see course and is preparatory for the more advanced design studios. Conventions of mechanical drafting will be introduced toward the end of the semester.

###### *ARCD 150: Architectonics I*

The arrangement, or pattern of arrangement, or system of structure dealing with the principles of design and construction. The intention of this course is to develop an understanding of architectonics. Lectures and studio projects explore the concepts of dimension, scale, and order. Design investigations are assigned to develop methods for analysis, articulation of space, relationships of scale, and clarity of structure. Students will spend a significant amount of time, both during class and off-hours, working on their individual projects. The course offers the opportunity to develop studio skills in drawing and model form.

###### Freshman Year Spring Semester

###### *ARCD 101: Architecture History I*

This is the first semester of a four-semester sequence, which provides conceptual and analytical tools to understand the morphology of buildings and cities. Social justice, underserved communities and developing regions of the

world are equally emphasized alongside the more traditional view of focusing on the “great buildings” in history.

*ARCD 120: Architecture Studio II*

Introduction to design, two-dimensional presentation skills, and learning to see the built environment with an eye toward improving it. Includes basic model making and familiarity with building materials. A real world design problem for a municipality or non-profit organization is a component of this course.

*ARCD 151: Architectonics II*

Investigating how to conceptualize, construct, and represent complex architectural space. The definition of Architectonics in the context of this course is understanding the interdependence of three central themes played out in the core projects: poetic utilitarian construction, personal/sociological histories as they affect tectonics, and the translation of a 3-D Idea into 2-D Space, and back again into one of society’s most powerful 3-D spaces, that of Architecture. Architectonics 2 focuses on improving both representational and conceptual skills, viewing their mastery as interdependent. Projects will not necessarily begin with *a priori* concepts, but with a theme, collective and personal, that is to be investigated through construction and representation.

Also required:

*MATH 107: Calculus for the Liberal Arts*

Sophomore Year Fall Semester

*ARCD 102: Architecture History II*

This is the second semester of a two-year sequence, which provides the conceptual and analytical tools to interpret the morphology of the built environment from the macro scale of cities to the micro scale of buildings. The social role and cultural significance of architecture is explored alongside the formal and technological aspects of the discipline.

*ARCD 230: Architecture Studio III*

This studio introduces students to design issues at different scales of urban complexity. In part one of the studio, students explore the "grain" of the city-the individual dwelling unit-its history, place and relationship to the larger urban fabric. In part 2, they continue to examine aspects of living in the city through design projects that deal with multi-family housing and issues of affordability and social justice.

Also required:

*PHYS 130: Concepts in Physics*

Highly Recommended:

*ARCD 250: CADD I*

CADD 1 is an introductory course in Computer Aided Design and Drawing with a particular emphasis on workflow. The class will cover both line drawing,

3D modeling and presentation techniques, introducing SketchUp, AutoCAD, Photoshop and InDesign.

#### Sophomore Year Spring Semester

##### *ARCD 203: Architectural History III*

This is the third semester of a two-year sequence, which examines architectural production, by drawing from significant precedents from antiquity to the present. Social, political, economic and cultural issues of cities and buildings are equally emphasized, as are formal and technological processes.

##### *ARCD 240: Materials and Methods of Architecture*

This lecture course introduces building methods and materials of construction. An introduction to vernacular, contemporary, and renewable construction methods and how they relate to building type, location, life cycle, and design issues. Students make in-depth case studies, and learn the elements of graphic representation through design development and construction documents. Topics will include land use, housing, natural resources, aesthetics and comfort.

#### Highly Recommended:

##### *ARCD 270: BIM & Applications- elective for ARCE minor*

The BIM and Applications course uses the modeling program Revit to reveal how Building Information Modeling and Integrated Project Delivery work in tandem to produce a highly collaborative design process. As students gain an understanding of how design problems are solved using this approach, they also acquire a powerful visualization and design development tool which can be used in other studios and portfolio refinement.

##### *ARCD 300: CADD 2 – elective for ARCE minor*

This course will develop an understanding of digital tools and strategies, which engage and expand the design process, with the primary goal of utilizing the computer as a fluid, critical investigative tool. We will examine the impact of digital strategies, methodologies and practices on the work of contemporary architects, with individual research into modes of representation and its impact on tectonic development. Specific program(s) and topics change with every offering.

##### *ARCD 360: Intro to Structural Engineering – required for ARCE major*

Structural engineering is an essential component of building design. The goal of this course is to familiarize architecture students with structural engineering principles, so that they can incorporate them into their design processes. This will enable them to see structural engineering as an integral part of the process, rather than something separate that occurs after the "design work" is done. From their unique perspective as architecture students, students will find ways to question and challenge structural engineering principles that an engineering student may not.

#### Junior Year Fall Semester

##### *ARCD 204: Architectural History 4*

This is the fourth semester of a two-year sequence that studies building typologies and urban patterns using the example of the world's cities and their histories. Cities and building resulting from the dominance of wealth and power are important, but so too are settlement patterns, streets, buildings, homes and gardens of all people through history.

*ARCD 350: Architecture Studio 5*

This design studio focuses on institutional buildings: schools, community centers, libraries, and other relatively small institutions that are an integral part of the urban communities they serve. The studio will deal with the identity of public buildings and their intersection with the social, cultural and political inclinations and aspirations of their communities. Students will be encouraged to act as part-formulators, facilitators and interpreters—and not merely passive translators—of a collective social vision realized through architecture. Through an analysis of context and program, and a critical appreciation of building precedents, students will provide architectural solutions that explore the design of collective space, institutional form, building structure and materiality. An important emphasis will be on developing and devising design processes that enable an analytical and rigorous approach to architectural design.

Recommended:

*ARCD 310: Intro to Construction Materials – required for ARCE minor*

An understanding of the basic properties of major construction materials is fundamental to becoming an effective architect or engineer. This course will introduce students to the properties, applications and design considerations of common construction materials. The course will be a lecture format supplemented by readings, field trips, laboratory experiments, exams and individual research projects. While designed primarily for students of Architecture, the course is also a rigorous introduction to civil engineering materials.

*ARCD 312: Environmental Control Systems – elective for ARCE minor*

This lecture course introduces students to energy and environmental issues as they relate to the built environment and the materials used to construct buildings. An overview of the basic principles of energy flow and energy use will be provided, as well as the fundamental climatic patterns and variables that have significant impact on building performance and occupant comfort. Passive building designs will be covered for each of the major global climate zones and students will be exposed to the underlying complexity of developing architectural solutions that address a wide range of local and global environmental concerns. Students will study the cultural and technological factors that have driven advances in efficiency and reduced environmental impact. The applicability of passive architecture, especially vernacular forms, as a means of furthering social justice and energy independence of occupants, will be emphasized in the course.

*ARCD 320: Sustainable Design*

This course will provide an interdisciplinary overview of Sustainable Design by presenting a historical and contemporary overview of ecological living practices through lecture, readings, guest speakers, and field trips. Topics include: Bioregion assessments, Sustainable communities, Environmental and Social justice, Permaculture, Native Science, Biomimicry, Urban Gardens and Food Security, Ecoliteracy and Primary Education, Global Economies, Environmental Preservation and Restoration vs. Development, The Global Environment, Impact of Developed Countries consumptive patterns, City Planning, and Green Business and Manufacturing.

*ARCD 322: Sustainable and Equitable Architecture*

The Sustainable & Equitable Architecture course will provide an interdisciplinary introduction to sustainable design concepts and strategies. These concepts and strategies will then be analyzed based on their sensitivity to concerns of social, economic and environmental equity. The course will also provide an overview of various sustainable design standards such as: LEED, SEED, Living Building Challenge, Net Zero Energy and Passive House. Sustainable & Equitable Design will be framed as a way of thinking, operating and designing in a world facing rising pressures from blooming populations, urbanization, resource depletion, climate change, environmental degradation and socio-economic inequality.

Junior Year Spring Semester

Semester Abroad or if a student stays at USF during spring semester they may take:

*ARCD 340: International Projects*

International Projects provides students an opportunity to provide design assistance to international underserved communities, while gaining real world experience in the fields of architecture, landscape architecture, and urban planning. The course combines student development of an understanding and appreciation for contextual and cultural needs with the acquisition of professional practice skills.

*ARCD 345: International Development and Community Outreach*

The International Development and Community Outreach Service Learning course provides students with an overview of historical, political, and economic dynamics that impact global systems, inequalities, and developing countries. Students will work in teams on specific projects being implemented in specific communities by a partner NGO. Through readings, discussions and presentations, students will gain understanding of the systems and factors creating poverty and inequality in the world. Reflection activities range from individual to group exercises enabling students to better understand their relationship to the beneficiaries. The service component requires students to transfer their skills from their area of study and lead team projects identified by the partnering NGO in an iterative process.

*ARCD 370: Construction Innovation Lab*

Construction Innovation Lab pairs student teams with real world design/build projects in local and international underserved communities, where innovation in technology and building systems is required to best serve the needs of the partnering community. The course combines student acquisition of cultural competency with professional practice.

Recommended:

*ARCD 372: Engineering, Design and Testing – elective for ARCE minor*

This course builds on the skills learned in Intro to Structures and Intro to Construction Materials, to provide students with opportunities to technically analyze and perform materials research for real project partners. Student projects will focus on local and international underserved communities, where innovation in technology and building systems is required to best serve the needs of the partnering community. Students will be expected to utilize knowledge gained in introductory engineering courses to establish parameters and quantitatively summarize material and structural behaviors.

Senior Year Fall Semester

*ARCD 400SL: Studio 7 - Community Design Outreach*

Student involvement in real architecture design/build projects for non-profits, schools, municipalities and especially underserved communities in the Bay Area and internationally. In this studio class students take on a larger urban or rural design problem. The projects may be local or international and ideally will lead to student participation and leadership in a community building process for their project.

*ARCD 401: Intro to Architectural Theory and the Written Word*

We regularly engage with the physicality of architecture, that is, the buildings and places that enable, envelop, and mark our daily lives. Yet architecture also exists in the written word, captured in texts that theorize from diverse perspectives the process and significance of architectural conception and realization. Through extensive readings and student-led discussions, this course will carefully examine theories and perspectives as depicted in representative texts from antiquity to the present.

*ARCD 498: Thesis Preparation Seminar – required for seniors pursuing Honors*

This 2-unit course supports the ARCD Honors student to conceptualize and prepare an honors thesis proposal, including the specific aims, hypotheses, context and significance, design and methods, and analysis strategy. The importance of organizational skills, time management, collaboration, corrective criticism and editing will be emphasized. The Honors Thesis allows the student to pursue a topic of study over their final two semesters to produce thoughtful, thorough and innovative solutions which can make true contributions to their field.

Recommended:

*ARCD 410: Portfolio Lab*

The discipline of architecture is as centered on its discourse writing and verbalizing-as it is on building production. Through this course students will investigate the various approaches to writing about their work and establish a distinct focus of future professional inquiry. The class will examine how other architects have presented their work through publication and look at how the architectural press covers the work of architects. Students will then delve into their own projects to create a snapshot of their work projected in the form of a portfolio.

Senior Year Spring Semester

*ARCD 430: Professional Practice/Internship*

Course is divided into three parts; two lecture classes, one focusing on Professional Practice, the other Construction Management, and an outside internship. Student internships with architecture firms, non- profit housing developers, municipal planning or building departments, and other public-good oriented organizations in the Bay Area.

*ARCD 499: Honors Thesis Seminar – required for seniors pursuing Honors*

In this 2-unit course the ARCD Honors student will carry out the study developed as the Final Thesis Proposal in the first semester Preparation course. All data and background studies will be organized, analyses and design/written products presented in a thesis document to be submitted, and a final presentation. The Honors Thesis allows the student to pursue a topic of study over their final two semesters to produce thoughtful, thorough and innovative solutions which can make true contributions to their field. All projects are expected to address issues of social and/or environmental justice.

ARCD MINOR REQUIREMENTS

The ARCD minor requirements are intended to provide student minors with a basic and coherent introduction to architecture related fields through history, design and methods and materials. Additionally, the minor in Architecture and Community Design is designed to provide the non-architecture major with an appreciation of design, architectural history, urban planning and design, community outreach as it relates to architectural and landscape design projects in underserved communities.

A total of 20 Units from the following courses are required for the minor: Required courses:

ARCD 100: Intro to Architecture & Community Design (2 units)

ARCD 110: Architecture Studio 1 (4 units)

ARCD 400: Community Design Outreach Studio (4 units)

Select a minimum of two of the following:

ARCD 101: History of Architecture I (2 units)

ARCD 102: History of Architecture 2 (2 units)  
ARCD 203: History of Architecture 3 (2 units)  
ARCD 204: History of Architecture 4 (2 units)

Select a minimum of one of the following:

ARCD 120: Architecture Studio 2 (4 units)  
ARCD 320: Sustainable Design (4 units)  
ARCD 322: Sustainable and Equitable Architecture (4 units)

Select a minimum of one of the following electives:

ARCD 150: Architectonics 1 (2 units)  
ARCD 151: Architectonics 2 (2 units)  
ARCD 220: Landscape Architecture Studio (2 units)  
ARCD 250: CADD 1 (4 units)  
ARCD 270: BIM & Applications (2 units)  
ARCD 300: CADD 2 (2 units)  
ARCD 310: Intro to Construction Materials (4 units)  
ARCD 312: Environmental Control Systems (4 units)  
ARCD 320: Sustainable Design (4 units)  
ARCD 322: Sustainable & Equitable Architecture (4 units)  
ARCD 325: Introduction to Landscape Architecture (2 units)  
ARCD 340: International Projects (2-4 units)  
ARCD 345SL: International Development & Community Outreach (4 units)  
ARCD 348SL: International Outreach Immersion (4 units)  
ARCD 360: Intro to Structural Engineering (4 units)  
ARCD 370: Construction Innovation Lab (2-4 units)  
ARCD 372: Engineering, Design and Testing (2-4 units)

#### ARCE MINOR REQUIREMENTS

The Minor in Architectural Engineering provides an interdisciplinary overview of engineering topics associated with building design and the study and practice of engineering. The Minor consists of technically challenging courses that rely on a series of prerequisites, as well as experiment-based and skill-development courses that can be taken without prerequisites. The Minor provides a preview of the range of study in several engineering disciplines, such as civil, environmental and mechanical engineering.

The Minor requires the completion of twenty-four (24) units, as follows:

Required Courses (16 units):

MATH 109\*: Calculus and Analytic Geometry I

PHYS 110\*: General Physics I

ARCD 310: Introduction to Construction Materials

ARCD 360: Introduction to Structural Engineering

\* MATH 109 and PHYS 110 – students must receive a C- or better in each course. ARCD majors may substitute MATH 107 and PHYS 130 for MATH 109 and PHYS 110, but must receive a grade of B- or better in each course.

Electives (8 units):

Choose two of the following (student is responsible for prerequisites):

ARCD 250: Computer Aided Design and Drawing

ARCD 270: BIM & Applications

ARCD 300: Computer Aided Design and Drawing 2

ARCD 370: Construction Innovation Lab

ARCD 372: Engineering, Design and Testing

ENVS 212: Air and Water w/Lab

ENVS 250: Environmental Data Analysis

ENVS 350: Energy and Environment

ENVS 410: Methods of Environmental Monitoring w/Lab

PHYS 310: Analytical Mechanics

PHYS 312: Statistical and Thermal Physics

PHYS 320: Electromagnetism

Highly recommended for those planning to continue in engineering programs:

CHEM 111: General Chemistry I

PHYS 210: General Physics II

PHYS 240: Modern Physics

## **ART HISTORY/ARTS MANAGEMENT**

### **APPENDIX 1**

#### **Art History/Arts Management Program Learning Outcomes (PLOs) (Shared with Fine Arts and Design Programs)**

**PLO1:** Students will gain solid historical knowledge of the objects of art and principal artists of all major periods, and their associated theories, analysis and criticism. This includes a broad understanding of the cultural diversity of art movements from prehistoric times through contemporary culture, both locally and globally. [a.] Identify sources and tools for art historical research and produce formal analytic written papers or projects; and [b.] Evaluate, compare and criticize different forms of art, architecture and design representing different social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.

**PLO2:** Students will gain an understanding of basic visual principles, concepts, media, and formats in the various fine art disciplines, and the ability to apply them to meet a specific objective. This includes an ability to think critically and propose creative solutions to aesthetic problems. [a.] Develop and practice skills, techniques and processes to make new original project work in two-dimensional and three-dimensional formats; and [b.] Create finished works of art, grounded in personal expression, that demonstrate knowledge of historical and contemporary principles of composition, form, style, and technique.

**PLO3:** Students will gain a deep appreciation and knowledge of how to use their skills to work with diverse communities both locally and globally to create social change. This includes the acquisition of professional skills that will serve them as post-graduate students, professional practitioners, educators, and community leaders. [a.] Express understanding through written and oral reflection of the role that art has and can play in encouraging positive social change; [b.] Produce [add: or contribute to] a meaningful service learning project to a local non-profit arts organization, with active participation and leadership in addressing both organizational and civic concerns.

**PLO4:** Students will gain knowledge and skills in the use of basic tools, technologies, and processes sufficient to conduct advanced research or project work. This includes the mastery of bibliographic research and understanding of the digital tools and processes necessary to develop that research. [a.] Identify appropriate research related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context. [b.] Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors [PLO4(b) is subject to revision or deletion.]

PLO1	PLO1 (a.)	PLO1 (b.)	PLO2	PLO2 (a.)	PLO2 (b.)
Students will gain solid historical knowledge of the objects of art and principal artists of all major periods, and their associated theories, analysis and criticism. This includes a broad understanding of the cultural diversity of art movements from prehistoric times through contemporary culture, both locally and globally.	Identify sources and tools for art historical research and produce formal analytic written papers or projects.	Evaluate, compare and criticize different forms of art, architecture and design representing different social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.	Students will gain an understanding of basic visual principles, concepts, media, and formats in the various fine art disciplines, and the ability to apply them to meet a specific objective. This includes an ability to think critically and propose creative solutions to aesthetic problems.	Develop and practice skills, techniques and processes to make new original project work in two-dimensional and three-dimensional formats.	Create finished works of art, grounded in personal expression, that demonstrate knowledge of historical and contemporary principles of composition, form, style, and technique.

APPENDIX 2. ART HISTORY/ARTS MANAGEMENT (ARTM) PROGRAM, DEPARTMENT OF ART + ARCHITECTURE -- Program Learning Outcomes X Courses

**Courses or Program Requirement**  
**CORE MAJOR CLASSES**

- ART 101: SURVEY OF WESTERN ART HISTORY 1 (4 UNITS)
- ART 102: SURVEY OF WESTERN ART HISTORY 2 (4 UNITS)
- ART 104: FABRICATION LAB (0-1 UNITS)
- ART 120: ART FUNDAMENTALS (4 UNITS)
- ART 155: VISUAL COMMUNICATION I (4 UNITS)
- ART 200: MUSEUM STUDIES I (4 UNITS)

**ELECTIVE MAJOR CLASSES**

- NON-WESTERN/GLOBAL ELECTIVE / CD (ART 307: Asian Art, ART 308: African Art, ART 316: Filipino-American Art, ART 390: Special Topics Seminar with Non-Western Focus (4 units)
- PRE-MODERN, UPPER-DIVISION ART HISTORY ELECTIVES (must take at least 2): ART 302: Renaissance Art (4 units); ART 303: Baroque Art (4 units); ART 311: Medieval Art & Society (4 units); and ART 390: Special Topics Seminars with Pre-Modern Focus (4 units)
- MODERN/CONTEMPORARY UPPER-DIVISION ELECTIVES (must take at least 2): ART 305: Modern & Contemporary Art (4 units); ART 306: Women & Art (4 units); ART 363: Triumph of Impressionism (4 units); ART 390: Special Topics Seminars with Modern Focus (4 units); ARCD-101, 102, 203, or 204: History of Architecture sequence (students should take 2 of these @ 2 units each)
- ARTM INTERNSHIPS: (students must choose at least two of the following three types):  
ART 421: Museum Internship (1-4 units)  
ART 422: Gallery Internship (1-4 units)  
ART 423: Non-Profit/SL Internship (1-4 units)

Key:

- I = Introductory
- D = Developing
- M = Mastery
- C=Comprehensive

	PLO3	PLO3 (a.)	PLO3 (b.)	PLO4	PLO4 (a.)	PLO4 (b.)
	Students will gain a deep appreciation and knowledge of how to use their skills to work with diverse communities both locally and globally to create social change. This includes the acquisition of professional skills that will serve them as post-graduate students, professional practitioners, educators, and community leaders.	a. Express understanding through written and oral reflection of the role that art has and can play in encouraging positive social change.	Propose and produce a meaningful service learning project to a local non-profit arts organization, with active participation and leadership in addressing both organizational and civic concerns. (Note from Kate Lushack: This outcome would be met if a student takes ART 423, but since our internship requirement has changed from 3 to 2 required internships, it is possible this could not be met within the ARTM program. This issue may	Students will gain knowledge and skills in the use of basic tools, technologies, and processes sufficient to conduct advanced research or project work. This includes the mastery of bibliographic research and understanding of the digital tools and processes necessary to develop that research.	Identify appropriate research related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context.	Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors. (Note from Kate Lushack: I would like to reconsider PLO4 (b) this year with ARTM and A+A faculty as I do not believe this is being taught in a coordinated way, and thus able to be assessed.)
APPENDIX 2. ART HISTORY/ARTS MANAGEMENT (ARTM) PROGRAM, DEPARTMENT OF ART + ARCHITECTURE -- Program Learning Outcomes X Courses						

Courses or Program Requirement  
CORE MAJOR CLASSES

- ART 101: SURVEY OF WESTERN ART HISTORY 1 (4 UNITS)
- ART 102: SURVEY OF WESTERN ART HISTORY 2 (4 UNITS)
- ART 104: FABRICATION LAB (0-1 UNITS)
- ART 120: ART FUNDAMENTALS (4 UNITS)
- ART 155: VISUAL COMMUNICATION I (4 UNITS)
- ART 200: MUSEUM STUDIES I (4 UNITS)

ELECTIVE MAJOR CLASSES

- NON-WESTERN/GLOBAL ELECTIVE / CD (ART 307: Asian Art, ART 308: African Art, ART 316: Filipino-American Art, ART 390: Special Topics Seminar with Non-Western Focus (4 units)
- PRE-MODERN, UPPER-DIVISION ART HISTORY ELECTIVES (must take at least 2): ART 302: Renaissance Art (4 units); ART 303: Baroque Art (4 units); ART 311: Medieval Art & Society (4 units); and ART 390: Special Topics Seminars with Pre-Modern Focus (4 units)
- MODERN/CONTEMPORARY UPPER-DIVISION ELECTIVES (must take at least 2): ART 305: Modern & Contemporary Art (4 units); ART 306: Women & Art (4 units); ART 363: Triumph of Impressionism (4 units); ART 390: Special Topics Seminars with Modern Focus (4 units); ARCD-101, 102, 203, or 204: History of Architecture sequence (students should take 2 of these @ 2 units each)
- ARTM INTERNSHIPS: (students must choose at least two of the following three types):  
 ART 421: Museum Internship (1-4 units)  
 ART 422: Gallery Internship (1-4 units)  
 ART 423: Non-Profit/SL Internship (1-4 units)

- Key:  
 I = Introductory  
 D = Developing  
 M = Mastery  
 C = Comprehensive

	PLO1	PLO2	PLO3	PLO4
<p>Students will gain solid historical knowledge of the objects of art and principal artists of all major periods, and their associated theories, analysis and criticism. This includes a broad understanding of the cultural diversity of art movements from prehistoric times through contemporary culture, both locally and globally. [a.] Identify sources and tools for art historical research and produce analytic written papers or projects ; and [b.] Evaluate, compare and criticize different forms of art, architecture and design representing different social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.</p> <p>Appendix 3. ARTM Institutional Learning Outcomes X Program Learning Outcomes</p>	<p>Students will gain an understanding of basic visual principles, concepts, media, and formats in the various fine art disciplines, and the ability to apply them to meet a specific objective. This includes an ability to think critically and propose creative solutions to aesthetic problems. [a.] Develop and practice skills, techniques and processes to make new original project work in two-dimensional and three-dimensional formats; and [b.] Create finished works of art, grounded in personal expression, that demonstrate knowledge of historical and contemporary principles of composition, form, style, and technique.</p>	<p>Students will gain a deep appreciation and knowledge of how to use their skills to work with diverse communities both locally and globally to create social change. This includes the mastery of professional skills that will serve them as post-graduate students, professional practitioners, educators, and community leaders. [a.] Express understanding through written and oral reflection of the role that art has and can play in encouraging positive social change; [b.] Produce or contribute to a meaningful service learning project to a local non-profit arts organization, with active participation and leadership in addressing both organizational and civic concerns.</p>	<p>Students will gain knowledge and skills in the use of basic tools, technologies, and processes sufficient to conduct advanced research or project work. This includes the mastery of bibliographic research and understanding of the digital tools and processes necessary to develop that research. [a.] Identify appropriate research related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context. [b.] Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors; though the latter is subject to revision or deletion.)</p>	
<p><b>Institutional Learning Outcomes</b></p> <ol style="list-style-type: none"> <li>Students reflect on and analyze their attitudes, beliefs, values, and assumptions about diverse communities and cultures and contribute to the common good.</li> <li>Students explain and apply disciplinary concepts, practices, and ethics of their chosen academic discipline in diverse communities.</li> <li>Students construct, interpret, analyze, and evaluate information and ideas derived from a multitude of sources.</li> <li>Students communicate effectively in written and oral forms to interact within their personal and professional communities.</li> <li>Students use technology to access and communicate information in their personal and professional lives.</li> <li>Students use multiple methods of inquiry and research processes to answer questions and solve problems.</li> <li>Students describe, analyze, and evaluate global interconnectedness in social, economic, environmental and political systems that shape diverse groups within the San Francisco Bay Area and the world.</li> </ol>	D	I	D	
	D		D	
	M	D	D	D
	D	[I = though expression is visual in nature]	I	M
	I	I	D	D
	D	I		M
	D	I	D	

Key: I = Introductory

D = Developing

M = Mastery

	Q1	Q2	Q3	Q4	Q5
Appendix 4. ARTM Example of Assessment of One Course Learning Outcome, in the context of one PLO (2015-16): ARTM assessed the final research papers from ART 311-01: Medieval Art & Society (spring 16). Related PLO: PLO4a.: Identify appropriate research related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context.	To what extent did the student use appropriate research sources (in type and level) in his/her paper given the stated topic?	To what extent did the student use a wide range of peer-reviewed or other trustworthy research sources (e.g., museum exhibition catalogues/websit es etc.), including academic journal articles and books?	To what extent did the student use research resources (e.g., found in Gleeson Library, Link+, Interlibrary loan, or through professional art databases) that went beyond what could be easily located online on popular websites?	To what extent did the student's final bibliography reflect sources of recent or updated research in the related field or discipline?	To what extent did the student incorporate these sources effectively and in proper Chicago Manual of Style format into their final research paper in the form of properly cited material (including footnotes etc.)?
<b>Students (11, 10 completed; 1 incomplete)</b>					
Student 1	D	D	M	D	M
Student 2	M	D	M	D	M
Student 3	D	M	M	D	I
Student 4	M	D	D	D	D
Student 5	D	D	D	D	I
Student 6	D	D	D	D	M
Student 7	M	M	M	D	M
Student 8	M	M	M	M	M
Student 9	M	D	M	D	D
Student 10	M	M	M	M	M

Q1: M=70%; D=30%; I=0%    Q2: M=40%; D=60%; I=0%    Q3: M=70%; D=30%; I=0%    Q4: M=20%; D=80%; I=0%    Q5: M=60%; D=20%; I=20%

Key:

- I = Introductory
- D = Developing
- M = Mastery

%M (by student)    %D (by student)    %I (by student)

## APPENDIX 5

### Art History/Arts Management Full-Time Faculty

**Paula Birnbaum** is the founding director and Academic Director of the Museum Studies Master of Arts Program (which launched in 2013) and Associate Professor of Arts History/Arts Management at USF (a program that she directed from 2003-2014). Birnbaum is a specialist in modern and contemporary art and holds a doctorate in Art History from Bryn Mawr College. She is a former Fulbright Scholar and fellow at the Institute for Research on Women and Gender at Stanford University. Birnbaum is the recipient of USF's Distinguished Research Award (2014). Her scholarship appears in a variety of journals and focuses on modern and contemporary art in relationship to gender and sexuality, as well as institutional and social politics, with a recent focus on Israeli and Palestinian art. She is the author of *Women Artists in Interwar France: Framing Femininities* (Ashgate, 2011) and co-editor with Anna Novakov of *Essays on Women's Artistic and Cultural Contributions 1919-1939* (Edwin Mellen, 2009). She is presently writing a monograph on Chana Orloff (1888-1968), a prolific Ukrainian Jewish sculptor who made her career in both France and Israel (forthcoming in 2018 with Brandeis University Press) and also working on a new project on street art and global visual culture. Most recent publications include: "Street Art: Critique, Commodification, Canonization," in *Revisioning the Contemporary Art Canon in a Globalizing World*, ed. Ruth E. Iskin (London: Routledge Publishing, forthcoming in 2016); "Modern Orthodox Feminism: Jewish Law, Art, and the Quest for Equality," in *Contemporary Israel: New Insights and Scholarship*, ed. Fred Greenspahn (New York: New York University Press, 2016), 131-65; "Chana Orloff: A Modern Jewish Woman Sculptor of the School of Paris," *Modern Jewish Studies*, vol. 15, number 1, January 2016, 65-87; "Tamara de Lempicka: the Modern Woman Personified," in a special series *Archiwum Emigracji (Archives of Emigration)*, ed. Ewa Bobrowska (Torun, Poland: Nicolaus Copernicus University Press, 2014), 116-26. Birnbaum received the Brandeis University, Schusterman Institute for Israel Studies fellowship, June-July 2010 and has received regular travel grants for research from the College Faculty Development Fund (2004-16).

In 2008 Paula received the Distinguished Teaching Award at USF. She enjoys teaching a variety of classes including the introductory graduate course, Museum Studies - History and Theory, as well as undergraduate courses in Modern and Contemporary Art, European Art 1900-1945, Women and Art, and a new course on Israeli and Palestinian Art. She also enjoys working with students on exhibition projects in USF's Thacher Gallery, and has supervised student internships since 2003 with educators from Bay Area Museums including the Fine Arts Museums of San Francisco, SFMOMA, the Contemporary Jewish Museum, among many others. Paula lectures widely on gender and modern art at a variety of museums and universities (the Legion of Honor; the de Young Museum; the Royal Academy of Art in London; the Fogg Art Museum, Harvard University, Cambridge; National Yang Ming University, Taipei, Taiwan; University of Haifa, Israel, Shanghai University, China, to name a few). In addition she regularly presents peer-reviewed conference papers (recent papers presented at the annual meetings of the following organizations: College Art Association; Feminist Art History Conference – American University; The Feminist Art Project; the Association of Israel Studies; the Association of Jewish Studies; the Modern Language Association).

**Nathan Dennis'** research focus is late-antique and medieval Mediterranean art. He's currently writing a book on visions of paradise in Early Christian baptisteries, with two related articles in 2016–17: "Living Water, Living Presence: Animating Sacred Space in the Early Christian Baptistry" (in *The Life-Giving Source. Water in the Hierotopy and Iconography of the Christian World*); and "Bodies in Motion: Visualizing Trinitarian Space in the Albenga Baptistry" (in *Encounters with the Holy: Perceptions of the Body and Sacred Space in the Medieval Mediterranean*). Upcoming publications include "From Shrouds to Shrines: Early Christian Painted Textiles in Egypt" and "Optical Games and Spiritual Frames: A Reassessment of Imitation Marble Mosaics in North Africa." He received a two-year Rome Prize at the American Academy in Rome, a one-year prize at the American Research Center in Sofia, two fellowships at the Walters Art Museum, and numerous travel fellowships for research in Europe and North Africa.

In addition to teaching the first half of USF's "Survey of Western Art History," Dennis also teaches a range of introductory undergraduate courses on western medieval, Byzantine, and Islamic art and architecture, and he has taught upper-division seminars on cross-cultural networks in the medieval Mediterranean and the role of conflict and confluence in artistic exchange between Christians, Jews, and Muslims; the role of sensory perception in medieval and Byzantine art; Early Christian and medieval art in North Africa; Roman art and archaeology; and the transition from late-medieval Italian art to the beginning of the Renaissance.

**Karen M. Fraser** earned her Ph.D. from Stanford University, where she studied both traditional Japanese art and the history of photography. Her research focuses on modern Japanese visual culture, with particular interests in Japanese photography from ca. 1860 through the 1930s, cross-cultural interactions and influences between Asia and the West, gender issues, and museum and exhibition history. Fraser's academic appointments have included serving as the Robert and Lisa Sainsbury Research Fellow at the School of Oriental and African Studies (SOAS), University of London; Visiting Scholar in the Institute of Comparative Culture, Sophia University, Tokyo; and Assistant Professor of Asian Art at Santa Clara University. She has been awarded grants from a variety of international organizations including the Japan Foundation, the Sainsbury Institute for the Study of Japanese Arts and Cultures, the Association for Asian Studies, and the Stanford Institute for International Studies. Her recent publications include "Fukuhara Shinzō and the 'Japanese' Pictorial Aesthetic" in the *Review of Japanese Culture and Society* (2016) and "From Private to Public: Shifting Conceptions of Women's Portrait Photography in Late Meiji Japan," in *Portraiture and Early Studio Photography in China and Japan* (Luke Gartlan and Roberta Wue, eds., Routledge/Ashgate, in press). She is also the author of the monograph *Photography and Japan* (London: Reaktion, 2011). Fraser has been an invited speaker at a number of academic and museum venues both in the United States and abroad, and she has presented papers and organized panels at national and international conferences in Asian studies and in the visual arts. Her teaching experience includes survey and upper-level courses on both traditional and modern Asian art, museum studies, and the second half of the Western survey, as well as study abroad courses in Paris.

**Kate Lusheck** specializes in early modern, European art, works on paper, and curatorial practice. She is Associate Professor of Art History/Arts Management and Museum Studies and has been Program Director of Art History since fall 2014. Lusheck received her PhD in the

History of Art from the University of California, Berkeley in December 2000 specializing in Northern Baroque Art. Her research and teaching interests include the art of Peter Paul Rubens (Flemish, 1577–1640), Renaissance humanism and the classical tradition, style and early modern visual rhetoric, and drawing and artistic pedagogy in the Italian Renaissance tradition. Her book-length manuscript, *Rubens & the Eloquence of Drawing*, Visual Culture in Early Modernity Series is forthcoming from Routledge/Ashgate, Visual Culture in Early Modernity series (2017). Her essay entitled “Leonardo’s Afterlife in Rubens’s Studies of Nature” has also been recently accepted for publication in *Leonardo Studies*, ed. C. Moffatt and S. Tagliagamba, vol. 2 (forthcoming, Brill, 2017). Lusheck is also an experienced curator specializing in works on paper and has curated both single-vision and collaborative exhibitions at USF with students including *Reformations: Dürer & the New Age of Print* (2015), *Mapping ‘the East’: Envisioning Asia in the Age of Exploration* (2016), and the forthcoming, *The Depravities of War: Sandow Birk and the Art of Social Critique* (2016-17), as well as a number of exhibitions while Associate Curator at the Crocker Art Museum. She has presented her research at many universities and museums in the U.S. and abroad, as well as at the annual meetings of the Renaissance Society of America and the College Art Association.

Prior to joining USF, Lusheck was a lecturer in Renaissance and Baroque Art at Santa Clara University (2006-10), and Associate Curator specializing in European art at the Crocker Art Museum in Sacramento (2003-04). She has been a private curator and consultant for major private collections in New York, California, and Europe, and was Specialist-in-Charge of Modern and Contemporary Art at Bonham's and Butterfield's auction house in San Francisco (2001-02). She was awarded a Smith Fellowship at the Center for Advanced Study in the Visual Arts (CASVA; Washington, D.C.), a Chester Dale and Theodore Rousseau Fellowship at the Metropolitan Museum of Art, and a pre-doctoral fellowship from the Belgian-American Foundation (Brussels/New Haven). Her museum credentials also include year-long, residential graduate internships in the J. Paul Getty Museum’s Department of European Drawings (Malibu) and the Smithsonian Institution's National Museum of American Art (Washington, D.C.). Before pursuing her career as an art historian, she was Program Coordinator of Face-to-Face at the Carnegie Endowment for International Peace in Washington, D.C.

At USF, Lusheck teaches a variety of pre-modern courses in the western tradition, including the Survey of Western Art History I course, upper-division and special topics courses in Renaissance and Baroque Art, Museum Studies, and a variety of Directed Studies. She also teaches Renaissance Culture in the University’s Honors Program in the Humanities (HPH) and the Curatorial Practicum class in the M.A. in the Museum Studies Program that she helped to found. She is a recipient of the USF/USFFA Distinguished Teaching Award (2013), a winner of the Provost’s Faculty Innovation Award (2011), and the recipient of the University Post-Sabbatical Merit Award (2014). She was selected as an NEH Summer Institute Scholar in 2012, participating in *Leonardo da Vinci: Between Art & Science* (Florence, Italy, Francesca Fiorani, director). She currently serves on the advisory board of the Center for Research, Artistic & Scholarly Excellence (CRASE) at USF, the College Curriculum Committee, the College’s Humanities Advisory Board, and the admissions and curriculum committees for the M.A. in Museum Studies Program.

**DESIGN**

**APPENDIX**

**Academic Program Review  
Self-Study**

## **DESIGN PROGRAM ACADEMIC PROGRAM REVIEW**

### **APPENDIX**

*Documents appear in the order in which they are referred to in the main document.*

Design Program: Goals and Outcomes

Design Program: Outcome Rubrics 2008-2011

Design Program: Curricular Map 2008-2011

Design Program Curriculum

Design Major: Course Requirements and Sequence

Design Minor: Course Requirements and Sequence

Design Faculty Biographies

## Design Program: Goals and Outcomes

Department of Art + Architecture, University of San Francisco

Program Goal	Outcomes
<p>1. Students will gain historical knowledge of the objects of art and design, the principal contributors of all major periods, and the theories, analyses and criticism associated with them. This will include a broad understanding of the cultural diversity of art and design movements, both locally and globally, from prehistoric times through contemporary culture.</p>	<ul style="list-style-type: none"><li>a) Identify sources and tools for art and design historical research and produce formal analytic written papers or projects.</li><li>b) Evaluate, compare and criticize different forms of art and design that represent diverse social, cultural, and aesthetic contexts, in visual, written and oral formats.</li></ul>
<p>2. Students will gain an understanding of basic visual principles, concepts, media, and formats in the various fine art and design disciplines, as well as the ability to apply them to meet a specific objective. This will include an ability to think critically and to propose creative solutions to aesthetic problems.</p>	<ul style="list-style-type: none"><li>a) Develop and practice skills, techniques and processes to make original project work in two-dimensional, three-dimensional and digital formats.</li><li>b) Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form and technique.</li></ul>
<p>3. Students will gain a deep appreciation and knowledge of how to use their skills to work with diverse communities locally and globally to create social change. This will include the acquisition of professional skills that will serve them as graduate students, professional practitioners, educators, or community leaders.</p>	<ul style="list-style-type: none"><li>a) Express understanding through written, oral, and visual reflection of the role that art has played and can play in encouraging positive social change.</li><li>b) Produce a meaningful service-learning project for a local non-profit cultural organization, gallery, or socially engaged group, with active participation and leadership in addressing both institutional and civic concerns.</li></ul>
<p>4. Students will gain knowledge and skills in the use of basic tools, technologies and processes sufficient to conduct advanced research or project work. This will include the mastery of bibliographic research and understanding of the digital tools and processes necessary to develop research, whether in writing or in visual media.</p>	<ul style="list-style-type: none"><li>a) Identify appropriate research-specific resources to produce a final written or visual project, such as a thesis, portfolio or exhibition, for presentation within a public context.</li><li>b) Write and prepare applications for graduate study, grants and other post-graduate professional endeavors.</li><li>c) Demonstrate skill using the Macintosh OS operating system and design-related computer applications through in-class exercises and project work.</li></ul>

**Design Program: Outcome Rubrics 2008–2011**  
University of San Francisco

Outcome	Very Poor Achievement of Outcome	Poor Achievement of Outcome	Average Achievement of Outcome [Benchmark Standard]	Good Achievement of Outcome	Very Good Achievement of Outcome
1a. Identify sources and tools for art and design historical research and produce formal analytic written papers or projects.	Student produces writing that lacks verbal competency and that contains flaws in thesis development and/or research methodology.		Student is able to produce writing that is verbally competent and that demonstrates the student's ability to conduct independent research.	Student is able to produce writing that is verbally competent and that demonstrates the student's ability to conduct independent research and to establish a personal thesis.	Student is able to write an original paper that features engaging rhetoric, a strong thesis, and advanced knowledge of formal analysis.
1b. Evaluate, compare and criticize different forms of art, architecture, and design representing diverse social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.	Student fails to express ideas or understanding of works of art and their contexts, through writing or discussion. During class discussions, students do not speak unless requested by the professor.		Student is able to describe and compare different styles of art, artists, and movements in written form and also while participating in classroom critiques and discussions.		Students can eloquently express connections between the formal, social, and cultural ideas in the arts of various places and historical contexts, in both written form and while participating in classroom critiques and discussions.
2a. Develop and practice skills, techniques and processes to make original project work in two-dimensional, three-dimensional and digital formats.	Student uses limited skills, techniques, and processes to create project work that is poorly crafted, both visually and structurally.		Student is able to demonstrate aptitude using a variety of skills, techniques, and processes.	Student is able to demonstrate aptitude and dexterity using a variety of skills, techniques, and processes.	Student is able to demonstrate masterful fluency and refinement using a wide range of skills, techniques, and processes.

<p>2b. Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form and technique.</p>	<p>Student is unable to demonstrate fluency with conceptual development or compositional principles across a select range of project formats or media.</p>		<p>Student is able to demonstrate fluency with conceptual development, compositional principles, and formal experimentation across a select range of project formats or media.</p>	<p>Student is able to demonstrate fluency with conceptual development, compositional principles, and formal experimentation while creating finished works of art grounded in personal expression.</p>
<p>3a. Express understanding through written, oral, and visual reflection of the role that art has played and can play in encouraging positive social change.</p>	<p>Student is unable to identify and describe the key concepts and working methods within the history and theory of social practice through their writing, class discussion, and project work.</p>		<p>Student is able to identify and describe the principle theories and movements within the field of social practice through their writing, class discussion, and project work.</p>	<p>Student is able to identify and describe the comprehensive theories and movements within the field of social practice through their writing, class discussion, and project work, and is able to critically reflect and build upon this knowledge through their community involvement.</p>
<p>3b. Produce a meaningful service-learning project for a local non-profit cultural organization, gallery, or socially engaged group, with active participation and leadership in addressing both institutional and civic concerns.</p>	<p>Student fails at forming a personal affiliation with a non-profit organization.</p>		<p>Student forms a personal affiliation with a non-profit organization and defines a meaningful role for himself or herself while working with that organization.</p>	<p>Student takes on a leadership role with a non-profit organization and engages that community with exemplary service in the arts. Student completes original visual or written project work that serves both the organization and the community.</p>

<p>4a. Identify appropriate research-specific resources to produce a final written or visual project, such as a thesis, portfolio or exhibition, for presentation within a public context.</p>	<p>Student is unable to complete independent research due to ineffective use of library collections, bibliographies, and digital databases.</p> <p>Student finishes their degree coursework without the knowledge to further their access to resources within their respective discipline.</p>	<p>Student is able to complete independent research for their project work by using library collections, bibliographies, and digital databases.</p> <p>Student demonstrates an ability to prepare applications for grants, graduate study, or other post-professional endeavors, including written applications and visual databases or portfolios.</p>		<p>Student is able to complete sustained and comprehensive research for project work by using library collections, bibliographies, and digital databases.</p>
<p>4b. Write and prepare applications for graduate study, grants and other post-graduate professional endeavors.</p>				
<p>4c. Demonstrate skill using the Macintosh OS operating system and design-related computer applications through in-class exercises and project work.</p>	<p>Student is unable to demonstrate competency using the Macintosh OS operating system and the computer applications InDesign, Photoshop, Illustrator, and Dreamweaver.</p>	<p>Student is able to demonstrate competency using the Macintosh OS operating system and the computer applications InDesign, Photoshop, Illustrator, and Dreamweaver.</p>		<p>Student is able to plan and implement independent project work using the Macintosh OS operating system and the computer applications InDesign, Photoshop, Illustrator, and Dreamweaver.</p>

## **Design Program Curriculum**

### **Means for Achieving the Diversity of Design Program Learning Outcomes**

For the purposes of streamlining this self-study document, we have separated the skills and knowledge portions of the collective learning outcomes from the identification of the methods that will be used to achieve them. We are therefore listing the methods here together, as shown immediately below in alphabetical order, given that our program allows considerable innovation of pedagogical procedure, by professor, and a crossover of methods between different courses. Note that some of these outcomes may apply to many of our courses, while others may apply to a single course:

- Completion of a quiz or exam
- Exposure to Design Program faculty and discussion with that faculty
- Exposure to visiting members of the design profession and discussion with those visitors
- Exposure to an internship supervisor or community sponsor
- Hands-on participation within an internship or community work environment
- Oral project presentations
- Participation in group discussions
- Participation in project critiques
- Participation in skill-based workshops
- Production of functional project prototypes
- Submission of annotated project bibliographies
- Submission of design process documentation, including sketches and project drafts
- Successful command of print- and digital-media production applications and other platforms
- Successful completion of original project work
- Successful completion of research and writing assignments
- Successful completion of technical exercises
- Visual presentation of conceptual project plans
- Written responses to readings

### **Visual Communication I**

Course ID: ART 155

#### **COURSE DESCRIPTION**

The Visual Communication course series will introduce students to the technical and conceptual study of graphic design as a wide-ranging practice for the creation, reproduction, and dissemination of visual messages. Through sustained project work, students will investigate the ways that text and image can foster both positive and negative cultural representations as instruments of information, identification, and persuasion. Lectures, readings, and student research will supplement project work, introducing students to the concentrated disciplines of semiotics, visual rhetoric, typography, and design history. Course work will include directed critiques and guided demonstrations and discussions,

placing equal emphasis on concept (the design process), craft (composition and digital print production), and technical fluency (the understanding of software and digital media).

In Visual Communication I, students will explore the aforementioned issues while developing fluency in the Macintosh OS operating system and a comprehensive understanding of the Adobe Creative Suite applications used by designers to print and manipulate photographs (Photoshop), to create complex vector-based artwork (Adobe Illustrator), and to set typography and publish print-based projects (InDesign). To successfully complete this course, students will be expected to demonstrate fluency with the formal (skill-based) and semantic (knowledge-based) strategies that have shaped graphic design practice throughout its Modern and contemporary histories.

#### LEARNING OUTCOMES

1. Exemplify key methods of visual representation, with an emphasis on the strategies that serve cultural identity.
2. Identify the key principles of semiotics and visual rhetoric, with an emphasis on the ways the ways in which texts and images function for different audiences.
3. Demonstrate knowledge of graphic design history, with an emphasis on the ways in the discipline has been influenced by the economic, social and/or political conditions of a place and time.
4. Establish comprehensive understanding of the Macintosh OS operating system.
5. Demonstrate functional fluency with the Adobe Photoshop application.
6. Demonstrate functional fluency with the Adobe Illustrator application.
7. Demonstrate functional fluency with the Adobe InDesign application.

#### **Visual Communication II**

Course ID: ART 175

#### COURSE DESCRIPTION

The Visual Communication course series will introduce students to the technical and conceptual study of graphic design as a wide-ranging practice for the creation, reproduction, and dissemination of visual messages. Through sustained project work, students will investigate the ways that text and image can foster both positive and negative cultural representations as instruments of information, identification, and persuasion. Lectures, readings, and student research will supplement project work, introducing students to the concentrated disciplines of semiotics, visual rhetoric, typography and design history. Course work will include directed critiques and guided demonstrations and discussions, placing equal emphasis on concept (the design process), craft (composition and digital print production), and technical fluency (the understanding of software and digital media).

In Visual Communication II, students will explore these issues while developing fluency in creating images, animations and sounds for the web, understanding web-based languages and code, creating animations, games and/or interactive works. To successfully complete this course, students will be expected to demonstrate fluency with the formal (skill-based) and semantic (knowledge-based) strategies that have shaped graphic design practice throughout its Modern and

contemporary histories.

#### LEARNING OUTCOMES

1. Exemplify key methods of visual and digital representation, with an emphasis on the strategies that serve cultural interactions.
2. Identify the key principles of semiotics and digital rhetoric, with an emphasis on the ways the ways in which texts, images, sounds and motion interact for different audiences.
3. Demonstrate knowledge of the history of design, with an emphasis on the ways in the discipline has been influenced by digital based technologies.
4. Establish a comprehensive understanding of creating work for the web with an emphasis on web-based file formats and structures, creating images for the web, and managing files on a server.
5. Demonstrate functional fluency in creating basic web sites using both hand coding and WYSIWG applications focusing on presentation, interaction, and usability.
6. Demonstrate functional fluency in creating time-based works for the web or screen focusing on animation practice and methodology, animation file formats, animation production and basic interaction, through presentation of conceptual plans, creation of project prototypes, and submission of final project work.

#### **Typography**

Course ID: ART 205

#### COURSE DESCRIPTION

This course will introduce students to the practice, history, and theory of typography. Through design research, independent project work, and collaborative exercises, students will produce typographic solutions to applied and experimental problems using typography as their primary design element. Course work will include independent student research, sustained project work, and critiques, emphasizing the perceptual and contextual properties of typographic design. Lectures, readings, and guided discussions will supplement project work, introducing students to the topics of letterform design, printing history, typographic classification, and textual representation. To successfully complete this course, students will be expected to understand and emulate the principles of typographic practice that began in the early Renaissance and continue with contemporary digital design.

#### LEARNING OUTCOMES

1. Identify, specify, and classify printing types and fonts of historical and cultural significance.
2. Explain the significance of typographic history, with an emphasis on learning the ways in which typography, as a discipline, has been influenced by the economic, social and/or political conditions of a place and time.
3. Demonstrate skill using typography as a component of visual communication.
4. Locate typography critically within the disciplines of fine art and linguistics, and demonstrate use of typography to meet formal and conceptual objectives within those disciplines.

5. Demonstrate fluency with typography as a tool for cultural representation, and in particular, the processes through which typography represents the identity values of its producers and users.

### **Publication Design**

Course ID: ART 252

#### **COURSE DESCRIPTION**

This course will introduce students to the practice, history, and theory of publication design. Through design research, independent project work, and collaborative exercises, students will investigate the ways in which various publication models have served different needs for their publishers, writers, and readers. Course work will include independent student research, sustained project work, and critiques, placing equal emphasis on concept (the design process) and craft (soft-cover construction and sewn binding structures). Lectures, readings, and guided discussions will supplement project work, introducing students to the topics of design authorship, the history of reading, reception theory, and the future of the book. To successfully complete this course, students will be expected to understand, emulate, and extend the composition principles and publication formats that informed the first manuscript books and that have continued with the printed book into the contemporary age of digital production.

#### **LEARNING OUTCOMES**

1. Exemplify key publication design principles, with a focus on the text and image relationships within magazine and book formats.
2. Demonstrate advanced practice with the design of publication structures, with an emphasis on design of a publication's cover, spine, title page, table of contents, chapter opening, appendices, and index.
3. Demonstrate advanced practice with typography as an element of publication design, with an emphasis on the design of text blocks and flow, running heads, section heads, callouts, folios, footnotes, and quotations.
4. Create examples of professional bookbinding, with a focus on soft-cover perfect-binding construction, and hardcover sewn construction.
5. Demonstrate knowledge of publication design history, with an emphasis on understanding the ways in which publication design, as a discipline, has been influenced by the economic, social and/or political conditions of a place and time.
6. Read and interpret key ideas in publication design theory, with an emphasis on the topics of design authorship, reception theory, and the "future" of the book.

### **Design & Social Change Seminar**

Course ID: ART 301

#### **COURSE DESCRIPTION**

This course will demonstrate to students the power of design to leverage their sense of humanity and ability to fashion a more humane and just world. The course will survey an array of visual styles, communications and design projects that date from the turn of the century to the present in the form of artistic posters, non-commercial advertisements, web sites, outreach and political propaganda. Students will learn about the history of activism, and be exposed to graphics and visual messages that address topics such as human rights, environmental issues, political injustice, health issues, and anti-war messages, to name a few.

#### LEARNING OUTCOMES

1. Develop a critical understanding of the political, economic and social underpinnings of design and social responsibility.
2. Chronologically sequence selected movements in history in which design has influenced social change, and will learn to identify features of social change.
3. Identify and analyze the growth and development of the concept of design and social responsibility across various world cities and regions.
4. Compare and contrast design projects and social change and thereupon learn how to use critical thinking as a key skill in interpreting their social world.
5. Articulate and defend personal judgment about social change through a studied, engaged, and informed process of reflection as well as action.

#### **Sustainable Systems in Design Seminar**

Course ID: ART 304

#### COURSE DESCRIPTION

This course will examine theories and practices that encourage the development of ecological consciousness as applied to design practice and production. Thinking beyond recycled plastics and reusable tote bags, this course will ask students to think critically about what sustainability actually means, and to examine the complexities in our choices of materials, processes, locations, quantities, and production and consumption. Students will look at how these theories can be applied not just to design but also to creative thinking and problem solving for the future. Lectures, readings, discussion and student research will supplement project work addressing issues of sustainable technologies and materials, processes in production and consumption, and sustainable systems on both small and large scales.

#### LEARNING OUTCOMES

1. Explain the significance of the key developments in the history of design, with a focus on production and consumption.
2. Demonstrate knowledge in both sustainable processes and materials as it relates to contemporary design practices.
3. Identify key principles in sustainability with an emphasis on the role of the design process.
4. Demonstrate advanced research and writing skills with a focus on creating original thesis arguments.

## **History of Design Seminar**

Course ID: ART 314

### **COURSE DESCRIPTION**

This course will present a historical study of the material world, focusing on designed objects. It will challenge students to think critically about the rhetoric of design and examine the ways in which objects are both reflective of the culture that produced them while also serving as devices for cultural change. The course will examine design in an interdisciplinary sense, looking at case studies in industrial design, decorative arts, graphic design, fashion, and architecture in order to equip students with an understanding of the ways in which design practices, technologies, and cultural meaning have changed through time. Throughout the semester, seminars will explore topical themes related to and extending beyond chronological focus, including gender, luxury and excess, production and consumption, and user experience.

### **LEARNING OUTCOMES**

1. Identify major design works and important designers from a variety of historical periods, and explain how the people of a given time valued designers and their products.
2. Discuss, research, and write about design history from a critical perspective.
3. Examine design objects from a wide range of perspectives, including those pertaining to different global cultures, gender positions, and economic positions, while learning how to recognize and create cultural and thematic connections between such objects.

## **Digital Literacy**

Course ID: ART 315

### **COURSE DESCRIPTION**

Digital Literacy builds upon the tools learned in *Visual Communication II* to introduce students to the detailed history, theory, and practice of screen-based interactive design and web publishing. Students will use advanced skills to employ digital media in technical, interactive, and investigative contexts of art and design practice. Conceptually this course will take students from the earliest history of computing and electronic media, into the digital-as convergent media, and outward to examine the greater impact of digital media on the world of art, design, and culture, stressing the relevant implications for the designer. Digital media has traditionally been practiced and theorized within pedagogical and critical frameworks of pre-existing media, including television, avant-garde art, and Fluxus art. The understanding of what is radically new about digital media often eludes such frameworks because digital media challenges many of the existing paradigms. Lectures, readings, and guided discussions will supplement project work, introducing students to the topics of interaction design, dynamic data, design authorship, networked culture, and critical analysis of the use of technology in design and our everyday lives.

## LEARNING OUTCOMES

1. Explain the significance of the key developments in the history of digital media, with a focus on the relationship between digital technologies used in art, engineering, and everyday life.
2. Demonstrate a conceptual understanding and critical inquiry into interactive technology and interface design.
3. Demonstrate advanced practice with digital tools, with an emphasis on web- and screen-based applications.
4. Demonstrate skill with programming and interface design, with a focus on simple intuitive interaction.

## **Information Visualization**

Course ID: ART 335

## COURSE DESCRIPTION

This course will introduce students to the study of information visualization as an advanced design practice. Information has been an effective tool to communicate both abstract and concrete ideas since the dawn of human existence. Examples from history include cave paintings, Egyptian hieroglyphs, Euclidean geometry, and Leonardo da Vinci's methods of technical drawing for engineering and scientific purposes. Today, information visualization has ever-expanding importance beyond the traditional visual arts in the fields of science, education, engineering, and medicine. Through sustained project work, students will investigate the ways in which illustration, text, photography, sound, and moving image can foster both positive and negative cultural representations as instruments of information visualization. Lectures, readings, and student research will supplement project work, introducing students to the concentrated disciplines of mapping and comparative timelines. To successfully complete this course, students will be expected to demonstrate fluency with the formal (skill-based) and semantic (knowledge-based) strategies that have shaped information visualization throughout its history.

## LEARNING OUTCOMES

1. Exemplify advanced and comprehensive skill with visual representation, emphasizing the defining criteria for representing hidden and unexpected connections.
2. Demonstrate skill with the visual language and practice of mapping, with a focus on the presentation of multiple layers of information.
3. Explain the workings of new media tools and applications and describe the ways in which these tools allow for creative interaction design and animation.
4. Develop a conceptual plan and a research plan that will serve as the primary component of an information visualization project.
5. Demonstrate knowledge of the methods of production and distribution, with a focus on analog and digital printing methods.

## **Exhibition Design Practicum**

Course ID: ART 345

### **COURSE DESCRIPTION**

This course will provide students working experience with the practice of exhibition design. Through research and collaborative project work, students from the architecture, design, and art history programs will plan, design, and install an exhibition for the university's Thacher Gallery. Course work will include independent student research, sustained project work, and critiques, placing equal emphasis on concept (narrative development) and craft (display case prototyping, signage production, and exhibit installation). Lectures, readings, and guided discussions will supplement project work, introducing students to the topics of curatorial practice, space planning, and information design. To successfully complete this course, students will be expected to understand and emulate the wide range of interpretive strategies that distinguish the artifact-based museums of the late-nineteenth and early-twentieth centuries from the experience-based exhibitions of today.

### **LEARNING OUTCOMES**

1. Communicate knowledge of the ways in which design serves the discipline of museum studies, with a focus on key concepts pertaining to cultural representation, interpretation, and simulation.
2. Elucidate knowledge of the multidisciplinary practices that constitute the greater exhibition design discipline, including architecture, interior design, lighting design, graphic design, and interactive design.
3. Create functional floor plans, case plans, site-specific installations, and traveling exhibits within the museum setting.
4. Create environmental graphic design signage, including information, identification, and way-finding sign types.
5. Demonstrate knowledge of exhibition design history, with an emphasis on the changing relationship between historiography, curatorial practice, and reception theory.
6. Participate in the installation and maintenance of a final exhibition, demonstrating ability to work with the curators and curatorial assistants of the university's Thacher Gallery.

## **Advanced Typography**

Course ID: ART 350

### **COURSE DESCRIPTION**

This course will build upon the practical skills and historical framework introduced in the Typography course to allow students to create advanced and experimental typographic project work. Through design research, independent project work, and collaborative exercises, students will produce typographic solutions to applied and experimental problems using typography as their primary, if not exclusive, design element. Course work will include independent student research and sustained project work, placing equal emphasis on letterform/font design and production, using both drawing methods and the Fontographer technology, and advanced compositional practices, including experimental methods of project development. Throughout the semester, students will conduct research to identify the ways in which

fonts have historically represented the cultural identities of their makers and users within a variety of global historical contexts.

#### LEARNING OUTCOMES

1. Demonstrate fluency in the planning and production of an original font design.
2. Produce examples of advanced typographic composition using print media technologies.
3. Conduct experimental project work in type design and composition using multiple media platforms, and publish the cumulative project work.
4. Demonstrate knowledge of the ways in which typography has represented the identity values of its producers and users within a variety of global historical contexts.

#### **Design Internship**

Course ID: ART355

#### COURSE DESCRIPTION

The course Design Internship will provide students a supervised work experience within a professional Bay Area design setting that will complement the practical and theoretical instruction received within the Design major. Students will work directly with selected design professionals in professional studios and business environments, and will participate in a range of professional activities, which could include project research, conceptualization, presentation, prototyping, production, and/or fabrication. Additional course work within the classroom environment will contextualize the students' work experience and will help them to prepare for future work within the field.

#### LEARNING OUTCOMES

1. Establish comprehensive understanding of the types of duties, roles, and responsibilities that take place within a professional design context.
2. Demonstrate advanced knowledge and skill of the design process as it functions within a professional design environment, including processes pertaining to project research, conceptualization, presentation, prototyping, production, and/or fabrication.
3. Identify the diverse social, political, and economic contexts within which the design profession operates and serves larger communities of users within the San Francisco Bay Area, while understanding the ways in which these contexts differ from the operation of the design profession within other national and global sectors.
4. Demonstrate knowledge of the procedures that will best enable an emerging young designer to earn a position within the professional design sector of their choice.

## **Interaction Design**

Course ID: ART 385

### COURSE DESCRIPTION

The primary goal of interaction design is *engagement*. If a design does not *engage* users, then the design remains unexperienced, and cannot fulfill any of its secondary goals, such as to communicate, to inform, to entertain, challenge, surprise or offend. A design that fails to engage is an unsuccessful design. Graphic designers are used to designing purely visual products like posters, magazines, and books. Interaction design incorporates visual elements, but adds the dimensions of *time* and *active participation* or *cooperative interaction*. With computer-based tools, we can now create designs that respond, react, and instruct users, so each user has a unique experience. In this course, we will explore historical and current theory and practice of interaction design, a process of literally *designing interactions and experiences*.

Building on the skills learned in Digital Literacy, this course will advance students' technical and conceptual skills in interaction design. The coursework will study immersive and engaging user experiences, and encourage creative design-problem solving through critical thinking and technical application. Technically, students will be introduced to programming in Processing, and will develop programming skills through brief exercises and two primary projects. Conceptually, this class will explore ideas about human-machine interaction from mouse clicks to cyborg theory; interface design as it relates to the Internet, animation, game design and interactive media; and form and interactivity in programming structures and algorithmic systems.

### LEARNING OUTCOMES

1. Develop computer-based interactive projects, focusing on input and output functions as they relate to form, function, and concept.
2. Demonstrate an understanding of advanced scripting languages and techniques.
3. Demonstrate introductory experience design skills, with a focus on interaction, interface design, and mechanization.
4. Create dynamic strategies for organizing and presenting digital information.
5. Explain the significance of the key developments in the history of digital media, with a focus on how the precursors to interactivity led to contemporary practices.

## **Senior Design Project**

Course ID: ART 460

### COURSE DESCRIPTION

This course will allow students to create a final project that synthesizes what they have learned throughout their tenure in the Design Program. Through design development, writing, presentation, and design production, students will be expected to place their detailed research into specific historical (that is, economic, social, political, and cultural) contexts. Throughout the semester, students will be charged with understanding and communicating how their chosen research

relates to specific audiences and cultural practices via the framework of the academic institution, the art and design industries, and popular culture. Students will learn qualitative, quantitative and field research methods and practices while making design artifacts that demonstrate their thesis research and conclusions. In alignment with their visual project work, students will be expected to use expository writing and graphical representation to frame and explain their thesis process. The students' final projects will be presented publicly at the end of the semester, and local practitioners will be invited to critique these projects.

#### LEARNING OUTCOMES

1. Demonstrate experience with methods of brainstorming, research, and rapid prototyping, with a focus on participatory processes and qualitative vs. quantitative research.
2. Exemplify skill with time management and project presentation, with a focus on production timelines, milestones, and public speaking.
3. Demonstrate experience with process-based methodology, with a focus on information visualization and mapping as tools for research.
4. Demonstrate skill with research and preliminary project development, with a focus on building an argument for final project direction.

#### **Professional Practice in Design**

Course ID: ART 480

#### COURSE DESCRIPTION

In Professional Practice in Design, students will learn about the industry and profession of graphic design. The course Professional Practice in Design will bring students greater awareness of the career options that will be available to them following graduation and will provide them with the skills that will enable them to successfully enter the profession. Students will meet with a wide-ranging selection of design professionals who will introduce them to the types of assignments, clients, and working conditions that inform their respective professions, including the publication, web, exhibition, product, and web/interaction design sectors. During the second half of the course, students will develop the skills that will enable them to apply for design positions and to present themselves, their project work, and their ideas within professional contexts. Individual class sessions will focus on the writing of resumés, personal statements, cover letters, project estimates and proposals, professional contracts, legal issues, grants, web and print portfolios, and graduate school applications.

#### LEARNING OUTCOMES

1. Establish comprehensive understanding of the types of assignments, clients, and working conditions within a comprehensive range of professional design environments, including those pertaining to the publication, web, exhibition, product, gaming, and interaction design sectors.
2. Demonstrate knowledge of the procedures that will best enable an emerging young designer to earn a position within the professional design sector of their choice.

3. Demonstrate functional fluency with the planning, writing, and design of personal materials, including resumés, CVs, cover letters, biographies, personal statements, and graduate applications.
4. Create a print and web portfolio, promotional materials, and professional documents and forms to allow students to enter the design industry.

## The Design Major: Course Requirements and Sequence

The courses shown below will total 48 credit hours

	<b>FALL</b>	<b>SPRING</b>
<b>year 1</b>	Visual Communication I Art Fundamentals + Fabrication Lab Western Art History I	Visual Communication II Western Art History II
<b>year 2</b>	Typography	Publication Design
<b>year 3</b>	Digital Literacy	Studio Elective Seminar Elective Professional Practice Elective (1 course needed for each)
<b>year 4</b>	Studio Elective Seminar Elective Professional Practice Elective (1 course needed for each)	Senior Design Project

**notes:** Students who undertake the major for a three-year span of time will combine the final two years of courses into a single year.

Elective courses can be taken during the 3rd or 4th year. While 1 course is needed to fulfill each requirement, each student may take as many of the elective courses as his or her schedule will allow.

Studio Electives include the courses *Information Visualization*, *Interaction Design*, *Advanced Typography*, *Exhibition Design Practicum*, and other *Special Topics*.

Design Seminar Electives include the courses *Sustainable Systems in Design Seminar*, *History of Design Seminar*, and *Design + Social Change Seminar*.

Professional Practice Electives include the courses *Professional Practice in Design* and *Design Internship*.

### **The Design Minor: Course Requirements and Sequence**

The courses shown below will total 20 credit hours

#### **REQUIRED**

Visual Communication I  
Visual Communication II  
Art Fundamentals + Fabrication Lab

#### **+ CHOOSE TWO OF THE FOLLOWING:**

Western Art History I or II  
Typography  
Publication Design  
Digital Literacy  
Information Visualization  
Interaction Design  
Sustainable Systems in Design Seminar  
Design + Social Change Seminar  
History of Design Seminar

## DESIGN FACULTY BIOGRAPHIES

### **Liat Berdugo**

#### **Assistant Professor**

Liat Berdugo is an artist, writer, and curator whose work strives to create an expanded and thoughtful consideration for digital culture. Berdugo has been exhibited in galleries and festivals nationally and internationally, and her recent book, *The Everyday Maths*, was published by Anomalous Press in 2013. She is the Net Art and Special Programs Curator for *Print Screen*, Israel's international festival of digital art; co-founder and curator of the Bay Area's Living Room Light Exchange, a monthly new media art salon; and co-founder and curator of *World Wide West*, an annual summit, exhibit, and performative new media event, among others. She collaborates widely with individuals and archives. Her work has won several awards, including fellowships at the Hambidge Center, the Vermont Studio center, and a one-year residency in Tel Aviv, Israel, through the Dorot Foundation. Her writing appears in *Rhizome*, *Temporary Art Review*, and *HZ Journal*. Berdugo holds a B.A. in mathematics and philosophy from Brown University and an M.F.A. in Digital + Media art from the Rhode Island School of Design.

Berdugo's research areas include new media art, embodiment and digitality, archive theory, and the civil contract of photography and videography. Current research projects include a series of works that interrogate citizen video archives in zones of conflict. Specifically, Berdugo has been researching citizen surveillance and counter-surveillance in Israel/Palestine, and writing a series of essays on the politics of visibility in amateur videography. More at <http://liatberdugo.com/>.

### **Rachel Beth Egenhoefer**

#### **Associate Professor**

Rachel Beth Egenhoefer is an artist, designer, writer, and professor whose focus integrates technology, craft, and design. Her current work focuses on sustainability and systems thinking as related to interaction design and behavior change.

Rachel Beth is a contributor to *Routledge's Sustainability Hub* on topics of sustainable design and systems thinking. Believing in the power of education to move sustainable action forward, she has been a part of ASHEE's Sustainability Across the Curriculum Program, and presented her work on sustainable design education at the AIGA Design Educators Forum, the School of Visual Arts in New York, San Francisco Art Institute, and others.

Egenhoefer's artistic work has been included in major exhibitions such as the *Boston Cyber Arts Festival*, *ISEA* in Tallinn Estonia, *La Noche en Blanco* in Madrid, *Art in Storefronts* in San Francisco and at The Corcoran Gallery of Art in Washington, DC, The Institute for Contemporary Art (ICA) London, The Banff Centre for the Arts, and many others. She has been an artist in residence at Tsinghua University in Beijing, the University of Brighton in the UK, and other local organizations.

As a designer Egenhoefer's work can be seen on Regina Spektor's *Begin To Hope* Album (Warner Brothers, 2006), as well as in both local and international publications such as *Art Forum*, *The San Francisco Chronicle*, *Media-N*, and others. Rachel Beth formerly worked as the Web and Program Designer at Yerba Buena Arts & Events/Yerba Buena Gardens Festival in San Francisco.

Her work can be seen at [www.rachelbeth.net](http://www.rachelbeth.net)

**Stuart McKee**  
**Associate Professor**

Stuart McKee is an Associate Professor of Design who teaches in print and environmental media at the University of San Francisco. As an environmental graphic designer, Stuart has designed exhibition typography for the J. Paul Getty Center in Los Angeles, the Rock and Roll Hall of Fame and Museum in Cleveland, and the United States Pavilion at the 1992 World's Fair in Seville, Spain. As a print designer, Stuart has designed publications for the MIT Press, Princeton Architectural Press, Chronicle Books, the University of Hawaii Press, the Office of the Chief Architect, and the National Science Foundation. He has received recognition for these projects from the Industrial Designers Society of America (IDSA), the American Institute of Graphic Arts (AIGA), and the Society of Environmental Graphic Designers (SEGD). In 2007, Stuart was awarded a generous "Ideas That Matter" grant from Sappi Fine Paper to propose, design, and produce a publication to service the San Francisco non-profit organization Visual Aid.

Stuart is also active as a design researcher and writer. He is currently preparing a book-length manuscript that examines how British and American colonial printers informed the native encounter with Western civilization during the early nineteenth century. The bulk of Stuart's previous research examines the ways in which contemporary design artifacts represent their users and inform their cultural identities. His publication record includes papers for the journals *Inform*, *Visible Language*, and the *AIGA Journal of Graphic Design*, and research articles for the magazines *Print*, *Eye*, and *Emigre*. He has presented research papers at two AIGA national conferences, *The Power of Design* conference in Vancouver in 2003, and the *America: Cult and Culture conference in Las Vegas* in 1999 and a variety of international conferences. In 2012, Stuart collaborated with Professor Anne Bush of the University of Hawaii to propose and develop the international conference *Geographics: Design, Education and the Transnational Terrain* in Honolulu, HI and served as co-editor for the conference papers published on *Iridescent*, the ICOGRADA journal.

**Scott Murray**  
**Assistant Professor**

(retired from USF June 1, 2016)

Scott Murray is a designer, creative coder, and artist who writes software to create data visualizations and other interactive phenomena. His work incorporates elements of interaction design, systems design, and generative art. Scott is in the Learning Group at O'Reilly Media, is author of *Interactive Data Visualization for the Web: An Introduction to Designing with D3* (O'Reilly, 2013), and has presented two video courses on D3. Scott is also affiliated with the Visualization and Graphics Lab at the University of San Francisco, where he has taught data visualization and interaction design. He is a Senior Developer for Processing and teaches workshops on creative coding. Scott earned an A.B. from Vassar College and an M.F.A. from the Dynamic Media Institute at the Massachusetts College of Art and Design. His work can be seen at [alignedleft.com](http://alignedleft.com).

**Noopur Agarwal**  
**Term Assistant Professor**

(1 year replacement for Scott Murray's position until new tenure track hire is made)

Noopur Agarwal is a graphic designer who has worked in the non-profit, publishing, and technology sectors, designing for brands, exhibitions, publications, and advertisements. Her travels,

different homes, and heritage influence her practice as her work draws upon cultural hybridity, identity, and design that catalyzes change within a social context. Noopur earned a BSD in Visual Communication Design from The Ohio State University, and received her MFA in Graphic and Interactive Design from Temple University. Her work can be seen at [noopur-agarwal.squarespace.com](http://noopur-agarwal.squarespace.com).

**Rhiannon Alpers**  
**Adjunct Professor**

Rhiannon Alpers teaches design courses in the Department of Art + Architecture at the University of San Francisco. Rhiannon is book artist and designer, specializing in the mediums of letterpress printing, bookbinding and papermaking.

**Gopika Prahbu**  
**Adjunct Professor**

Gopika Prahbu is the Co-Founder and Chief Creative Officer of Elefant Designs. A highly accomplished visual designer, Gopika has devoted her talents to helping good causes communicate their stories, while also advancing design literacy for the social sector. Her work has been featured in various publications including GOOD, .net Magazine, Wired, Design Like You Give a Damn, and Fast Company.

**Sandra Kelch**  
**Adjunct Professor**

Sandra Kelch has worked in the design field for more than 20 years, and has received awards for her publications from Adobe, Print, the American Institute of Graphic Arts, and the Society of Publication Designers. She received two degrees in graphic design from The Cooper Union School of Art and The Cranbrook Academy of Art. Most of Sandra's career has been focused on socially responsible design: promoting non-profit organizations, branding, publication design and infographics/signage. Sandra has worked as the Coordinator of Visual Communications at San Francisco State University, and currently teaches part-time at USF, SFSU, the California College of the Arts, and KALA Art Institute.

**Alessandra Wood**  
**Adjunct Professor**

Alessandra Wood is a design historian writing a dissertation on mid-twentieth-century department store interiors. She has an MA in the History of Decorative Arts and Design from Parsons and a PhD from the University of Delaware. She has intense academic training in style, production, and consumption of furniture and decorative arts with a focus on the 19th and 20th centuries.

**FINE ARTS**

**APPENDICES**

**Academic Program Review**

**Self-Study**

I. Appendix



**Full-time Faculty**

**Professional Biographies**

**Philip Ross, Associate Professor: FNAR Program:  
Professional Biography:**

Philip Ross is an interdisciplinary artist, curator, and educator who has been working in the Bay Area for the past twenty years. Philip makes research based artworks that place natural systems within a frame of social and historic contexts. Much of this art is literally

grown into being over the course of several years, creating works that are at once highly crafted and naturally formed, skillfully manipulated and sloppily organic.

In the past years Philip's work has been included in several national and international venues, including the Moscow International Film Festival and the Moscow Biennale, the Andalusian Centre of Contemporary Art, Ars Electronica, The Los Angeles County Museum and the Yerba Buena Center for the Arts amongst several others. This past year Philip was also an artist in residence at SymbioticA, The Headlands Center for the Arts, The MacDowell Colony, and The Oxbow School. Before coming to teach at USF Philip was a visiting lecturer at UC Berkeley and Stanford University, and was the inaugural Porter Fellow at UC Santa Cruz.

**Sergio De La Torre, Associate Professor FNAR program:  
Professional Biography:**

Sergio De La Torre's project work has focused on issues regarding immigration, tourism, surveillance technologies, and transnational identities. These works have been exhibited in a variety of venues both national and international. He has received grants from the NEA, The Rockefeller Foundation, Creative Capital, the Potrero Nuevo Fund, and the Creative Work Fund, among others. De La Torre's latest project is MAQUILAPOLIS (City of Factories), an hour-long video documentary made in collaboration with film maker Vicky Funari and the Tijuana-based NGO Grupo Factor X. It has been screened at more than 50 international film festivals and has received many awards, among them the Outstanding Achievement Award at the Tribeca Film Festival in 2006.

**Eric Hongisto, Associate Professor, FNAR program:  
Professional Biography:**

Eric Hongisto is an Assistant Professor and Program Director of the Fine Arts Program in the Department of Art + Architecture and has previously taught at the University of Delaware and Montana State University-Bozeman. He received his MFA in Painting/Printmaking from the Yale University School of Art, 1999 and previously his BFA in Painting from the Maine College of Art, 1997. Most recent awards include a 2006 Pollock-Krasner Foundation Grant, a 2005 Guggenheim Fellowship in Installation and a 2002 New York Foundation of the Arts Painting Fellowship.

He has attended numerous Residency programs such as the Fine Arts Work Center, Skowhegan School of Painting and Sculpture, Dieu Donne Papermill, Socrates Sculpture Park and the Lower Eastside Printshop. Recent exhibitions of his work have been shown at the Museum of the Rockies, Queens Museum, Bates Museum of Art, Drawing Center and the Boston Center of the Arts. His artwork and full CV can be viewed at (<http://www.erichongisto.com>)

**Arturo Araujo, SJ, Assistant Professor, FNAR program:  
Professional Biography:**

Born in front of the Caribbean Sea, in the city of Barranquilla, Colombia in 1967, Araujo joined the Jesuits in 1986 and was ordained Catholic priest in 1999. He moved to United States in 2001 and earned a Bachelor of Arts from Seattle University, a Bachelor of Fine

Arts from Cornish College of the Arts, and a MFA from University of New Mexico. Currently he teaches art at University of San Francisco, and works in his own studio, "Inside River Studio", located at University of San Francisco Campus.

Araujo's artwork can be seen in different venues as the Library of the Congress, the Library of Seattle University, the Bernalillo County Metropolitan Court House in Albuquerque, the Fred Hutchinson Cancer Research Center in Seattle, and Loyola University Chicago. Araujo combines ceramics and printmaking media, complex alliance of art, since they are one of the most demanding craft oriented media. Araujo's intent is to create a deep work made on multiple layers to talk about the complexity of life and contemporary spirituality. Araujo's work is a visual meditation that seeks reconciliation and identity, fundamental aspect of his own spirituality as a Jesuit Catholic priest and artist. His work has been shown in Colombia, USA, Mexico, Italy and Canada.

### **Adjunct Faculty**

**Continuing Adjunct professors (AY 16/17) ordered below in rank of service at USF: (PHP = preferred hiring pool, ranked hiring and promotion in the Part-Time Union)**

#### **Frank Cole, Adjunct Professor, PHP**

##### **Professional Biography:**

Frank Cole is an Adjunct Professor in the Department of Art + Architecture and has previously taught at the University of California Berkeley, The California College of the Arts and The University of Arizona in Tucson. He received his BFA in Sculpture and Drawing from California College of the Arts and his MFA in the Interdisciplinary Fine Arts program at University of California, San Diego. While at UCSD his focus was on large scale painted installations.

His work has been exhibited at, San Diego Museum of Fine Art, Gallery Paule Anglim, The Thomas Babeor Gallery, San Francisco Arts Commission Gallery and Site Los Angeles. Awards include Art Matters Inc., Ford Foundation Grant and The Russell Foundation Grant.

#### **Elli Shahideh, Adjunct Professor, PHP**

##### **Professional Biography:**

Elahe Shahideh is an adjunct Professor of Fine Arts in the Department of Art + Architecture. She has a distinguished career as a fine artist, an educator at both the collegiate and high school level, and a museum manager/curator/exhibit designer. As a member of the USF faculty for the past 13 years, Shahideh has won numerous awards, including a Young at Art Dream Catcher Award 2010 for Teaching Excellence in Art Education; a Fund for Teacher Fellowship 2009, International Center of Ceramic Art in Tuscany; and a 2008 Teacher Grant, Florence Academy of Art summer program.

For more than two decades, Shahideh's art work has been extensively showcased throughout the Bay Area at many exhibitions and open studios, including the Kertesz

Gallery, the Betty Weber Gallery, the Post Impressionist Gallery, the Ning Hou Fine Art Gallery in Locke, CA, the Annual Junior League of San Francisco exhibition, the University of San Francisco, the San Francisco Main Public Library, San Mateo County's City Hall and Public Library, and the ArtSpan Yearly Exhibition. Two major collectors of Shahideh's paintings are the Koret Foundation and Heritage Trust Foundation. In addition to her teaching at USF, Shahideh has served as an art instructor at San Francisco School District and a member of the Advisory Board of the San Francisco Unified School District Arts Education Master Plan. As an advocate for minority and under-represented students, from 2000 to 2016 Shahideh has secured four Presidential scholarships and more than 100 pre-college scholarships for talented and deserving students from the Academy of Arts University in San Francisco. Prior to her arrival to the US more than three decades ago, Shahideh directed the Imperial Golestan Palace Museum in Tehran. In the US, she curated and designed several exhibits for the Museo Italo Americano in San Francisco, including "Una Storia Segreta," an exhibit that traveled to more than 40 locations including the U.S. Congress, where it was recognized by President Clinton.

Shahideh earned her Bachelor of Arts degree minor in painting from SUNY, and her Master of Arts in Museum Studies from SFSU, where she won the Distinguished Achievement Award. She earned her second Masters degree in Educational Technology, and her National Board credential in Teaching Art from USF. Shahideh's broad artistic training expands beyond Fine Arts into Museum Management, Archeology, and Draftsmanship at the International Archeology Center in Iran.

**Susan Wolsborn, Adjunct Professor, PHP**

**Professional Biography:**

Susan Wolsborn is a sculptor and printmaker teaching fine art at the University of San Francisco. Her work draws from a number of sources in scientific and anthropological fields. She finds inspiration in early childhood drawings, particle accelerator tracks, circulatory systems, and insect paths. She received a BFA in Sculpture and General Art as well as a BA in Sociocultural Anthropology from the University of Washington. She received her MFA in Sculpture from the Rhode Island School of Design and attended the Skowhegan School of Painting and Sculpture residency program.

**Mimi Sheiner, Adjunct Professor, PHP**

**Professional Biography:**

**Jessica Snow, Adjunct Professor**

**Professional Biography:**

Jessica Snow is an Adjunct Professor of Fine Arts at the University of San Francisco where she teaches painting, drawing, art appreciation and directed studies. She received her BA from UC Davis, her MFA from Mills College, and she also attended the Sorbonne and the Skowhegan School of Painting and Sculpture.

Jessica's abstract paintings and drawings are characterized by playful geometric shapes

and patterns. Jessica's international exhibition record includes museums such as Sonoma Valley Museum of Art, Crocker Art Museum, Riverside Art Museum, UCSD Art Museum, Monterey Museum of Art, Waterland Museum, Indianapolis Museum of Contemporary Art, and the US Embassy in Montevideo. She has had solo exhibitions at several galleries, including Jen Bekman Gallery in NYC and Galleri Urbane in Dallas. Recently she participated in an international group show at LaKaserna Artspace in the Netherlands.

To see her work, please visit: [www.jessicasnowart.com](http://www.jessicasnowart.com)

## II. Appendix

### Program/Departmental Outcome Rubrics Fine Arts Majors: Art + Architecture Dept., USF

<b>Outcome</b>	<b>Very Poor Achievement of Outcome</b>	<b>Poor Achievement of Outcome</b>	<b>Average Achievement of Outcome [Benchmark Standard]</b>	<b>Good Achievement of Outcome</b>	<b>Very Good Achievement of Outcome</b>
Ia. Identify sources and tools for art historical research and produce formal analytic written papers or projects.	Student produces writing that lacks verbal competency and that contains flaws in thesis development and/or research methodology.		Student is able to produce writing that is verbally competent and that demonstrates the student's ability to conduct independent research.	Student is able to produce writing that is verbally competent and that demonstrates the student's ability to conduct independent research and to establish a personal thesis.	Student is able to write an original paper that features engaging rhetoric, a strong thesis, and advanced knowledge of formal analysis.
Ib. Evaluate, compare and criticize different forms of art, architecture, and design representing diverse social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.	Students fail to express ideas or understanding of works of art and their contexts, either verbally and/or in group discussion. During class discussions, students do not speak unless asked by the professor.		Student is able to describe and compare different styles of art, artists, and movements in written form and while participating in classroom critiques and discussions.		Students can eloquently express connections between the formal, social, and cultural ideas in the arts of various places and historical contexts, in both written form and while participating in classroom critiques and discussions.

<p><b>2a.</b> Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.</p>	<p>Students use limited skills, techniques, and processes to create project work that is poorly crafted, both visually and structurally.</p>		<p>Student is able to demonstrate aptitude using a variety of two-dimensional and three-dimensional skills, techniques, and processes.</p>	<p>Student is able to demonstrate aptitude and dexterity using a variety of two-dimensional and three-dimensional skills, techniques, and processes.</p>	<p>Student is able to demonstrate masterful fluency and refinement using a wide range of two-dimensional and three-dimensional skills, techniques, and processes.</p>
<p><b>2b.</b> Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.</p>	<p>Student is unable to demonstrate fluency with conceptual development or compositional principles across a select range of project formats or media.</p>		<p>Student is able to demonstrate fluency with conceptual development and compositional principles across a select range of project formats or media.</p>	<p>Student is able to demonstrate fluency with conceptual development, compositional principles, and formal experimentation across a select range of project formats or media.</p>	<p>Student is able to demonstrate fluency with conceptual development, compositional principles, and formal experimentation while creating finished works of art grounded in personal expression.</p>
<p><b>3a.</b> Express understanding through written, oral, and visual reflection of the role that art has played and can play in encouraging positive social change.</p>	<p>Student is unable to identify and describe the key concepts and working methods within the history and theory of social practice through their writing, class discussion, and project work.</p>		<p>Student is able to identify and describe the principle theories and movements within the field of social practice through their writing, class discussion, and project work.</p>	<p>Student is able to identify and describe the comprehensive theories and movements within the field of social practice through their writing, class discussion, and project work.</p>	<p>Student is able to identify and describe the comprehensive theories and movements within the field of social practice through their writing, class discussion, and project work, and is able to critically reflect and build upon this</p>

					knowledge through their community involvement.
<b>3b.</b> Propose and produce a meaningful service-learning project for a local non-profit cultural organization, gallery, or socially engaged group, with active participation and leadership in addressing both organizational and civic concerns.	Student fails at forming a personal affiliation with a non-profit organization.		Student forms a personal affiliation with a non-profit organization and defines a meaningful role for themselves while working with that organization.	Student forms a personal affiliation with a non-profit organization and defines a meaningful role for themselves while working with that organization. Student demonstrates an ability to reflect upon their experience in their visual, written, and oral coursework.	Student takes on a leadership role with a non-profit organization and engages that community with exemplary service in the arts. Student completes original visual or written project work that serves both the organization and the community.
<b>4a.</b> Identify appropriate research-related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context.	Student is unable to complete independent research for their project work by using library collections, bibliographies, and digital databases.		Student is able to complete independent research for their project work by using library collections, bibliographies, and digital databases.		Student is able to complete sustained and comprehensive research for project work by using library collections, bibliographies, and digital databases.
<b>4b.</b> Write and	Student		Student		

<p>prepare applications for graduate study, grants, and other post-graduate professional endeavors.</p>	<p>finishes their coursework at USF without the knowledge to further their access to resources within their respective field.</p>		<p>demonstrates an ability to prepare applications for grants, graduate study, or other post-professional endeavors, including written applications and visual databases or portfolios.</p>		
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### Outcomes and Rubrics

Outcome	Very Poor	Poor	Average [Benchmark Standard]	Good	Very Good
1a. Identify sources and tools for art historical research and produce formal analytic written papers or projects.	Student produces writing that lacks verbal competency and that contains flaws in thesis development and/or research methodology.		Student is able to produce writing that is verbally competent and that demonstrates the student's ability to conduct independent research.	Student is able to produce writing that is verbally competent and that demonstrates the student's ability to conduct independent research and to establish a personal thesis.	Student is able to write an original paper that features engaging rhetoric, a strong thesis, and advanced knowledge of formal analysis.
1b. Evaluate, compare and criticize different forms of art, architecture, and design representing diverse social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.	Students fail to express ideas or understanding of works of art and their contexts, either verbally and/or in group discussion. During class discussions, students do not speak unless asked by the professor.		Student is able to describe and compare different styles of art, artists, and movements in written form and while participating in classroom critiques and discussions.		Students can eloquently express connections between the formal, social, and cultural ideas in the arts of various places and historical contexts, in both written form and while participating in classroom critiques and discussions.
2a. Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.	Students use limited skills, techniques, and processes to create project work that is poorly crafted, both visually and structurally.		Student is able to demonstrate aptitude using a variety of two-dimensional and three-dimensional skills, techniques, and processes.	Student is able to demonstrate aptitude and dexterity using a variety of two-dimensional and three-dimensional skills, techniques, and processes.	Student is able to demonstrate masterful fluency and refinement using a wide range of two-dimensional and three-dimensional skills, techniques, and processes.

<p><b>2b.</b> Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.</p>	<p>Student is unable to demonstrate fluency with conceptual development or compositional principles across a select range of project formats or media.</p>		<p>Student is able to demonstrate fluency with conceptual development and compositional principles across a select range of project formats or media.</p>	<p>Student is able to demonstrate fluency with conceptual development, compositional principles, and formal experimentation across a select range of project formats or media.</p>	<p>Student is able to demonstrate fluency with conceptual development, compositional principles, and formal experimentation while creating finished works of art grounded in personal expression.</p>
<p><b>3a.</b> Express understanding through written, oral, and visual reflection of the role that art has played and can play in encouraging positive social change.</p>	<p>Student is unable to identify and describe the key concepts and working methods within the history and theory of social practice through their writing, class discussion, and project work.</p>		<p>Student is able to identify and describe the principle theories and movements within the field of social practice through their writing, class discussion, and project work.</p>	<p>Student is able to identify and describe the comprehensive theories and movements within the field of social practice through their writing, class discussion, and project work.</p>	<p>Student is able to identify and describe the comprehensive theories and movements within the field of social practice through their writing, class discussion, and project work, and is able to critically reflect and build upon this knowledge through their community involvement.</p>
<p><b>3b.</b> Propose and produce a meaningful service-learning project for a local non-profit cultural organization, gallery, or socially engaged group, with active participation and leadership in addressing both organizational and civic concerns.</p>	<p>Student fails at forming a personal affiliation with a non-profit organization.</p>		<p>Student forms a personal affiliation with a non-profit organization and defines a meaningful role for themselves while working with that organization.</p>	<p>Student forms a personal affiliation with a non-profit organization and defines a meaningful role for themselves while working with that organization. Student demonstrates an ability to reflect upon their experience in their visual, written, and oral coursework.</p>	<p>Student takes on a leadership role with a non-profit organization and engages that community with exemplary service in the arts. Student completes original visual or written project work that serves both the organization and the community.</p>

<p><b>4a.</b> Identify appropriate research-related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context.</p>	<p>Student is unable to complete independent research for their project work by using library collections, bibliographies, and digital databases.</p>		<p>Student is able to complete independent research for their project work by using library collections, bibliographies, and digital databases.</p>		<p>Student is able to complete sustained and comprehensive research for project work by using library collections, bibliographies, and digital databases.</p>
<p><b>4b.</b> Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors.</p>	<p>Student finishes their coursework at USF without the knowledge to further their access to resources within their respective field.</p>		<p>Student demonstrates an ability to prepare applications for grants, graduate study, or other post-professional endeavors, including written applications and visual databases or portfolios.</p>		

**Curricular Map**

**Key** I = Introduced with minimal coverage  
M = Moderate Coverage  
C = Comprehensive Coverage

<p><b>Your Program/Departmental Goals/Outcomes</b></p>	A	A	A	A	A	A	A
	R	R	R	R	R	R	R
	T	T	T	T	T	T	T
	1	1	1	2	2	4	4
0	2	3	2	4	7	8	
1	0	0	0	0	0	8	

	*						
<b>1. Students will gain solid historical knowledge of the objects of art and principal artists of all major periods, and their associated theories, analysis and criticism. This includes a broad understanding of the cultural diversity of art movements from prehistoric times through contemporary culture, both locally and globally.</b>							
a) Identify sources and tools for art historical research and produce formal analytic written papers or projects.	C	I	I	I	I	M	M
b) Evaluate, compare and criticize different forms of art, architecture, and design representing diverse social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.	C	I	I	I	I	M	M
<b>2. Students will gain an understanding of basic visual principles, concepts, media, and formats in the various fine art disciplines, and the ability to apply them to meet a specific objective. This includes an ability to think critically and propose creative solutions to aesthetic problems.</b>							
a. Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.		C	C	C	C	C	
b. Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.		M	I	M	M	C	
<b>3. Students will gain a deep appreciation and knowledge of how to use their skills to work with diverse communities both locally and globally to create social change. This includes the acquisition of professional skills that will serve them as post-graduate students, professional practitioners, educators, and community leaders.</b>							
a) Express understanding through written, oral, and visual reflection of the role that art has and can play in encouraging positive social change.		I					C
b) Propose and produce a meaningful service-learning project to a local non-profit cultural organization, gallery, or socially engaged group, with active participation and leadership in addressing both							C

organizational and civic concerns.							
<b>4.</b> Students will gain knowledge and skills in the use of basic tools, technologies, and processes sufficient to conduct advanced research or project work. This includes the mastery of bibliographic research and understanding of the digital tools and processes necessary to develop that research.							
<b>a)</b> Identify appropriate research-related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context.						C	C
<b>b)</b> Write and prepare applications for graduate study, grants, and other professional endeavors.						C	C

\* Courses originate and is directed from the Art History/Arts Management Program

Revised June 2016

Name: Transfer: yes no	ID#: Expected Graduation Date:
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**MAJOR REQUIREMENTS CHECKLIST**

<b>COURSE NUMBER AND TITLE</b>	<b>SEMESTER (F = 1<sup>ST</sup> YEAR</b>	<b>WAIVER/S UB</b>	<b>SEMESTE R</b>	<b>UNITS</b>
<b>Required Foundation Courses (16 Units)</b>				
ART-101 Survey Western Art History I (4)	F 1			
ART-102 Survey Western Art History II (4)	F 2			

ART-104 Fabrication Lab (0-1)	F 1			
ART-120 Art Fundamentals (4)	F 1 or 2			
ART-130 Drawing I (4)	F 1 or 2			
<b>Required Capstone Courses (8 Units)</b>				
ART-470 Senior Studio (4)	SR Spring			
ART-488 Artist as Citizen (SL) (4)	JR/SR Fall			
<b>Mid Division Electives (choose 3 classes for 12 Units)</b>				
ART-220 Painting I (4)	1 or 2			
ART-230 Sculpture I (4)	1			
ART-270 Ceramics I (4)	1			
ART-280 Digital Photography I (4)	2			
ART-375 Printmaking I (4)	1 or 2			
Electives—Upper Division (choose 3 classes for 12 Units)				
ART-195 Craft (4) ) {first-year seminar}				
ART-195 Comics in the Margins (4) {first-year seminar}				
ART-241 Art of the Book (4)				
ART-310 Drawing II (4)				
ART-320 Painting II (4)				
ART-325 Color Theory (4)				
ART-330 Sculpture II (4)				
ART-360 Mural Painting (4)				
ART-366 Woodworking I (4)				
ART-367 Illustration I (4)				
ART-370 Installation/Public Art (4)				
ART-390 Special Topics (4)				
ART-398 Directed Studies (1-4)				
ART-465 Fine Arts Internship (1-4) Spring semester only				
ART-475 Printmaking II (4)				
<b>Total Units Required for Major= 48</b>			<b>Total Units=</b>	

COMMENTS:

Name:	ID#:
Transfer: yes no	Expected Graduation Date:

**MINOR REQUIREMENTS CHECKLIST**

COURSE NUMBER AND TITLE	SEMESTER (F = 1 <sup>ST</sup> YEAR	WAIVER/S UB	SEMESTE R	UNITS
<b>Required Foundation Courses (8 Units)</b>				

ART-101 Survey Western Art History I (4) <b>OR</b> ART-102 Survey Western Art History II (4)	Fall Spring			
ART-130 Drawing I (4) <b>OR</b> ART-103 Drawing for Non-Majors (4)	F/S F/S			
<b>Electives—Upper Division (choose 3 classes for 12 Units)</b>				
ART-106 Painting for Non-Majors				
ART-120 Art Fundamentals (4)				
ART-195 Craft (4) ) {first-year seminar}				
ART-195 Comics in the Margins (4) {first-year seminar}				
ART-220 Painting I (4)				
ART-230 Sculpture I (4)				
ART-241 Art of the Book (4)				
ART-270 Ceramics I (4)				
ART-280 Digital Photography I (4)				
ART-310 Drawing II (4)				
ART-320 Painting II (4)				
ART-325 Color Theory (4)				
ART-330 Sculpture II (4)				
ART-360 Mural Painting (4)				
ART-366 Woodworking I (4)				
ART-367 Illustration I (4)				
ART-370 Installation/Public Art (4)				
ART-375 Printmaking I (4)				
ART-390 Special Topics (4)				
ART-398 Directed Studies (1-4)				
ART-465 Fine Arts Internship (1-4) Spring semester only				
ART-475 Printmaking II (4)				
ART-470 Senior Studio (4)				
ART-488 Artist as Citizen (SL) (4)				
<b>Total Units Required for Minor= 20</b>			<b>Total Units=</b>	

COMMENTS:

CORE CURRICULUM

COURSE TITLE	SEMESTER	UNITS
Area A Foundations of Communication		
1 Public Speaking (4)		
2 Rhetoric & Composition (4)*		

<b>Area B Math &amp; the Sciences</b>		
1 Math or Quantitative Science (4)		
2 Natural or Laboratory Science (4)		
<b>Area C Humanities</b>		
1 Literature (4)		
2 History (4)		
<b>Area D Philosophy, Theology, &amp; Ethics</b>		
1 Philosophy (4)		
2 Theology (4)		
3 Ethics (4)		
<b>Area E Social Sciences (4)</b>		
1		
<b>Area F Visual &amp; Performing Arts (4)</b>		
1 <i>Survey Western Art History I</i>		
<b>Total Units Needed = 44</b>	<b>Total Units Completed=</b>	
<b>Additional courses taken to meet unit requirement:</b>		
	<b>Total Units Completed=</b>	
Service Learning and Cultural Diversity**		
1 Service Learning (SL)		
2 Cultural Diversity (CD)		
<b>Language Requirement</b>		
1		
2		
3		

## **I. THE MARY AND CARTER THACHER GALLERY AT USF**

### **What is the Mary and Carter Thacher Gallery, and how does the gallery serve the Department of Art + Architecture and the University?**

- A public art gallery in the University of San Francisco's main library, the Mary and Carter Thacher Gallery at USF is a forum where creativity, scholarship, and community converge. Each year the Thacher Gallery presents a series of diverse, high-caliber art exhibitions that probe aesthetics, stimulate dialogue and reflect the urban Jesuit university's commitment to social justice. With a focus on art from California, the Thacher Gallery shows emerging artists, Bay Area icons and major collections.
- In 2008, the University opened the Kalmanovitz Hall Sculpture Terrace, an outdoor exhibition space managed by the Thacher Gallery, which presents one or two additional exhibitions each year. Its mission and goals are directly aligned with the Thacher Gallery's.
- The gift of Mary and Carter Thacher, the Thacher Gallery at USF mounted its first exhibition "Coyolxauhqui • Madre Cosmica" in the winter of 1998. Since its inception, the gallery has been committed to presenting a range of artistic mediums and expression, from Bay Area icons like David Lance Goines and Carlos Villa to emerging experimental artists like award-winning videomaker Desiree Holman and photographer Jamil Hellu, from the canonized Georges Roualt to AIDS-activist and survivor Rob Anderson. Recent exhibitions have introduced audiences to Native California basketry arts, early California landscape paintings, and Mexican folk art from The Mexican Museum in San Francisco. We also collaborate with the University's Rare Book Room to feature important artists in that collection, such as Albrecht Dürer, Eric Gill, and Henry Evans.
- Along with its exhibition calendar, the Thacher Gallery presents free public programs, such as artist talks, craft demonstrations, and docent-led tours for all ages. The facility serves as a professional training laboratory for students interested in arts management, museum studies and fine arts.

### **Please describe the current instructional and research/creative work facilities of the gallery.**

- The Thacher Gallery at USF as well as the Kalmanovitz Hall Sculpture Terrace serve as a research and creative work facility and resource for all of the Art + Architecture programs as well as various other programs on campus.

- Thacher Gallery exhibitions often compliment University curricula across the disciplines. The gallery staff works with individual professors, classes, and departments such as Critical Diversity Studies, History, Theology, Media Studies, Rhetoric, the Lane Center, Performing Arts, and various University offices such as the Cultural Centers to link our programs with University and classroom topics.
- Below is a list of the resources the Gallery currently provides the Art + Architecture Department programs and faculty.

**Programs:**

- The Gallery is a place of learning/research about art, artists and gallery techniques.
- The Gallery provides opportunities for employment (gallery assistants, graphic designers, installers, gallery sitters, docents) and volunteer opportunities (installers, docents).
- The Gallery provides artist and curator lectures and demonstrations.
- The Gallery collaborates with the department for additional events.
- The “Thacher Practicum” class produces the annual student exhibition; the “Exhibition Design Practicum” collaborates to create major design elements for a single exhibition; students in “Museum Studies I” present Slow Art Day using the gallery’s exhibitions; students in printmaking courses often provide demonstrations during print exhibitions; various art practice courses have used the gallery for pop-up exhibitions and class presentations.
- The annual Thacher Student Showcase, a juried and prized exhibition, specifically invites all juniors and seniors to submit and exhibit project work from their Department of Art + Architecture courses.
- The Gallery is a venue for formal student gatherings such as the graduation breakfast.

**Faculty:**

- The Gallery collaborates with faculty to provide opportunities for students to tour exhibitions and interact with artists.
- The Gallery provides opportunities for exhibition in the triennial faculty exhibition as well as potential for solo exhibitions.

- The Gallery provides artist and curator lectures as well as other opportunities to network with professionals in the arts field.
- The Gallery invites faculty to guest curate, present scholarly presentations, and write for exhibitions.
- The Gallery is finalizing a resource for faculty who are interested in using the gallery as a classroom to be shared through the faculty's Center for Teaching Excellence.
- Work directly with the Center for Research, Artistic and Scholarly Excellence (CRASE) on collaborative projects.

**Describe the gallery's inclusion of underrepresented groups for students (by entering cohort), faculty (by academic rank), and staff. How have international issues been integrated into course content and the curriculum?**

- The Thacher Gallery works closely with the Department of Art + Architecture and the larger University community to provide a broad range of programming, including all media, subject matter, and cultural perspectives.
- In recent years, the gallery has presented a very diverse range of creative and cultural perspectives including exhibitions featuring local African American artists looking at gentrification and outward migration in the Bay Area, Xicano arts activists, Native American artists examining colonization, and a solo exhibition featuring an artist exploring queer and Arab identity. Through these exhibitions, the gallery examines California's history of colonization and migration. For these exhibitions, we have collaborated with several programs in Critical Diversity Studies, specific classes and student groups to begin important conversations. With careful scheduling of exhibitions, we are able to link related topics for extended dialogue on campus. Last year's exhibitions explored the history of the California missions, Native American arts and experience, and the environment. This semester's exhibitions examine Arab identity and the human cost of the Iraqi war. Next year's will focus on the Japanese American internment camps and Filipino culture.
- In addition, the gallery has a history of featuring international art. An exhibition of Mexican folk art examined the impact of globalization on crafts and local culture, while an exhibition of Chinese ceramics examined China's influence on the craft throughout the world. Over the years, the gallery has also exhibited international artists such as Claudia Bernardi of Argentina; Borbála Kováts of Hungary, and Manuel Rodriguez Sr. of the Philippines. Others include exemplary spiritual exhibitions such as Georges Rouault's *Miserere and Guerre* and *Sacramental Light: Latin American Devotional Art*;

and innovative collaborations with groups such as the California Society of Printmakers, Women's Environmental Artists Directory (WEAD), and the Faithful Fools/Kopanang Women's Group from South Africa.

**What opportunities exist to extend and build on present strengths and what are the major obstacles that impede the gallery's progress?**

- With its location in the Gleeson Library, the Thacher Gallery at USF has the opportunity to introduce art appreciation and concepts of visual literacy to the majority of undergraduates. Through expanded outreach to faculty, the gallery continues to link our exhibitions directly to class content. The number of programs, tours and class activities in the gallery has grown exponentially in the past three years (from one event per exhibition to up to eight, from two tours per exhibition to over ten.)
- While the public location is an asset in terms of building audience on campus, its location inside of a "swipe access" building impedes our ability to create a welcoming entrance to the public.
- Extended library hours and the potential of food services in the library could hinder the caliber of art loans we are able to secure.
- With expanded programs and increased levels of collaboration with faculty, our staff members (1 director at 80% FTE and 1 temporary employee at 62% FTE) are pushed to the limits. While we focus our time on tours and gallery programs with students, our outreach efforts sometimes get stalled or are implemented late.

**Goals and Objectives:**

**(1) Increase art appreciation on campus.**

- Using Art History/Arts Management and Museum Studies students, provide more educational materials such as self-guided tours, web resources and docent tours to contextualize exhibitions (ongoing).
- Reach out across the disciplines and campus programs for exhibition events (ongoing).
- Share our newly created faculty resource and offer trainings to faculty on ways to use the gallery in the classroom (ongoing).

**(2) Serve as a training ground for students interested in arts management and a learning lab for students interested in creative practices.**

- Collaborate with Art + Architecture faculty to better integrate ongoing gallery programming that will compliment courses across the disciplines and expand our offerings to include video, architecture, and arts management topics (ongoing).
- Co-sponsor, host and/or provide administrative support for Art + Architecture sponsored lectures and events (ongoing).
- Offer more opportunities for student involvement in gallery outreach and exhibition design through the Arts Management and Exhibition Design Practicum classes as well as employment (ongoing).
- Meet with Art + Architecture Area Program Directors to create policies and incentives to involve more juniors and all seniors in the Thacher Student Showcase.

**(3) Serve as an exhibition, teaching, research, and networking tool for faculty.**

- Work with the faculty who are on the curatorial advisory board to advise on ways to better collaborate with faculty (ongoing).
- Establish a tri-annual faculty exhibition and opportunity for solo or small group exhibitions on “off” years (ongoing).
- Work with interested faculty on co-curatorial projects that examine unique topics in their field, such as architecture/urban design, art collection, libraries, or artist collaborations (ongoing).
- Invite faculty members to write curatorial materials or articles about gallery exhibitions (ongoing).
- Work with the University’s Center for Research, Art, Scholarship and Education (CRASE) to collaborate on programs (ongoing).
- Invite interested faculty to have informal meetings with gallery artists.

**(4) Provide opportunities for students to interact with visiting artists.**

- Invite interested gallery artists to participate in class critiques (ongoing).

- Work with Department faculty and budget to schedule class visits with artists (in addition to their public events) (ongoing).
- Explore models of an Artist Residency in which artists work directly with students to create work (ongoing).

**(5) Create more visibility and establish the Gallery's, University's, and Art + Architecture Department's public presence in the arts community.**

- Collaborate with the Office of Marketing and Communication (OCM) to improve our publicity and outreach methods through the print articles and online calendar listings (ongoing).
- Stay apprised of current exhibitions and art trends in the Bay Area to identify emerging artists and topics.
- Collaborate with other University galleries, community arts organizations, and museums on exhibitions (ongoing).
- Increase honoraria to attract emerging and established artists.
- Work with the Internship Coordinator to share material and contacts.
- Establish an evaluation protocol and alter programming and events according to feedback (ongoing).