

University of San Francisco  
College of Arts and Sciences

**DEPARTMENT OF ART + ARCHITECTURE**

Academic Program Review  
Self-Study

DECEMBER 2008

**DEPARTMENT OF ART + ARCHITECTURE**

Academic Program Review Self-Study

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## **DEPARTMENT OF ART + ARCHITECTURE**

### **A. MISSION**

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

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

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.

#### **2. 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 most recent 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, arts managers, 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 can indeed change the world, and that art can be and should be a powerful tool for social change. 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.*

## **B. HISTORY**

### **1. 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 Department of Art + Architecture has evolved over the past 15 years from a service-course provider to a freestanding department with four majors: Architecture and Community Design, Art History/Arts Management, Design, and Fine Arts.

Budget cuts in the early 1980s curtailed on-campus art programs at USF, and the University entered into a contractual relationship with the Academy of Art College (AAC), a then non-WASC accredited art school in San Francisco, to provide studio training for interested USF students. For a decade, USF offered a BFA degree in collaboration with AAC. Our regional accreditation organization WASC (Western Association of Schools and Colleges) instructed USF to terminate this relationship in the mid 1990s or risk our own accreditation.

In 1995, Dean Stanley Nel hired Fr. Thomas Lucas S.J., PhD, to explore options for developing programs in the Fine and Performing Arts at USF. Lucas was charged with convening a faculty committee from various departments including Modern Languages, Classics, Communications, Exercise and Sports Science, and Sociology to make proposals for theater and fine arts curricula.

After several months of study, the committee recommended the establishment of a Fine and Performing Arts Department, and the establishment of a Performing Arts major that would incorporate theater and dance courses with a strongly focused social justice orientation. At the same time, Lucas explored options for an on-campus visual arts program, but lack of facilities on campus and hesitance on the part of the administration to launch a new and potentially expensive program led to consideration of a joint degree program with the California College of Arts and Crafts (CCAC, now the California College of the Arts). In 1995, CCAC, a WASC accredited institution, was on the brink of moving some of its undergraduate

programming to a downtown San Francisco campus. The CCAC administration was eager for the revenue and the strategic connection that a relationship with the University could bring. In 1996 a five-year contract was negotiated for a Joint BFA degree program, and one year later, a Joint BArch program was added. USF paid a significant per-unit fee for each course credit delivered. At its peak, USF enrolled about 200 students at CCAC.

The program, though promising in its inception, was plagued with difficulties. CCAC's 72-unit BFA requirements allowed USF joint-degree students minimal contact with USF beyond a reduced core delivered on our home campus. CCAC would not allow its students to cross register at USF for humanities courses, but required our students to take all but six art credits at CCAC. The bifurcated campus experience was very difficult for many of our students, and we experienced very high attrition. A major change in administrative outlook at CCAC three years into the joint program led to less cooperation and greater bureaucratic difficulties for our students and staff. When the contract came up for renegotiation in 2001, CCAC insisted on unacceptably large increases in the per-unit reimbursement rate. The proposed increases would have caused USF to lose money by admitting new students to the program.

Dean Nel asked Lucas to come up with a counter proposal. In conversation with Richard Kamler, the Department's first hire in the area of community arts, Lucas developed a schema for a 48-unit, on-campus BA in Visual Arts that would include the areas of Fine Arts, Graphic Design, and Art History/Arts Management. The present lower-division five-course core of two semesters of art history, basic drawing, studio systems, and visual communication was proposed, as well as upper-division requirements in community arts outreach. Space was found in a former garage for four studios and a department office. Requests were made for hiring four term-position faculty for painting, sculpture, graphic design, and art history, in addition to Lucas, Kamler, Jean Audigier (art history, originally in the Modern Languages department), and Ted Muenk (classics).

USF's Trustees approved the proposal in December of 2001, and in August of 2002 the new on-campus Visual Arts Program was opened in the XARTS studios with some 60 new students. Students in the CCAC joint degree programs were "grandfathered," and allowed to complete their programs either at CCAC or come back to USF for the BA degree. At the same time, the new on-campus department was able to offer studio and other enrichment classes for the general student population.

One of the crucial decisions was whether or not to offer a BFA degree at USF. After long conversations with colleagues around the country at other liberal arts colleges similar to USF, and given our shortage of studio space and the uncertainty of the market, we decided to offer a 48-credit BA degree in line with the university's standard major unit requirements. This allotment allowed our students to follow the University's regular undergraduate core requirements (including the College's foreign language requirement that had been waived at CCAC) and provided students with enough elective units to pursue a minor in another area. The issue of number of units (that is, the issue of offering either a BA or BFA degree) comes up every year in faculty discussions. Some faculty would like to move to a BFA program, while others see the value in situating our BA program in the larger context of the wide variety of offerings of the College of Arts and Sciences. Given the space and studio limitations we have experienced with the rapid growth of the program and the long lead time for fundraising and construction of new space in this uncertain economy, the question is likely to remain open for the foreseeable future.

In addition to the Fine Arts, Graphic Design, and Art History/Arts Management programs, a proposal for a BA degree in Architecture and Community Design was accepted by the USF Trustees in 2003. Architecture was a popular major in the CCAC program, and the Department saw a unique opportunity to incorporate the University's mission and vision in a community-oriented architecture and design program that prepares students for graduate studies in those fields and/or entry level positions in the design

professions. The program is presently housed in three studios and a trailer on campus, and there is talk of replacing the trailer facility with a room assignment in the University's Koret Center building.

In 2003, the Fine and Performing Arts Department was formally divided into two distinct departments: the Visual Arts Department and the Performing Arts and Social Justice Department. In 2008, the Visual Arts faculty petitioned and received permission to rename the Department “Art + Architecture” to more accurately reflect our contemporary constitution.

**2. 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 of Art + Architecture actively collaborates across the University. Our faculty members have held prestigious positions with the University and the College, including the NEH Chair and director of the Davies Forums. We actively collaborate with the Performing Arts and Media Studies departments, the St. Ignatius Institute, the Lane and McCarthy Centers, and are engaged in the College-wide new student orientation activities every August. One faculty member, Fr. Lucas, is a research associate in the USF Ricci Institute for Chinese-Western Cultural History at the Center for the Pacific Rim. Other faculty members serve on a wide variety of university committees. The Thacher Gallery, the new Kalmonvitz Sculpture Terrace, and the Crossroads Galleries, all of which are supported by staff and students within the Department of Art + Architecture, provide art venues and related co-curricular activities to the entire university throughout the academic year.

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

This is the first Academic Program Review for our department.

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

The 2001 decision not to renew the contractual relationship with CCAC followed an intense internal review of that program’s educational and financial difficulties, and led to the establishment of the current Department of Art + Architecture. The dean, university administration, and trustees accepted the Department’s recommendation to sever the relationship with CCAC, and have been extremely supportive of our program. We have received generous funding for our start-up expenses, and good support staffing.

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

In general, morale within the Department is high. The national searches that marked the changeover from term faculty to tenure-track hires was not without painful moments, but the full-time faculty seems to be settling in and gelling well. As a group, the faculty operates collegially and with strong respect for differing views, and our meetings are open, candid, and frank.

At present, a major cause of anxiety and frustration among the faculty is the issue of inadequate space for our various programs. As mentioned above, there is also some disagreement about the BA vs. BFA degree question, but that issue is largely out of our control until and unless much more space becomes available.

A second issue that complicates our Department is that only three of our twelve full-time faculty are tenured (one associate, two full professors). Leadership has often necessarily fallen on the shoulders of untenured faculty, who have contributed generously to the program’s success.

## **C. CURRICULUM**

### **1. 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.**

Architecture and Community Design (ARCD)—Bachelor of Arts Degree  
Art History and Arts Management (ARTM)—Bachelor of Arts Degree  
Design (DSGN)—Bachelor of Arts Degree  
Fine Arts (FNAR)—Bachelor of Arts Degree

### **2. 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 faculty will discuss these materials during the next scheduled faculty meeting, at which time the faculty will offer suggestions for revising the course syllabi and curriculum proposals in question. Faculty will approve course syllabi and curriculum proposals by majority vote, and can decide to allow approval for such syllabi and proposals with requested revisions.

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.

### **3. 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 a healthy and productive balance that offers excellent value to students seeking a well-rounded education. At the same time, many of our faculty members believe that the Bachelor of Arts (BA) degree is a limitation that brings about a higher rate of student attrition. These professors believe that some of our students leave USF before graduation to complete their education at institutions that offer Bachelor of Fine Arts (BFA) degrees, which are more competitive within many art- and design-specific professional and post-graduate environments.

## **D. ADVISING**

### **1. 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 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.

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. 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 studio assistants for various individual and university related projects. The Thacher Gallery also provides opportunities for students to work alongside the director and associate director in mounting and curating exhibits.



**Paula Birnbaum, Assistant Professor, Art History/Arts Management:** 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 two 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 the two faculty members at this time. At these individual appointments students are guided to enroll in the appropriate courses as they work towards graduation.

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

Students are assigned an advisor in their major areas when they enter the program. Each individual program holds a group meeting at the beginning of the advising period every semester to provide guidance and direction to the majors. The Department Chair and the three other Program Directors regularly review the expectations of advising with other faculty members in the Department. A hard-copy “advising checklist” is kept in the Department office for each student. This checklist is updated by the faculty advisor at individual advising appointments, with both the advisor and the student tracking requirements in the major and the Core curriculum as the student works towards graduation. The semester prior to graduation the student sees the faculty advisor for a “graduation check” appointment, and, if necessary, arranges for substitution forms for course requirements that were fulfilled at other institutions or by other courses in the Department.

There is some necessary fluidity with one-on-one advising because of faculty sabbaticals, availability, and personal compatibility. Also, during the summer, there are several advising events for incoming new or transfer students.

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

Advising is required of all full-time faculty members by contract in the Collective Bargaining Agreement with the USF administration, and it is highly valued by the Department, though it is not rewarded given that it is an expectation. As for “rewards,” faculty members who elect to serve as advisors during summer “early registration” days receive a modest stipend.

**Assistant Professor Stuart McKee, Design:** I believe that there is an unfortunate discrepancy regarding the number of advisees assigned to the faculty members of different programs. Programs with small numbers of full-time faculty and large numbers of students, such as the Design Program, have between 45–50 advisees assigned to each faculty member, roughly twice the number of other programs. Faculty members who advise larger groups of students do not receive outside acknowledgement for the additional time spent serving the College. That said, I recognize that there is no easy answer to balancing out uneven workloads because experience shows that faculty are more knowledgeable and make fewer mistakes when they advise majors from their own disciplines. I recently developed an internet-based advising system, utilizing the College’s Blackboard technology, and introduced this system to my advisees during the fall semester of the 2008 academic year. I hope that this new advising system will decrease the time I that I spend scheduling student visits and responding to pro-forma inquiries while increasing the time that I spend offering personal advice that pertains to my advisees’ development as designers.

**Assistant Professor Amy Franceschini, Design:** Advising might be more useful and meaningful if the individual meetings were to focus on reflection of the student experience at USF, including the advisees’ academic progress, their relationships with their fellow students, their extracurricular plans that pertain to their education, and their plans for exiting College upon graduation rather than so much focus on registration for courses. I believe that it might benefit the quality of the advising meetings if the school had an advising department that could meet with students for primary directional advice.

**4. 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 FT faculty in advising techniques and tricks, and have both formal and informal discussions on advising issues at departmental meetings and among ourselves.

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

See item D.1 above. Students have easy access to faculty and are encouraged to engage appropriately with them.

**E. DEPARTMENTAL GOVERNANCE**

**1. How is this department organized?**

The Department of Art + Architecture consists of four independent programs: the Architecture and Community Design Program (ARCD), the Art History/Arts Management Program (ARTM), the Design Program (DSGN), and the Fine Arts Program (FNAR). The Department includes twelve full-time tenure-track or tenured faculty members, with two faculty members in ARCD, two faculty members in ARTM, three faculty members in DSGN, and five faculty members in FNAR. The Department Chair, Stuart McKee, 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: Seth Wachtel, ARCD; Paula Birnbaum, ARTM; Stuart McKee, DSGN; and Eric Hongisto, FNAR.

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

All twelve 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 our adjunct faculty, who are welcome to attend our faculty meetings as visitors.

The Chair sends out a request for agenda items at least one week in advance of each faculty meeting. All policy established by the Department is decided by a majority vote 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.

**3. 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.

#### **4. 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.

#### **5. 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 an annual retreat, 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 faculty will meet to review the proposal and a portion of the meeting will be reserved for discussing the course in question. This process allows for critical exchange as well as curricular cross-pollination. Outside of our formal meeting schedule, the proximity of our faculty offices and the elbow-rubbing that happens naturally within our crowded studios also fosters frequent conversation.

**Assistant Professor Paula Birnbaum, Art History/Arts Management:** I believe that all faculty members feel included in departmental decision-making. I do feel that Program Directors handle a lot of responsibilities (class scheduling, assessment, curricular development, etc.) and more active participation and collaboration from all faculty members would be helpful and productive.

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

Every new faculty member is appointed a faculty mentor for one full academic year; 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 protégés at least three times per semester, and agree to share draft Academic Career Prospectus documents, Faculty Development Fund applications, and sample syllabi.

Faculty members are also encouraged to develop or assist in the development of student research projects, as well as student organizations and committees.

**Assistant Professor Eric Hongisto, Fine Arts:** Junior faculty leadership is seemingly expected upon arrival at USF. For comparison, this service is much higher and above a sustainable level than may be found at other Universities. Expecting junior faculty to be leaders and mentors in their respective programs, maintain high quality teaching, scholarship and research at an "above average" level area, to attain tenure, remains a challenge.

## **F. DIVERSITY AND INTERNATIONALIZATION**

### **1. 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, too many to enumerate via specific identity values.

The Department of Art + Architecture full-time faculty lacks strong gender diversity, with nine men and three women serving as faculty members. The Architecture and Community Design Program, with two full-time faculty members, and the Fine Arts Program, with four full-time faculty members, do not count women within their full-time faculty, although each program employs a balance of men and women who serve as adjunct faculty.

The Department of Art + Architecture five-person staff includes two men and three women.

## **2. 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, irrespective of differences. Search committees are encouraged, within the limits of the possible, to observe objectively based on qualifications alone.

**Assistant Professor Paula Birnbaum, Art History/Arts Management:** Search Committee members are required by the Dean of the College of Arts and Sciences to select the candidates who are deemed by the majority of the Committee as the best qualified for a given position. The result has been a lack of gender and ethnic diversity among tenure-track faculty in the Department. Presently we have twelve tenure-track faculty members, three of whom are female and nine of whom are male. We have only two tenure-track faculty members of color, both of whom are male. I personally feel it is imperative that we actively recruit qualified applicants who are women of color in future searches, particularly in the Art History/Arts Management Program. Among part-time faculty in all four programs in the Department we have better gender and ethnic diversity.

**Assistant Professor Eric Hongisto, Fine Arts:** Geography and the cost of living in the Bay Area severely limit the ability of a Search Committee to recruit members from across the country and internationally. As a result, the pool of applicants and finalists come primarily from the Bay Area. Further outreach during the advertisement period of a search is desirable. To help the Department in future recruitment, USF needs to work on the areas of housing and childcare to increase the pool of qualified underrepresented applicants with children or those intending to start a family. With those issues in place, persons from underrepresented groups will have increased incentive to apply for open positions at USF.

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

We do not experience any such impeding factors, and retention has therefore not been an issue for us. The Department successfully recruits and retains students from underrepresented groups, and maintains a richly diverse and international student body. Our student body represents diverse nationalities, ethnicities, gender and sexual orientations, social classes, religious affiliations, age, and other forms of diversity. We can only celebrate the commitment of the University in terms of student representation, especially in the mentoring, counseling, and support of disadvantaged students.

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

**Assistant Professor Amy Franceschini, Design:** The University could send members of the Department faculty to National Portfolio Day events to recruit new students, and could run advertisements in national and international art, design, and architectural magazines.

**Barbara Jaspersen, Outreach and Administrative Coordinator:** Working more closely with the Office of Admissions on a regular basis could help in recruitment and retention, insuring that carefully focused in-depth information about the Department is provided to all potential students, including those the University and the Department particularly want to recruit. Since the University did not have an art and architecture department until seven years ago, challenges still exist in the area of visibility,

awareness, public promotion, and campus culture. Nevertheless, substantial work has been done and continues in these areas. It is a testimony to the efforts of many faculty, in particular, Fr. Tom Lucas, SJ, that enrollment has grown so quickly in that time and that the face of art and architecture is more visible on the campus than ever before. University Media Relations has also been helpful in promoting the work of the Department and in sparking interest in its programs. I believe many of our strongest opportunities exist in the community beyond the campus, or rather, by continuing to emphasize the fluidity between the campus and the larger world community, and by continuing to strengthen good partnerships with community entities.

**Assistant Professor Eric Hongisto, Fine Arts:** The Dean's office should require exit interviews with students leaving USF as transfer students or pre-maturely. They could share this information with the Department and Program to help improve problem areas.

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

**Assistant Professor Paula Birnbaum, 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.

**Assistant Professor Sergio de la Torre, Fine Arts:** Students and faculty at USF come from diverse ethnic and linguistic backgrounds, as well as diverse majors and specialties. While these factors provide excellent opportunities for students to engage on different registers with the works of art and with their fellow classmates, it also presents some challenges to teaching art practices and histories. In my teaching, I seek to take advantage of these aptitudes, interests, and diverse perspectives, turning some of the challenges into learning and teaching opportunities.

To that effect I have instituted different strategies, such as: introducing issues that reflect the students' experience, with one of them being immigration issues; introducing local and international artists to present and discuss their projects with students and faculty; introducing other community members into the classroom so that students can feel a sense of belonging to the city they inhabit; finally, including other forms of cultural production that contextualize and/or elucidate aspects of assigned materials, such as movies and publications.

**6. 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?**

**Assistant Professor Paula Birnbaum, Art History/Arts Management:** Many younger tenure-track faculty members have been hired in the past few years, and I feel that they have invigorated the four programs in the Department with new energy and curricular ideas. I do feel that it would be helpful to have more full-time tenure-track female faculty members available for mentoring and advising students, given that the majority of our student majors are female.

**Assistant Professor Eric Hongisto, Fine Arts:** New hires have increased the capacity and scope to teach contemporary issues, concepts and methods. Many new technical processes including book design, exhibition design, welding, etching, and digital photography are examples that have recently been added to the curriculum.

## **G. RELATIONSHIPS WITH OTHER DEPARTMENTS**

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

The Office of Service Learning, headed by Julia Reed, has been a tremendous help in the development of service learning courses within the Department. The Office of Service Learning has provided faculty seminars and other opportunities for dialogue, discussion, and exposure to best practices and issues in the field.

## **H. STUDENTS**

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

Our students have a strong influence on Department of Art + Architecture policy by informing a majority of our policy-related decisions. Students do not, however, sit on Department committees or participate in faculty proceedings.

## **I. STAFF**

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

**Barbara Jaspersen** is the Outreach and Administrative Coordinator (.80 FTE) for the Department of Art + Architecture. She is responsible for researching potential partner organizations for outreach-related courses (service learning and internships), for establishing and developing relationships with these external arts organizations (galleries, non-profits, and museums) and for advising students for placement in these situations. She prepares students for the internship application process, providing resume and cover letter review. In collaboration with the faculty in charge of 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.

Barbara also coordinates, at the direction of the Department Chair, various special administrative projects, such as oversight of the Department web site (including 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 on-line University catalog. She acts as liaison with the University's Office of Service Learning and as department resource for service learning. She also fields all inquiries to the department email address and coordinates visits for prospective students. Barbara serves as an administrative resource for graduation clearance and various other matters.

**May Melby** is the Program Assistant for the Department of Art + Architecture. May 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. May hires and supervises student assistants and processes and distributes payroll documentation for 63 people three times per month. She also serves as the secretary for all faculty searches and arranges domestic and international travel and itineraries for faculty candidates. She coordinates campus events, publicity, and department outreach.

May publishes and updates New Faculty Info Packages each semester. She issues keys and copy codes to 39 faculty and 5 staff and manages access on seven 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. 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 inquires and directs people to the appropriate contacts. She 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 lab technology, providing technical support to lab students and lab faculty, administering digital media equipment loans, administering shared A/V equipment, creating and maintaining documentation for lab technology and other shared technology resources, recommending and purchasing new technology, providing project management for technology-driven projects, gathering requirements and implementing curriculum-based technology needs.

**Glori Simmons** is the Gallery Manager (title change to Associate Director pending) for the Mary and Carter Thacher Gallery at USF and the Kalmanovitz Hall Sculpture Terrace. The Gallery Manager (.80 FTE) supports the Gallery Director/Curator (a faculty member) with most 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 Manager is responsible for: exhibition selection support; exhibition logistics; curatorial materials; legal and financial materials; publicity and outreach; and event planning. To present the annual Thacher Student Showcase, the Gallery Manager works directly with the Museum Studies I instructor and individual students. In addition, the Gallery Manager creates schedules for the Department's display spaces, coordinates Department events co-sponsored by the gallery, and maintains the University's art collection.

**Henry A. Smith IV**, Studio Manager for the Department of Art + Architecture, is responsible for maintaining a safe and productive workspace for the Department's studio classes. His 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; host a weekly open-studio session to allow the students to work with the stationary power tools under safe supervision and manage student workers who also host open studio sessions; work with the Environmental Safety Office to sustain a catalog of Material Safety Data Sheets and Chemical Inventory; assist the faculty with large projects both 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.

## **2. What has been the turnover rate in these positions during the previous five years? Are there additional staffing needs that the College should address?**

Three out of the five staff positions mentioned above, namely the Program Assistant, the Studio Manager, and the Director of Technology have all turned over once during the last three years, while the Outreach Coordinator and the Gallery Manager have remained the same. The current stability and continuity among staff is a strength and resource to the Department.

There is general agreement amongst our faculty members and staff that the Department would benefit from having an additional half-time or full-time Program Assistant. Our current Program Assistant, May Melby, oversees the office responsibilities for four programs that count approximately 350 majors and minors between them. May also works with two separate department budgets (one for the Architecture and Community Design Program, and one for the remaining programs combined), and some faculty

members believe that it would make the best sense to have an additional program assistant assigned to the Architecture and Community Design Program.

The Studio Manager position is currently classified as a non-teaching assignment, and is part-time and temporary. A request to change the position to a permanent, full-time staff position with benefits has been forwarded to the college. It is currently “on hold” due to budget restraints.

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

**Barbara Jaspersen, Outreach and Administrative Coordinator:** The University provides a substantial support network of staff development opportunities within certain boundaries. In particular, technical computer skills are easily enhanced by the University’s Center for Instruction and Technology, and selected advanced degree programs are available with tuition remission for qualified staff. Personally, I have also been able to tailor two new positions based on my skills, interests, and the needs of the programs in which I’ve worked. I have been able to employ my education and experience as a writing teacher by serving occasionally as adjunct faculty supervising interns in arts management bringing heightened focus on critical writing skills to the class.

As a staff member employed by the University for more than 20 years, I have observed that unfortunately some valuable opportunities for individual development have been curtailed. For example, until several years ago, exempt administrative staff were offered short sabbatical leaves every 5 years, as faculty are. This policy for accommodation of revitalization and enrichment was terminated suddenly, to the detriment of the University community, I think. Personally, I was able to use research, observations, travel, and contacts made on my sabbatical to aid the Department in the development of its service learning programs, and would have been able to expand this work on a second leave.

Given the requirements of staff and faculty positions, there are necessarily some cultural boundaries based on professional function within the Department. But staff strengths are certainly valued. Nevertheless, as a creative department, I think it would be to the benefit of the University community as a whole for us continually to search out and devise more ways to utilize staff insights, perspectives, and experience beyond individual job functions and build closer collegiality between faculty and staff.

**May Melby, Program Assistant:** 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. ARETE provides courses 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, Weight Watchers and more.

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 Assistant Dean Mary Theresa Moser for feedback. The outcome of this process may or may not result in merit pay.

Promotions and reclassification for non-exempt staff are virtually non-existent in the College of Arts and Sciences. As a Program Assistant IV there is no road for advancement or promotions within the College.



## J. TECHNOLOGY AND INFORMATIONAL RESOURCES

### 1. 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 Apple PowerMac G5 computers, with 20 computers dedicated to each lab. We acquired the first 20 of these computers during the 2004–05 academic year and the remaining 20 during the 2005–06 academic year. We have reached an agreement with ITS (who controls the campus-wide budget for computers) to replace all of these workstations with Intel-based Mac Pro computers near the end of the 2009–2010 academic year. This timeline is one year later than desired, but not unreasonable given the current fiscal climate.

Although we desire to expand our technology resources (to add an additional architecture-dedicated computer lab, for example), space and environmental limitations prevent us from doing so at present. Thus, given our department's current location, we have no immediate plans to expand our technology resources beyond our current store of two fully equipped labs, some shared architecture studio workstations, and an extensive inventory of shared digital media and audiovisual (A/V) equipment.

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.

### 2. 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 doesn't require computer-related skills within its degree program, several strongly encouraged elective courses offer such skills. For example, in the CADD 1 and CADD 2 courses students become proficient using VectorWorks, the Macintosh OS X operating system, and digital printing technology. The Portfolio Lab course incorporates digital photography, VectorWorks, 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, for example Community Design Outreach, International Projects, and Construction Innovation Lab.

**The Art History/Arts Management Program (ARTM):** The ARTM 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 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 titled Design Media Lab I, Design Media Lab II, and Digital Literacy. These skills include fluency using Macintosh OS X operating system, the Adobe Creative Suite (InDesign, Illustrator, Photoshop, Dreamweaver, Flash, and After Effects), Final Cut Studio, web technologies, motion graphics, scanning, printing, digital photography, digital video and digital audio.

**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. Although the FNAR program doesn't require other computer-related skills within its curriculum, the use of digital photography, audio, and video are encouraged by the increasingly technology-savvy faculty. In fact, the FNAR program will offer its first technology-centered elective course, Digital Photography, during the spring 2009 semester, and other technology-centered courses will soon follow.

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

**Within the Computer Labs:** When teaching in either of our two computer labs, faculty have a projector-based A/V system at their disposal. This system allows the playback of DVD media, VHS tapes, or anything that is viewable on a computer screen. Two teaching and presentation applications, Apple Remote Desktop and Mouseposé, are also available in the XARTS Computer Labs. To learn more about this software, visit the following sites: <http://www.apple.com/remotedesktop/> and <http://www.boinx.com/mousepose/overview/>.

**Within the Department of Art + Architecture Studios:** In the two art studio classrooms and three Architecture studios, faculty have access to portable projector carts or stand-alone projectors with built-in DVD players. With this equipment, faculty can play back DVD media, VHS tapes, or anything that is viewable on a computer screen.

### **4. 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?**

Given that our technology resources have been meeting our combined program needs, the Department of Art + Architecture has no immediate plans to increase the use of technology in our classrooms.

### **5. 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.

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.

## **K. LIBRARY SERVICES**

### **1. 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. We find the circulation and reference staff to be very helpful, and our full-time faculty in particular find great value in the attention and service that we receive from Vicki Rosen, the Head of Distance Learning Services and Regional Libraries, who serves as the Department's library liaison.

**Assistant Professor Eric Hongisto, Fine Arts:** I'm very satisfied that our library liaison has been able to order over 50 titles requested in the past three years. Two contemporary periodicals were successfully added to the general holdings and are currently on view in the reading room on the second floor.

## L. FACILITIES

### 1. 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 former garage space sits an elongated hallway, which supports three windowless architecture classrooms, three storage rooms, and ten additional offices. One full-time faculty member and one staff member share the same small office, and there is no longer office space available within the building for newly hired faculty. Despite the Department's recent growth in students, and our expectations for continuing growth, space for program events, faculty, and staff is tight. Our facility lacks separate, dedicated lecture spaces for visiting artists and public presentations. There is no facility for faculty studios, and the faculty offices are too small to accommodate our faculty members' creative work. Because of a lack of darkroom facilities, we are not able to offer screenprinting courses, and our darkroom-based photography courses must be held several miles off-campus in an expensive rental facility. There are no lockers available for student use, and our students must carry their supplies and homework projects to and from school on a daily basis.

**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. The classrooms have no natural light and ventilation is poor.

Students outnumber desks by more than two-to-one. 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 some students who leave the program for institutions offering this most basic of architectural education needs.

With 105 majors now, and growing, the program's facilities will no longer be capable of handling the current number of major by the fall semester of 2009. There is not an adequate shop and 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. The program's CAD classes have adequate facilities for Mac-based programs, yet no PC-based facilities exist for our program. Because PC-based applications are the industry standard, this puts USF students at a significant disadvantage when applying for internships and field-related jobs.

**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 very high, with faculty able to select a classroom that is fully equipped with a built-in Macintosh and PC computer, high quality projector, and VCR/DVD player with excellent sound system. 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 for classes or for storing equipment and student belongings.

**The Design Program** holds all 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, a lack of wall space for hanging work, and a lack of strong lighting. The program would welcome having an additional space for conducting critiques, perhaps one that we could share with our other programs. Station space within the current computer labs will allow us to accommodate approximately six new majors to the program during any given academic year before running out of room. Faculty members from the Fine Art and Art History/Arts management programs will begin teaching technology-specific courses within the labs during the spring semester of 2009, and the labs will now be filled to capacity during every available class time.

The Design Program would like to develop a course that would serve as a professional design practicum for various organizations affiliated with the University as well as non-profit organizations located throughout the Bay Area. Such a course would require a dedicated workspace with individual desks for each student and community meeting and production areas for the collective student body.

**The Fine Arts Program** facilities are inadequate for meeting the program's current needs as well as our growing needs. Both of our studios house the program's classes continuously from 9:00 am until 10:00 pm Monday through Friday during a typical semester, and we do not have the available space to add new courses or sections into our schedule. The Fine Arts Program used to have a dedicated drawing and painting classroom within the old Campion Hall. During the remodeling of Kalmanovitz Hall, these classes were moved back into the Fromm Hall spaces that we currently use, and neither the original space nor a replacement space was provided to us once the Kalmanovitz remodeling was complete.

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 and drawing studio combined. Each studio must provide for student work space 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. Because this room lacks closable doors for privacy, we must spend class time rigging temporary door covers whenever we wish to employ nude models in our drawing and painting classes. The sculpture studio houses seven student work tables, two lockable cabinets, one lockable cabinet, a chop saw, a drill press, a stationary sander, two dust-collection machines, a band saw, a sink, a large ceramics kiln and a small glass kiln. Faculty presentation space and student work space is at a minimum in both studios. Many of the Fine Arts Program professors have found that some of our better students have transferred to other schools during the past few years to take advantage of the better facilities that other institutions can provide.

## **2. 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 Architecture and Community Design Program:** The University has recently added two of the three current ARCD studio classrooms, but these facilities were outstripped by enrollment even before they were completed. Much discussion has gone on for the past four years regarding the provision of adequate space commensurate with comparable programs at other institutions. Suggestions or possibilities have been offered by the administration, but so far only the expectation of years of waiting have been the reality.

Every need item listed in item L.1 above has been put off or not adequately addressed by the University.

**The Fine Arts Program:** No plans have been made by the College to correct the paucity and functional inadequacies of our Fine Arts Program classrooms at the time of writing this document.

### **3. 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 is needed to improve the quality of the program. This increased allotment would ideally include larger studio spaces and an increased storage facility. Some of our faculty members feel strongly that—given the physical constraints of our current facility—we would be better served in a larger facility located off-campus. Other faculty members welcome the benefits that come with working in an integrated and interdisciplinary campus environment, and hope to remain on campus despite our facility’s shortcomings.

**The Architecture and Community Design Program:** The ARCD program needs 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, and space for storage of student equipment, supplies, and current projects. The program also needs design/build laboratory shop space; outdoor laboratory mock up space, a 20-station computer lab with PC capabilities, sufficient storage space for program materials, equipment and supplies, a room for a materials library, and a lecture hall that combines lecture and lab-style teaching.

**The Fine Arts Program:** Separate drawing/foundations, painting, printmaking, and sculpture rooms are needed to deliver an average curriculum. A basic printmaking lab requires a sink capable of supporting lithography and screenprinting 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. The entire Department needs a secure student gallery, a ventilated spray-booth/room, and lockers.

## **M. THE MARY AND CARTER THACHER GALLERY AT USF**

### **1. 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 crossroads 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 up to five art exhibitions that probe community and aesthetic issues, multicultural and interfaith dialogue, and the urban Jesuit University’s commitment to social justice.

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, from the canonized Georges Roualt to AIDS-activist and survivor Rob Anderson. In addition, the gallery presents corresponding lectures and an annual student showcase.

Thacher Gallery exhibitions often compliment University curricula across the disciplines. Along with its exhibition calendar, the Thacher Gallery presents free public programs, such as artist lectures and panels, craft seminars, gallery publications, and guided tours to increase art appreciation and cross-disciplinary discussions on campus and in the community. The gallery staff has worked with individual professors, classes, and departments such as history, theology, media studies, the Lane Center, and the Center for the Pacific Rim to match our events with classroom topics.

## **2. Please describe the current instructional and research/creative work facilities of the gallery.**

The Thacher Gallery at USF as well as the newly opened Kalmanovitz Hall Sculpture Terrace serve as a research and creative work facility and resource for all of the Art + Architecture programs. Below is a list of the resources the Gallery currently provides the 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 assistant, graphic designer, installers) and volunteer opportunities (installation).
- The Gallery provides artist and curator lectures.
- “Exhibition Design Practicum” and other courses work directly with the Gallery to produce exhibitions; “Museum Studies I” works directly with the Gallery to produce the annual Thacher Student Showcase.
- 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 interact with artists and exhibition coordination.
- The Gallery provides opportunities for exhibition in the tri-annual faculty exhibition as well as potential for solo exhibitions.
- The Gallery provides artist and curator lectures as well as opportunities to network.
- The Gallery provides opportunities for collaboration and guest curation; for example: “Vandals” with Paula Birnbaum and Richard Kamler; “eARTHly concerns” with Sharon Siskin; and “To Hedonopolis” with Rico Reyes.

## **3. 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 provides a broad range of programming, including all media, subject matter, and cultural perspectives. The gallery has exhibited international artists such as Claudia Bernardi of Argentina, Borbála Kováts of Hungary, and Manuel Rodriguez Sr. of the Philippines; 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.

## **4. What opportunities exist to extend and build on present strengths and what are the major obstacles that impede the gallery’s progress?**

The Thacher Gallery at USF will continue to maintain its rigorous exhibition and events calendar in order to provide diverse programming that is stimulating to the general University community while exploring ways to expand our resources for the needs of the Department of Art + Architecture. Ultimately, the Gallery staff hopes to continually increase student, faculty and public participation in the gallery. As a resource for the Department, the gallery will work to (1) increase arts appreciation on campus; (2) serve as a training ground for students interested in arts management and a learning lab for students interested in creative practices; (3) serve as an exhibition, teaching and research tool for faculty; (4) provide opportunities for students to interact with visiting artists; and (5) create more visibility for the University and the Art + Architecture Program in the arts community.

## **Goals and Objectives:**

### **(1) Increase art appreciation on campus.**

- Conduct a department-wide and selected on-campus “Call For” to solicit exhibits and presenters from the University community to create a list of potential exhibits that include major artists (such as Glenn Ligon) as well as increase awareness of the gallery (long-term).
- Using arts management students, provide more educational materials such as self-guided tours, web resources and docent tours to contextualize exhibitions (long-term).
- Reach out across the disciplines and campus programs for exhibition events (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 (short-term 2008–2009).
- 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 (short-term 2008–2009).
- Meet with Art + Architecture Area Coordinators to create policies and incentives to involve more juniors and all seniors in the Thacher Student Showcase (short-term 2008–2009).

### **(3) Serve as an exhibition, teaching, research, and networking tool for faculty.**

- Create an advisory board made up of three Art + Architecture faculty to give feedback on proposed exhibition and events calendar (short-term 2009–2010).
- Establish a tri-annual faculty exhibition and opportunity for solo or small group exhibitions on “off” years (short-term 2009–2010).
- 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 (short-term 2009–2010).
- Invite faculty members to write curatorial materials or articles about gallery exhibitions (short-term 2008–2009).
- Invite interested faculty to have informal meetings with gallery artists (short-term 2008–2009).
- (See also “training ground and learning lab” in goal 2, above)

### **(4) Provide opportunities for students to interact with visiting artists.**

- When funding is available, following the Davies Forum model, provide opportunities for students to have informal meetings with gallery artists (short-term 2009–2010).
- Invite interested gallery artists to participate in class critiques (short-term 2009–2010).
- Work with Department faculty and budget to schedule class visits with artists (in addition to their public events) (short-term 2008–2009).

### **(5) Create more visibility and establish the Gallery’s, University’s, and Art + Architecture Department’s public presence in the arts community.**

- Continue to improve our publicity and outreach methods through email announcements, web calendars, etc. (short-term 2008–2009).
- Stay apprised of current exhibitions and art trends in the Bay Area to identify emerging artists and topics (long-term).
- Collaborate with other arts organizations and museum and galleries on exhibits or to promote national artists visiting the Bay Area (such as the deYoung Museum or the San Francisco Film Society) (ongoing)
- Increase honoraria to attract emerging artists (short-term 2008–2009).
- Work with the Internship Coordinator to share material and contacts (long-term).
- Establish an evaluation protocol and alter programming and events according to feedback (long-term).

## N. CONCLUSIONS

### 1. 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, arts managers, and architects/urban designers who have the lived experience of producing art in the urban context. The strong emphases on engagement with the city, and with meeting the diverse needs of the city's residents, are the hallmarks of our Department, and we expect to watch our programs and our collective sphere of influence rapidly expand into new national and international contexts.

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

**Barbara Jaspersen, Outreach and Administrative Coordinator:** I am pleased to be a contributor to the development and operation of the Arts Management outreach/internship program, working under the direction of Dr. Paula Birnbaum. Dr. Birnbaum's vision has been the foundation for a program that provides rich opportunities for students, faculty, staff, and external community organizations. The structure of the program is unusual, if not unique, in its blending of the academic and the practical, and has garnered positive regard in the local arts community in the five years of its existence. I am also honored to work closely with Richard Kamler to support the Artist as Citizen course, a unique year-long community arts course, which expands, and sometimes transforms, the definition of "artist" for many students.

### 2. 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.

**Barbara Jaspersen, Outreach and Administrative Coordinator:** Service learning and experiential learning are extremely important 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 has expanded, and community-based art and design has become an important discipline for students to learn, along with its particular skills of collaboration and service to a targeted community. Internships provide experiential learning, and are required in Art History/Arts Management and Architecture and Community Design. The impact of these two areas has been to open up and greatly expand student awareness of future opportunities and areas of need in the field, as well as the role of the artist in seeking creative collaborative responses to crucial social issues.

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

No, at least none that we are aware of.

## O. COMPREHENSIVE PLAN FOR THE FUTURE

### 1. 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?



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.

Individual statements regarding other program-specific improvement plans, including curricular goals and program development goals, are included within each individual program's section of the self-study document.

**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 Art + Architecture 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. Serve as a liaison to part-time faculty in each respective discipline.
  - C. Program Directors serve a term of two years.
- 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. Syllabi for new courses and proposals for new curricula will be presented to the full-time faculty for a minimum review period of two weeks.
- B. Faculty will offer suggestions for revising course syllabi and curriculum proposals 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.



# XARTS Computer Labs at USF

<http://xarts.usfca.edu>

The USF Art + Architecture department, a.k.a. XARTS, operates two fully equipped, professionally managed, high-performance computer labs. These rooms function as both specialized classrooms and student workrooms.

The technical resources in the XARTS Labs have been tailored to the specific needs of the courses they host. Only students that are enrolled in lab-based courses, upperclassmen majoring in Graphic Design, and Architecture majors who have completed a CAD course are granted access to the XARTS Labs.

## Core Hardware

### • Server

- Apple Xserve G5 .....Dual 2.3 GHz, 4 GB Memory
- Storage ..... 5 GB Per Student
- Account Features ..... Semester Carry-Over, Remote FTP and AFP Access, Personal Web Space
  - XARTS server accounts are floating, network-based accounts, so each student has their very own, personalized user experience no matter which XARTS lab computer they log into.

### • Computers

- 40x Apple Power Macintosh G5 .....Dual 2.0 GHz, 2 GB Memory
- Interfaces .....USB 2.0+1.1, Firewire 400, Firewire 800
- Optical Disc Formats .....CD-R, CD-RW, DVD-R, DVD-RW, DVD+R, , DVD+R DL, DVD+RW

### • Displays

- Apple 20" Cinema Displays ..... Native Resolution: 1680 x 1050

### • Printers

- 3x HP LaserJet 8150dn (*Black & White Laser*) .....for All Lab Users
- Epson Stylus Pro 7600 (*Color Wide-Format Inkjet*) ..... for Architecture Lab Users
- Epson Stylus Photo 1400 (*Color Inkjet*) ..... for Architecture Lab Users
- 2x Epson Stylus Color 3000 (*Color Wide-Format Inkjet*) ..... for Graphic Design Lab Users
- Epson Stylus Pro 3800 (*Color Wide-Format Inkjet*) ..... for Graphic Design Lab Users

### • Scanners

- 3x Epson Expression 1680

### • A/V Equipment

- Presentation Systems ..... Each lab is equipped with a computer-interfaced projector, projection screen, integrated sound system, and DVD+VHS players.
- A/V Workstations ..... Three specialized workstations in one lab are equipped with both Sony miniDV decks and television monitors for video mastering.

## Core Software

- XARTS upgrades core lab software to the latest published version when both the academic calendar and technical maturity & stability of the product permits.

Category	Titles
<i>Architectural Design / Modeling</i>	VectorWorks, Google Earth Pro
<i>Design &amp; Illustration</i>	Photoshop, Illustrator, InDesign, Acrobat, Fireworks
<i>Digital Video</i>	Final Cut Pro, DVD Studio Pro, LiveType, QuickTime Pro, iMovie, iDVD
<i>Motion Graphics</i>	After Effects Pro, Motion, Flash Professional
<i>Digital Audio</i>	Soundtrack Pro, QuickTime Pro, GarageBand, iTunes
<i>Web Design</i>	Dreamweaver, Flash Professional, Fireworks, iWeb
<i>Web Browsers</i>	Safari, Firefox, Camino, iCab
<i>Office Software</i>	Word, Excel, PowerPoint
<i>Utilities</i>	Font Book, Fetch, TextWrangler, Preview
<i>Media Players</i>	Flash, Shockwave, Real, Windows Media (Flip4Mac), QuickTime, VLC
<i>Fonts</i>	400+ Font Families

## Student Employment Opportunities

- During open study hours, students working in the labs are supervised by XARTS Lab Monitors – ten 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 OneCard access to both XARTS Labs
    - 7 GB of XARTS Server storage
    - \$9.36 an hour for anywhere from 6 to 12 hours on average, per week
  - *Pre-requisites to apply:*
    - student in good-standing
    - a minimum of two remaining semesters before graduation
    - a declared major or minor in Graphic Design, Architecture, Fine Arts or Art History & Arts Mgmt.
    - completion of a computer lab-based course in XARTS

## Digital Media Equipment Loans

- XARTS maintains a pool of digital cameras, camcorders, audio recorders and related accessories that may be borrowed by Architecture and Graphic Design students for three-day periods:

Program	Inventory
Architecture	3 Digital Cameras, 3 Digital Camcorders, 2 Tripods
Graphic Design	3 Digital Cameras, 3 Digital Camcorders, 3 Digital Audio Recorders, 2 Tripods

## Internet Access Via

- XARTS is equipped with USF wireless internet access for those students who have wireless-enabled laptop computers.
- The wireless network is available throughout the entire Art + Architecture department, including all studios, offices, corridors, classrooms and computer labs.

## Department-Dedicated I.T. Management

- The Director of Visual Arts Technology is an I.T. specialist specifically dedicated to managing, improving, maintaining and supporting the XARTS Labs. The current director has over fifteen years of professional experience in the technology, publishing, television and graphic design sectors.

# XARTS Shared Digital Media + A/V Equipment

## Digital Media Equipment

XARTS maintains a pool of digital cameras, camcorders, audio recorders and related accessories that may be borrowed by many students and all faculty & staff in XARTS. Here is the current inventory by program:

Program	Who May Borrow	Inventory
Architecture	students, faculty	3 Digital Cameras, 3 Digital Camcorders, 2 Tripods
Graphic Design	students, faculty	3 Digital Cameras, 3 Digital Camcorders, 2 Tripods, 3 Digital Audio Recorders
Fine Arts / Art History / Arts Mgmt.	faculty, staff, students by faculty request only	1 Digital Camera, 1 Digital Camcorder
All Programs <i>except Architecture</i>	faculty, staff	1 Digital SLR Camera, 1 Wide-Angle Lense
All Programs	faculty, staff	1 Lighting Kit

## A/V Equipment

XARTS maintains an inventory of self-serve projectors and projector carts that may be checked out by all faculty & staff in XARTS. Here is the current inventory:

Architecture							
Equipment Name	Mac Computer	Laptop Hookup	Ethernet*	USF wireless	Play DVDs	Play VHS Tapes	Speakers
Arch. Computer + Projector Cart	Y	N	Y	N	Y	N	Y
Arch. Portable Projector A	N	Y	n/a	n/a	Y	Y	Y
Arch. Portable Projector B	N	Y	n/a	n/a	Y	Y	Y
Fine Art + Art History + Design							
Equipment Name	Mac Computer	Laptop Hookup	Ethernet*	USF wireless	Play DVDs	Play VHS Tapes	Speakers
Art Computer + Projector Cart	Y	N	Y	Y	Y	N	Y
Art Projector Cart	N	Y	n/a	n/a	Y	Y	Y
Art TV + DVD/VHS Cart	N	N	n/a	n/a	Y	Y	Y

\* Ethernet connectivity requires an active Ethernet port near the computer



**ARCHITECTURE AND COMMUNITY DESIGN PROGRAM**

Academic Program Review  
Self-Study

## ARCHITECTURE AND COMMUNITY DESIGN PROGRAM

### C. Goals

- 1) **What, in general terms, are the short-term goals (1-2 years) and long-term goals (3-5 years) of your department's undergraduate programs? How do these goals apply to the program's interest in promoting quality teaching, curriculum, and community engagement? How do you expect to measure the success of each of these goals?**

#### **I. Short Term Goals (1-2 years)**

- Additional full-time faculty (search 2009-2010)
- Architecture lecture series
- Modeling shop - Students with more access to tools and workshop (interior and exterior)
- Program assistant for ARCD
- At least 80% of graduating students to be placed in full-time jobs or graduate school
- Admission to eastern US architecture graduate programs (so far student in: UC Berkeley, UCLA, University of Washington, CCA, Savannah College of Art and Design) and Peace Corps
- Developing undergraduate research
- Work on further increasing diversity of classes offered
- Find/create more classes for minor and non-architecture majors

#### **II. Long Term Goals (3-5 years)**

- One-to-one ratio of student to desk
- Critique space/Review space
- Engineering minor
- Construction Innovation Laboratory
- Developing a full-fledged program that deals with international projects, research and educational travel

#### **III. Proposed Plans**

- Additional full-time faculty (search 2009-2010)  
Initiate faculty search in fall 2009
- Architecture lecture series  
Plan trial lecture(s) in fall 2009
- Modeling shop - Students with more access to tools and workshop (interior and exterior)  
Check with Amy about utilizing her workspace in McLaren for ARCD workshop  
Utilize garden project site as outdoor construction workshop

- 2) **What are the specific program learning outcomes of the department (in other words what should students know, think, or be able to do as a result of completing the program)?**

The ARCD program learning outcomes are organized around four main pillars of learning – architectural design, history and theory of architecture, building technology, and community outreach. The details of each are listed below -

Program Goal	Outcome(s)
<p>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.</p> <p>(History of Architecture 1, 2, 3, 4)</p>	<p>a) Demonstrate a broad understanding of the development and trajectory of architectural history from prehistoric to contemporary times.</p> <p>b) Demonstrate a broad understanding of the concepts and terminology related to urban and architectural history.</p> <p>c) Demonstrate ability to identify and describe the key developments in the history of architecture, landscape architecture and urban design.</p>
<p>2.</p> <p>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> <p>(Architecture Design Studio 1, 2, 3, 4, 5, CAD 1, CAD 2)</p>	<p>a) Demonstrate knowledge of the key methods of visual representation.</p> <p>b) Demonstrate competence in using freehand and hard-line drafting, as well as three-dimensional model making as a component of visual communication.</p> <p>c) Demonstrate understanding of design methodologies and competence with architectural design.</p> <p>d) Demonstrate understanding of the fundamental concepts structure and materials in architectural design.</p> <p>e) Demonstrate strategies that promote cultural identity and human wellbeing.</p>
<p>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.</p> <p>(Architecture Studio 7, International Projects)</p>	<p>a) Identify and describe the key concepts and working methods in the history and theory of community related architectural practice.</p> <p>b) Demonstrate an ability to effectively use different methods of community engagement toward solving urban and architectural design problems.</p> <p>c) Demonstrate an ability to effectively apply culturally sensitive architectural solutions to underserved communities.</p>
<p>4.</p> <p>Students will learn about the various factors that affect the relationship of ecology and environment to cities and buildings.</p> <p>(Sustainable Design, Architecture Studio 4, Introduction to Construction Materials)</p>	<p>a) Demonstrate a clear grasp of the concepts of climatology as it relates to architectural design.</p> <p>b) Demonstrate an understanding of the macro concepts of ecology and environment.</p> <p>c) Demonstrate an understanding of passive and energy efficient heating and cooling.</p>
<p>5.</p> <p>Students will be introduced to the concepts and methods of civil and structural</p>	<p>a) Demonstrate an understanding of the principles of statics and mechanics.</p> <p>b) Demonstrate an understanding of the</p>

<p>engineering.</p> <p>(Concepts in Physics, Intro to Structural Engineering, Intro to Construction Materials, Architecture Studio 4)</p>	<p>interdependence of engineering and architectural design.</p> <p>c) Demonstrate an ability to analyze research data, and clearly communicate engineering concepts verbally and graphically.</p> <p>d) Distinguish between sustainable and non-sustainable choices in building materials and processes, in order to ensure appropriate decision-making.</p>
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**3) What are the department’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.

ARCD diversity goals and objectives are to attract and hire faculty representing a full range of ethnic and cultural backgrounds.

ARCD diversity goals and objectives are 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**

**A. General**

**1) What are the distinguishing features of your program?**

USF's Major in Architecture and Community Design combines an introduction to the disciplines of architecture with an emphasis on 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 the macrocosm 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:

- \* Six intensive core studio courses addressing drawing and representation, metropolitan and global urban design issues, design methodology, building practice, housing, and institutional buildings;
- \* The use of San Francisco and the greater Bay Area as urban laboratories to investigate design issues directly and locally;
- \* 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 and landscape, but also appropriate for any number of professional career tracks including government, law, history, business, journalism or the visual arts;
- \* An international design, history, and social science semester located in an important city in a developing or evolving nation (including Budapest and Puebla);
- \* A Bay Area and International community design outreach course focusing on real-world projects for underserved communities
- \* A studio practicum/internship with a local architecture related design firm;
- \* A small full-time faculty augmented with adjunct faculty drawn from diverse areas of expertise within the university, government, and design communities;
- \* A small cohort model of instruction (maximum 12 students per design studio).

Students who complete the B.A. in Architecture and Community Design will:

- \* Gain a historical foundation of architecture from pre-history to recent developments in the field, through a broad and inclusive approach to the range of social and economic factors affecting the design of world cities and buildings.
- \* Develop familiarity with social justice issues in under-served communities and developing regions of the world as well as more traditional perspectives on architectural history.
- \* Develop critical skills and methodologies of inquiry, analysis, conceptual development, and resolution and presentation of design ideas.
- \* Learn to integrate aspects of site, program, space, structure and material to create designs for buildings, which also actively respond to the historical, cultural, social and political exigencies of time and place.
- \* Develop analytical tools that give attention to the various historic and social forces that intersect to create the built environment.
- \* Gain a solid foundation in technical and conceptual design skills, enabling them to present their architectural ideas visually, verbally and in writing to clients, associates, and communities at the grass roots and municipal levels.
- \* Graduate with the knowledge and skills enabling them to facilitate positive change to built environments in the world.

**2) For the period since the last review, indicate and interpret trends in enrollment, retention and graduation for your program.**

There has been no previous review as the ARCD program is currently in its 6<sup>th</sup> year. However, since the program's inception, enrollment has grown from 18 students to our current enrollment of 105 majors. Retention has generally been 80 percent, with any attrition being out paced by transfers at a

rate of 2 to 1. Due to severe space constraints, in spring 2007 we put a cap on freshman enrollment for academic year 2008-09 at 24 students. However, this year 36 freshman students enrolled in the major. This 12-student difference is the result of admissions underestimating the number of accepted students who would end up choosing USF. Although we feel that a 36 student class per graduating year is a workable and good number from an academic and cohort culture perspective, the space constraints make a 144 student major untenable. We currently have three studio classrooms holding 12 workspaces each. The US standard for architecture education is that students have their own desk 24/7 during any given semester. We have 36 desks available in the studio classrooms and 15 more accessible in a distant trailer building in a daytime use only location. At best we currently have a student to desk ratio of more than two students per desk and in reality of practice, the ratio is more than 3 to 1.

**Based upon these data, what do you project enrollments to look like in the next 5-10 years?**

If we do not get additional space that our enrollment demands, we will continue to lose students due to frustration and comparison to facilities at other schools, and we will have to severely limit enrollment to 24 students per class. This number is too small to develop the vibrant educational atmosphere expected in an undergraduate architecture program.

**3) How does the department determine curricular content?**

Through bi-weekly meetings of the two full-time faculty members and twice a semester meetings of all ARCD faculty.

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

The ARCD major is a non-professional undergraduate Bachelor of Arts program, which prepares students for entry to a professional degree program in architecture, landscape architecture, and urban and 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 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 more challenging to compare an American undergraduate architecture program to international programs for the same age group. Different licensing and professional practice standards make architectural education significantly different from our own.

**B. Undergraduate Program**

**1) What are the department/program learning goals/outcomes? What are the standards by which you measure success in achieving the learning outcomes?**

The ARCD program learning outcomes are organized around four main pillars of learning – architectural design, history and theory of architecture, building technology, and community outreach.

The details of each are listed below -

Program Goal	Outcome(s)
<p>2. 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.</p> <p>(History of Architecture 1, 2, 3, 4)</p>	<p>d) Demonstrate a broad understanding of the development and trajectory of architectural history from prehistoric to contemporary times.</p> <p>e) Demonstrate a broad understanding of the concepts and terminology related to urban and architectural history.</p> <p>f) Demonstrate ability to identify and describe the key developments in the history of architecture, landscape architecture and urban design.</p>
<p>2.</p> <p>f) Students will gain an understanding of basic visual principles, concepts, and modes of architectural representation.</p> <p>g) Students will learn to observe, analyze and represent the built environment.</p> <p>h) Students will learn concepts of space planning, spatial and formal expression.</p> <p>i) Students will obtain an understanding of structure and material in design and construction of buildings.</p> <p>j) Students will understand the role of society and culture in the process of architectural design.</p> <p>(Architecture Design Studio 1, 2, 3, 4, 5, CAD 1, CAD 2)</p>	<p>f) Demonstrate knowledge of the key methods of visual representation.</p> <p>g) Demonstrate competence in using freehand and hard-line drafting, as well as three-dimensional model making as a component of visual communication.</p> <p>h) Demonstrate understanding of design methodologies and competence with architectural design.</p> <p>i) Demonstrate understanding of the fundamental concepts structure and materials in architectural design.</p> <p>j) e) Demonstrate strategies that promote cultural identity and human wellbeing.</p>
<p>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.</p> <p>(Architecture Studio 7, International Projects)</p>	<p>d) Identify and describe the key concepts and working methods in the history and theory of community related architectural practice.</p> <p>e) Demonstrate an ability to effectively use different methods of community engagement toward solving urban and architectural design problems.</p> <p>f) c) Demonstrate an ability to effectively apply culturally sensitive architectural solutions to underserved communities.</p>
<p>4.</p> <p>Students will learn about the various factors that affect the relationship of ecology and environment to cities and buildings.</p> <p>(Sustainable Design, Architecture Studio 4, Introduction to Construction Materials)</p>	<p>d) Demonstrate a clear grasp of the concepts of climatology as it relates to architectural design.</p> <p>e) Demonstrate an understanding of the macro concepts of ecology and environment.</p> <p>f) Demonstrate an understanding of passive and energy efficient heating and cooling.</p>

<p>5. Students will be introduced to the concepts and methods of civil and structural engineering.</p> <p>(Concepts in Physics, Intro to Structural Engineering, Intro to Construction Materials, Architecture Studio 4)</p>	<p>b) Demonstrate an understanding of the principles of statics and mechanics.</p> <p>b) Demonstrate an understanding of the interdependence of engineering and architectural design.</p> <p>c) Demonstrate an ability to analyze research data, and clearly communicate engineering concepts verbally and graphically.</p> <p>d) Distinguish between sustainable and non-sustainable choices in building materials and processes, in order to ensure appropriate decision-making.</p>
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**2) Are the major and minor requirements coherent or merely a collection of unrelated courses? Is the program structured in a logical, sequential and consistent manner?**

MAJOR REQUIREMENTS

The major requirements are coherent and structured in a logical, sequential and consistent manner as follows:

REQUIRED ARCD COURSES FRESHMAN YEAR

Fall Semester

Architectural History 1

This is the first semester of a two-year 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.

Architecture Studio 1

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.

Architectonics 1

n. 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.

REQUIRED FRESHMAN YEAR

Spring Semester



### Architectural History 2

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.

### Architecture Studio 2

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.

### Architectonics 2

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 for the ARCD Major:

Calculus

## REQUIRED SOPHOMORE YEAR

### Fall Semester

#### Architectural History 3

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.

#### Architecture Studio 3

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 for the ARCD Major:

Concepts in Physics

Recommended:

CAD 1

## REQUIRED SOPHOMORE YEAR

### Spring Semester

#### 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 peoples through history.

#### Architecture Studio 4

This design studio introduces building methods and materials to the design sequence. An introduction to vernacular, contemporary, and renewable construction methods and how they relate to building type, location, life cycle, and design issues. Students will develop individual projects, which follow the design process from conception through design development and basic construction documents. Topics will include land use, housing, natural resources, aesthetics and comfort.

#### Recommended:

Structural Engineering  
CAD 2

### REQUIRED JUNIOR YEAR

#### Fall Semester

#### 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:

CAD 1 –if not taken  
Sustainable Design  
Intro to Construction Materials

### REQUIRED JUNIOR YEAR

#### Spring Semester

Architecture Studio at Semester Abroad Program (Budapest, Hungary) or if a student stays at USF during spring semester they take International Projects and Construction Innovation Lab

#### Recommended:

Intro to Structural Engineering – if not taken

### REQUIRED SENIOR YEAR

#### Fall Semester

#### 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.

### 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.

#### Recommended:

CAD 1 – if not taken

Sustainable Design

Intro to Construction Materials

### REQUIRED SENIOR YEAR

#### Spring Semester

#### Practicum/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.

#### Recommended:

Intro to Structural Engineering – if not taken

### MINOR REQUIREMENTS

The 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-110 Studio 1 (4 units)

ARCD-389 Community Design Outreach (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 Studio 2 (4 units)

ARCD-200 Sustainable Design (4 units)

Select a minimum of one of the following electives:

ARCD-150	Architectonics 1 (2 units)
ARCD-151	Architectonics 2 (2 units)
ARCD-250	CAD 1 (4 units)
ARCD-290	Sacred Space (4 units)
ARCD-300	CAD 2 (4 units)
ARCD-320	Intro to Landscape Design (4 units)
ARCD-340	International Projects (2 units)
ARCD-360	Intro to Structural Engineering (4 units)
ARCD-370	Construction Innovation Lab (2 units)

**3) 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. A specific class, the History of the Architectural Profession, looks at the historic evolution and contemporary approaches to the practice of architecture.

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

ARCD Core Requirements:

History of Architecture 1, 2, 3, 4,

Architectonics 1 and 2

Studio 1, 2, 3, 4, 5, 7 + Study Abroad architecture studio or Int’l Projects + Construction Innovation Lab Portfolio Lab

Practicum/Internship (professional practice/construction management)

Calculus

Physics

Requirements for Specialty Areas:

1. Engineering and Materials

Intro to Structural Engineering

Intro to Construction Materials

Construction Innovation Lab

2. Architecture for Underserved Communities

International Projects

Sustainable Design

Construction Innovation Lab

CAD 1

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

The faculty is able to fully support the specialties sited in the campus catalogue.

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

Core courses are offered once per academic year, either in the fall or spring semester. Architecture History 1 and 3 are offered in the fall, while history 2 and 4 are offered in the spring. Studios 1,3, 5, and 7 are offered in the fall, while studios 2, 4, the semester abroad studio and specialty design courses are offered in the spring. Calculus is offered in the spring and is followed by physics in the fall.

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

No, students who begin the ARCD program in their freshman year have no trouble completing the program requirements in four years.

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

See 6 above.

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

15 lower-division courses and 12 upper division courses. This does not include ARCD Major requirement courses that are not ARCD classes such as Calculus, Physics, and a second Social Science.

**10) 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 departments in the College of Arts and Sciences?**

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.

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

100% majors in the studio classes; 90% majors in the history classes; 90% majors in the elective classes.

**12) 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 five years, please include a separate list of such courses.**

The architecture history sequence ARCD 101, 102, 103, and 104 has been substantially updated both in content and sequencing. The course sequence was originally conceived for freshmen, as two semesters of combined architecture history overview and architecture office field trips. With the departure of the original instructor, the course was retooled to offer a thorough history of world architecture over the four semesters of the freshman and sophomore years.

ARCD Studio 1 (Drawing and Representation) was originally conceived as an open-ended freehand drawing and model making skills class. With the departure of the original instructor, it has been reworked into two courses: 1. a rigorous freehand drawing course for architecture majors, including perspective, basic architecture drawing conventions, model making, and beginning design thought. And 2. Architectonics 1, where students learn to explore the concepts of dimension, scale, and order; including methods for analysis, articulation of space, relationships of scale, and clarity of structure.

Studio 4 was originally conceived as having studio projects where students investigate and design projects for sites in San Francisco. As this content already existed in Studio 3 with housing issues, and Studio 5 with institutional and commercial projects; the course was reorganized to address the materials and methods of conventional construction and the strategies for making construction documents.

Studio 7, Community Design Outreach, was originally a local projects course where students developed designs for small projects located in parks, daycare centers or other non-profit locations. The course and project content has developed into a more professional practice oriented design office, where student work in design/build teams on local and international projects ranging from organic food production gardens in underserved neighborhoods, to a children's performance stage in a local park, to a Community Center in rural Nicaragua and an orphanage library in Zambia.

**13) How much and what type of writing assignments does the department require?**

Writing assignments are required for all History of Architecture classes 1 – 4. The assignments vary from short one-page response papers to short three-page papers on a particular discussion question. Elective classes in the junior and senior classes also require writing assignments – History of the Architecture Profession, Sustainable Design, Internship/Practicum class. The Portfolio Lab class requires students to work on a Statement of Purpose.

Community Design Outreach, International Projects, and Construction Innovation Lab require two project write-ups per project during the course of the semester. One is due at midterm and the other is due as part of the final presentation at the end of the semester. Student are required to work on one local and one international project during the course duration, so there are two midterm papers and two final papers due per studio. The writing consists of design proposal descriptions, reflections on their process and experience during the design process in terms of client and team experience, and summaries of the scope and needs of each project.

**14) What does the department offer its most outstanding students, e.g. honors track, capstone course, senior thesis, etc.**

Honors in the Humanities, paid Research Assistance positions or lab monitor positions, Thatcher Gallery student exhibition placement and prize.

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

- There is a professional internship requirement in the spring semester of the senior year.
- There are work-study opportunities for outstanding students to work on research projects with professors.
- There is a Budapest study abroad opportunity for second semester juniors, as well as the option to study abroad at a different location.
- There is a summer semester abroad program where students have the opportunity build projects they have designed during the regular academic year.
- There is a summer semester abroad program in Leon, Mexico where students work with their Mexican peers on urban design problem in that city's outlying neighborhoods.
- Students have also participated in the Syracuse Study Abroad program, which is held in Florence, Italy.
- A few students have enrolled at Sofia University in Japan
- Students are also looking at the possibility of spending a semester abroad in New Zealand through the USF Study Abroad program

**16) In what ways have you been able to involve undergraduates in research programs in your department? How do you assess the results?**

Both fulltime Architecture and Community Design faculty hire upper division undergraduates to assist in research projects in preparation for subsequent semester classes and in research related to original work in preparation of book projects. 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 application. The intention is that any such publication or other work by a professor would contain acknowledgement of contribution for each undergraduate involved in the project.

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

For students interested in pursuing professional tracks in architecture related fields, the ARCD program offers a broad and thorough introduction to the major areas of the field. The ARCD program has to date graduated just two senior classes of students, each numbering approximately 12. As with other non-professional programs, most graduates choose to join the work world before applying to graduate school. However, as evidence of graduate school preparation, 90% of those students who do apply have been successful. We have ARCD alumni at UC Berkeley, UCLA, University of Washington, California College of the Arts, and Savannah School of Art and Design.

**18) 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 graduation?**

Architecture students are definitely interested in graduate programs in architecture. However, not all of them enter graduate school or apply to graduate school after finishing their undergraduate education.

Among graduating students about 30% have so far—from 2 graduating classes—applied for graduate programs in architecture and related disciplines. Most students have entered architecture and related fields.

#### **D. International Programs**

**1) For all USF programs taught overseas, please describe the curriculum. How was it similar or different to programs taught on the USF campus?**

The ARCD program has two academic overseas programs available to students.

1. The Budapest, Hungary spring semester abroad program, offers junior level students the opportunity to enroll in general humanities courses toward their USF Core requirements and one architecture course focused on eastern European architecture vernacular and contemporary trends. The focus differs from the on campus program in that it is euro-centric.

2. The summer international projects program offers students the opportunity to build and/or continue design work on the actual international site of projects they have worked on during the previous academic year. In the fall semester Community Design Outreach and spring semester International Projects and Construction Innovation Lab, 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.

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

The ARCD program is currently organized around the course needs of 105 majors, the teaching loads of the two full time faculty members and the schedule availability of the 10-14 adjunct faculty. Scheduling is set three to six months in advance of each semester and staffing is 80% set at that time. There is flexibility in the three-month period prior to the start of a semester to make minor adjustments to class schedules and the adding of special topics classes. Final Adjunct hiring may occur in this period on an as-needed basis, as occasionally an adjunct requests not to teach a course due to an increase in their private practice workload.

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

The architecture course taught in Budapest during the junior spring semester abroad program is taught by a Hungarian architectural historian. He has been receiving very positive student evaluations during his 3-year tenure with the program. Laszlo Muntean is currently in San Francisco on a Fulbright Scholarship, so another Hungarian faculty member at that institution will teach the coming spring semester course. The ARCD faculty is unaware of any USF support services for this abroad program.

The summer Community Design Outreach summer abroad program currently has two distinct course structures. The first is collaboration with Ibero Leon University in Leon, Mexico whereby USF ARCD majors attend a 3-week program run and taught by Ibero faculty. This program has run for two consecutive summers during 2007 and 2008. The first summer was co-taught by USF ARCD faculty member Seth Wachtel, who traveled with the students and coordinated the continuation of academic year



projects to the summer program. The projects for that summer were two; an urban design effort at improving the conditions in an underserved neighborhood on the outskirts of the city, and a project to design a housing community for indigenous families being assisted by a local NGO. The quality of the instruction was strong during the first summer program. The second summer was less successful, due to a change to the Ibero faculty staffing and the absence of USF faculty presence. The program is currently being reassessed to correct the failings of second summer's program.

The second summer abroad program has one USF ARCD faculty member traveling with ARCD students to a location of a projects worked on during the academic year, which is ready for construction and/or onsite design work with the partnering community. In the summer of 2006, the project was in Zambia and the community partner was an NGO focused on creating libraries for street-children. The quality of instruction conducted by the USF faculty member in concert with the Zambian project architect was excellent. The project during the summer of 2008 was in Nicaragua and followed the 3-week summer program in Mexico. This project was taught by a USF ARCD faculty member in concert with staff member from the partnering NGO and the quality of instruction was high.

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

There has been no formal learning assessment made. This is due to the ongoing curriculum development for this 5-year old program. Our graduates are being accepted into Masters programs and being hired into the design professions, which indicates we are generally meeting at least the learning outcomes for professional degree programs and entry level positions in architecture related fields. We are at a point now where the curriculum is stable enough to begin formal assessment of learning outcomes.

**5) Is the program being continued or discontinued? (In either case, please provide a brief rationale. If the program is being continued, what can be done to improve the quality of the program?)**

The program will continue. It is highly popular with students, having grown from 22 to 105 majors in 5 years. Learning assessments can help streamline and improve the quality of the program, but the biggest help would come from acquiring adequate physical space and equipment to serve our students in accordance with the norm for undergraduate architecture programs.

### **E. Admission and Transfer Policies**

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

On a case-by-case basis students are awarded Directed Study credits for research projects. Internships are credited to the existing Practicum/Internship course. Experiential learning is handled either through the internship course or the summer design/build immersion programs.

### **F. Advising**

**1) How are students advised and mentored by the department?**

The two ARCD fulltime faculty members each advise half of the program's majors. Mentoring is done informally by full time and adjunct faculty, for all levels of students from those excelling to those struggling either with the coursework or choice of major. Advisement on course selection is done in the week prior to university-wide enrollment for the subsequent semester. Mentoring is offered on an open-ended basis during weekly office hours held by full time faculty or by appointment with full time or adjunct faculty.

**2) Is advising valued and rewarded by the department?**

Advising is valued by the department as an important element in a student's education. It is highly valued by ARCD faculty as a critical part of a student's development as an engaged student and future professional. It is also highly valued as an important part of each faculty member's understanding of, and relationship to, each individual student during their four-year stay in the program. This helps significantly in individually tailoring the learning and advising process for each student as they mature into the major.

**3) How is advising organized and how is advising quality maintained?**

The Program Assistant for the department of Art + Architecture assigns student majors to one of the two ARCD fulltime faculty, maintaining an equal load for each faculty member. New majors, who come from within USF from other majors, generally become the advisee of the faculty member they first see. Advising quality is maintained through regular meetings of fulltime faculty members where they keep each other current with student trends in interest, problems with courses and enrollment, and individual student issues. Additionally, adjunct faculty regularly and freely report student and enrollment issue to fulltime faculty and there is at least one all-faculty meeting per semester where enrollment, course curricular, student learning and performance are discussed, assessed and addressed.

**G. Overall Academic Quality**

**1) 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.

**2) 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 an equivalent program to others nationally. In some areas, such as required design studios, architectural history courses and international study opportunities, the faculty feels that the ARCD program excels when compared to others of the same enrollment.

It compares well with other programs nationally and internationally. It is quite at par with a number of other universities offering a Bachelor of Arts Degree with Architecture as the major. It also compares well in the quality of education provided to students, particularly in the areas of architectural design, history of architecture and construction technology. It compares more favorably with other schools in

regards to experience with community engagement and hands-on building construction. Where it does not compare as well is in having a long history, a well-established program over many years, a large and diverse faculty and vast resources.

ARCD faculty feels that in terms of number of fulltime faculty, the ARCD program, with two-fulltime faculty, is too reliant on part-time faculty.

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

**3) 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 required four-semester architectural history sequence is a unique feature of the ARCD program. It contrasts with the more typical two-semester sequence offer at other institutions. The ARCD faculty feels that exposure to architectural history over a longer period of time, and concurrent with four design studios, is an effective way for students to better absorb architectural history and to relate its lessons and applications to the design process.

A solid emphasis and progression of architectural design studios from basic architectural drawing skills to complex architectural and urban design solutions. The city of San Francisco is utilized as an urban laboratory for studio and real projects and research.

International immersion summer programs stemming from real world projects students work on during the fall and spring semesters, is a special departmental strength and a unique feature of the ARCD program.

The course Construction Innovation Lab is 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 contribution the mission of the university as a whole.

**4) 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 has improved in all areas over the last five years, as the program began at the beginning of this period. These areas include architectural history, architecture design studio courses and sequence, technical courses such as engineering, CAD, methods and materials courses, and professional preparation courses such as Practicum Internship and Community Design Outreach.

Enrollment has more than doubled every year, we have added more classes, hired a number of new adjunct faculty, added studio space, and seen a number of graduating students get admission to graduate programs across the country.

The program has never had adequate physical space to accommodate an architecture program. This condition has continued, as enrollment growth has outstripped modest university attempts at providing additional classroom space. The search for additional studio and laboratory space continues, as does the

process of educating the university administration in what it takes to properly outfit a viable and competitive undergraduate architecture program. Each year the ARCD program loses students to other institutions due to the disparity in facilities. It is not possible to offer a timetable for improving the space and facilities, as this is dependant on factors beyond the control of ARCD faculty and staff.

### **III. ASSESSMENT**

#### **1) What are the methods by which the department assesses its success in achieving its program learning goals/outcomes?**

The final review/jury 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. The level of accomplishment of the portfolio is again a good indicator of the success in achieving learning goals/outcomes.

The ability of students to get 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.

Finally, 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.

#### **2) To what degree have you achieved your learning goals/outcomes?**

Considering the program is only five years old it is hard to fully evaluate whether the program has achieved its learning goals. So far, most indicators – the critique/jury process, the Portfolio Lab class, admissions to graduate school, and acceptance into architecture practices, have been positive suggesting that the learning objectives are being met to a fair degree.

#### **3) How does the department determine whether individual courses are meeting their stated learning outcomes?**

Evaluating the success of individual courses in terms of learning outcomes can be done by looking at the work that is produced in studio and lecture classes. Another would be to look at the end of year Summa Teaching Evaluations, which can also be one indicator of whether individual courses are meeting their state learning objectives.

#### **4) How does the department determine whether individual courses are contributing to overall program learning goals/outcomes?**

Most courses in the ARCD program are required courses for the major. They have thus been designed in a way to significantly contribute to the learning outcomes of the program. The additional elective courses are carefully chosen to strengthen the various areas of the program other than design, namely – history and theory of architecture, community outreach and building technology

**5) What factors have facilitated or impeded the department's ability to meet its program learning goals/outcomes?**

The lack of quality studio space, workshops, meeting space, and review space has been a major impediment to the department's ability to meet program goals/outcomes.

**6) What are the department's reflections on the data on retention and persistence to graduation?**

Over the last four years about 80% or more of majors have stayed in the program. Students that leave do so for financial reasons, to enter a larger program in architecture, a program with better facilities, a professional program in architecture, or to change majors. Persistence to graduation of the retained students is closer to 90%. Except for a few exceptions most students that have completed the first two years stay on to finish the program.

**7) 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 orientation. The expectations of the architectural design studio progression complimented by the history of architecture curriculum, the building technology classes and community outreach or all enumerated and communicated to students during orientation.

This communication is then reinforced every semester during one-on-one advising sessions that students have with their assigned faculty advisers.

In the case of architectural design studios, the review/jury process also works as a platform for communicating to individual students the level of their work and to what extent they have met the learning outcomes of the studio.

## **IV. FACULTY**

### **B. Teaching**

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

The one interdisciplinary program connected to the ARCD program is the Garden Project Living-Learning Community. This yearlong freshmen program is co-taught by one ARCD faculty member and one Communications faculty member. The teaching load is shared equally and the program is in its second year. There is departmental pressure from each faculty members home department to resume

teaching a freshmen level core course in their major department. Currently, the teaching team has submitted a proposal that the year be divided by semester, with one faculty responsible for teaching the fall, and the other the spring semester. This would permit the ARCD faculty member to resume teaching a freshmen studio.

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

Fulltime and adjunct faculty greatly enjoy teaching their courses. Because there are just two fulltime faculty members, each is able to select the courses they most favor and feel best suited to teach. Similarly, adjunct faculty are chosen for, and are offer 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. The fulltime faculty do not select adjunct faculty based on financial need.

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

The way the ARCD program is run allows for flexibility in course assignments and approach to teaching. Changes are made either through informal discussion with the Program Director or at faculty meetings. There has not been a case where an instructor was unable to make a desired change from one semester to the next.

**4) 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.

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

Yes, new technology has affected most ARCD courses in positive ways.

- Architectural history benefits from the use of Blackboard for the posting of assignments and course requirements.
- Studio courses benefit from Internet access for quick in class research, GoogleEarth Pro imaging, and student/community client interaction.
- Email is invaluable for timely communication with students working on time-sensitive real world projects.

**C. Research**

**1) What are the faculty's scholarly/artistic interests and aims? Please describe the research and/or creative work of the department, focusing primarily on achievements since the last review.**

- Assistant Professor Seth Wachtel's scholarly interests focus on developing world housing, built infrastructure, urban farming, and the development of innovative construction techniques that

produce sustainable, and aesthetically and culturally appropriate buildings and community spaces for human environments. The Community Design Outreach program and the ARCD courses International Projects, Construction Innovation Lab, and Garden Project serve as the platform for this focus and research.

The aim of this research is the positive impact on underserved local and international communities through the innovative application of hybridized construction methods and approaches to food security, blending vernacular traditions, indigenous techniques with modern technologies and sustainable materials.

Enough research and built projects have accumulated over the past four years at USF, to warrant a book on these development projects and innovations. This writing is underway, including discussion of the alternative teaching approach used to educate undergraduate architecture students.

- Assistant Professor Tanu Sankalia's scholarly interests cover the broad categories of architecture and urbanism in the San Francisco Bay Area and India. In particular he is working on a project that investigates spaces between historic residential buildings in San Francisco, a project that has evolved out of his design studio teaching. Over the last year he has worked on two papers related to this research. The long-term goal is to pursue this research to the point where it can potentially turn into a book.

Tanu Sankalia is also working on research related to urban design and housing in India. He is currently working on a paper that looks at waterfront developments and slum rehabilitation housing in Mumbai, India. In the long-term, he plans to be focused on issues related to urban planning and design in Mumbai, researching and reporting on the significant changes undergoing in urban India.

The larger research goal is to continue to be focused on local aspects of architecture and urban design as they inform design studio pedagogy, and at the same time research and write about the development of the urban landscape in India.

- Part-time faculty have a broad range of scholarly interests connected to their professional careers in architecture, landscape architecture, urban design, structural engineering, and project management.

**2) What is the recent history of research support, fellowships, grants, awards, contracts or commissions by members of the department? 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).**

Assistant Professor Seth Wachtel has received the following over the past three years:

- College Service Award - 2007
- Jesuit Foundation Grant - \$5,000 for 2006 street-children's library in Zambia
- San Francisco Department for the Environment Grant - \$70,000 for 2008-2009 to create backyard food producing gardens in the underserved neighborhood San Francisco of Bayview-Hunter's Point.
- Marineau Family Foundation Grant - \$46,000 in 2008; \$50,000 in 2009 to fund immersion programs for USF student participation in design/build projects in Nicaragua and Mexico.

- Collaborative Research with Students Award – College of Arts and Sciences 2008
- Architecture Foundation of San Francisco Award, Architecture and Youth Award for Architecture in the Schools project with the San Francisco Symphony - 2005.
- Special Recognition Award for Architecture and Community Design program at the 2008 32<sup>nd</sup> Annual Service and Merit Awards.
- Leo T. McCarthy Center grants enabling two low-income USF students to travel to central Mexico for an urban design project for the underserved community of Lomas de Guadalupe in 2007, and Zambia to build a community library for AIDS orphaned street-children in 2006.
- USF-College of Arts and Sciences – Faculty Development Fund – Fall 2004-08 – all funded

Assistant Professor Tanu Sankalia has applied for the following grants:

- Graham Foundation for the Advanced Study in the Arts – Fall 2007 – not funded
- Graham Foundation for the Advanced Study in the Arts – Fall 2008 – not funded
- USF-College of Arts and Sciences – Faculty Development Fund – Fall 2007 – funded
- USF-College of Arts and Sciences – Faculty Development Fund – Spring 2008 – funded

**3) What has been the impact of faculty research in the field and more broadly over the last five years?**

Given that the program is about five years old and that the two full-time faculty members have only completed two years, there has been little impact of faculty research in the field.

**4) What are the primary areas of emphases and strength within the department?**

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

**5) What factors have shaped and in future are likely to shape the areas of expertise in the department or 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 has positively resulted in a multivalent program.

Some of the factors are as follows:

- 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 for them. There are several classes such as the community outreach design studio (Architecture Design Studio 7), International Projects and Construction Innovation Lab that attest to this expertise.



- 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.
- The focus on providing a solid undergraduate architectural education that compliments the core liberal arts curriculum of the College of Arts and Sciences has shaped a certain kind of “teaching” expertise.
- Environmental sustainability is a current issue in architecture related fields, which is driving course development and the need for expertise in this area.

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

The Architecture and Community Design program has not systematically planned and responded to changes in the field. However, there has been a reflexive response to a number of issues that affect cities all over the world: the condition of the urban poor, the growth of informal settlements and increased urbanization. In addition, currently pressing issues of environmental sustainability have also generated a reflexive response in terms of teaching and research. Computer technology, sustainable design innovation, and a growing interdisciplinary approach to designing sustainable communities, all have influenced the courses and direction of the ARCD program over the past five years.

**7) Some departments 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 has had no issues with communication given how small the faculty is. 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 and part-time faculty at the end of the fall and spring semesters. These retreats have been successful in framing the overall direction of the program and generating ideas for curriculum development.

**8) 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 have no space in which to they can experiment with alternative, new and innovative building techniques.

The lack of reliable and “qualified” research assistants is also an issue when it comes to faculty productivity. Most undergraduate students take a full-load of courses, are doing other jobs on the side, which it seems they prefer doing, and seem less motivated to take on research projects with faculty.

- 9) **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 department'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 enumerated in the faculty handbook and in the Faculty Contract. 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.

#### **D. Service**

- 1) **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.**

Assistant Professor Seth Wachtel has made the following contributions to the college and university:

- Chair of Faculty Search Committee and Member of a second Search Committee
- Member on ENVA Advisory Board (Environmental Science and Environmental Studies committee).
- Member of the "Green Team" committee focused on increased environmental sustainability on campus.
- Transformed the focus and structure of the Architecture and Community Design program into a thriving major that has grown from 22 to 105 majors in 4 years.
- Created international immersion programs that have placed USF students in Zambia, Nicaragua, and Mexico, and drawn publicity for the university.
- Created community partnerships with local non-profits, parks departments to create student designed projects, thereby enhancing neighborhoods and providing significant positive publicity to USF.
- Co-creator of the Garden Project Living-Learning Community where freshmen students are establishing the first organic community garden at USF 2007-09.
- Establishment of Archive for USF Architectural Drawings - 2004-2005

Assistant Professor Tanu Sankalia has been on two search committees – the first for a full-time, tenure-track position in the ARCD program, and the second for a full-time, tenure-track position in the Fine Arts program (sculpture). He has also been a member of the Faculty Development Fund Committee for the College of Arts and Sciences.

- 2) **What are the major extension and other outreach programs that faculty have been involved in since the last review?**

Assistant Professor Seth Wachtel established and runs the Community Design Outreach program where Architecture and Community Design students have the opportunity to travel to international locations to build projects they have designed during the academic year. Local projects are also designed and built by students in the program during the fall and spring semesters.

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

Assistant Professor Seth Wachtel serves on the following:

- Groundwork Institute – Advisory Board member to this non-profit international development consultant
- Housing Advisory Commissioner for the City of Berkeley
- Advisory role for non-profit Quesada Gardens Initiative
- Founding member of Building Process Alliance
- Advisor to Panamanian non-profit Bien Estat Evita (Wellbeing in Life)

Assistant Professor Tanu Sankalia serves on the Board of Trustees of Ecole Bilingue de Berkeley, an independent elementary school in Berkeley. He is also Co-President of the Alumni Board of the College of Environmental Design, University of California, Berkeley. He also serves as the Co-Chair of the Distinguished Alumni Award Committee of the College of Environmental Design, UC Berkeley

### **E. Relationship with other Departments and Programs**

#### **1) In what ways does the department collaborate with other departments and programs at USF?**

The ARCD program is part of the Environmental Studies major, in which several departments of the College of Arts and Sciences participates. In addition to this program-wide collaboration there are several individual faculty members that are working across departments.

- Assistant Professor Seth Wachtel

- Collaboration with Prof. Melinda Stone (Media Studies) on Living/Learning community project that is engaging students from across several majors in the development of an organic fruit and vegetable garden on the USF campus.
- Collaboration with Business Professor Denis Nielson on a plastics sustainability project.
- Collaboration with Business Professors Dayle Smith and Lou Lucaccini on International Development.
- Collaboration with Business Professors Eugene Muscat and Lou Lucaccini on Live/Work housing.
- Collaboration with Politics Professor Business Professor Monika Hudson on Farmers Markets
- Collaboration with Economics Professors Alessandra Cassar and Bruce Wydick on Native American development.

- Assistant Professor Tanu Sankalia has taught and will be teaching a class in Urban Planning in the Masters in Environmental Management Program

- Adjunct Professor Hana Mori teaches courses in Structural Engineering, Construction Materials, and the Architecture Design Studio 4, is also connected to the Physics department where she teaches introductory courses in Physics.

- The Sustainable Design course is cross-listed with Environmental Studies major and attracts a number of students from other majors

#### **2) What is the department's assessment of the successes and disappointments of those collaborations?**

As of now most of these collaborations have been successful.

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

No – they are highly encouraged by the university.

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

The University administration is supportive of developing such relationships. The University could introduce an annual prize of some sort for best cross-disciplinary collaborative project.

**E. Recruitment and Development**

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

Considering the ARCD program is largely focused on undergraduate teaching it seems imperative to hire faculty that can 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 history and theory of architecture and engineering/building technology. Another area that has recently emerged is the specialty of sustainable design. Other than specializing in these areas, it is extremely important that new hires can pursue research and scholarship in their areas of expertise.

The rationale for recruitment in these areas is based on the existing expertise within the program and the areas that could be strengthened.

**2) 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 that need to be considered in the ARCD program.

**3) In what ways does the department help foster professional development and growth of the faculty?**

Professional development is encouraged more at the College level than at the departmental level. The College of Arts and Sciences holds regular Writing Retreats in the spring and fall semesters. 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.

**4) How are junior faculty 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 holds teaching workshops for first and second year junior faculty. This program is conducted by Associate Dean Michael Bloch and is very useful for incoming junior faculty.

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

Monthly faculty meetings, 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.

**6) Are members of the department faculty involved in creating a "living-learning" community at the University of San Francisco?**

Yes. Assistant Professor Seth Wachtel is working with Media Studies Assistant Professor Melinda Stone on a Community Garden Project, which is a "living-learning" community.

## **V. DEPARTMENTAL GOVERNANCE**

**1) How well is the department or program governed?**

The ARCD program is governed very well. Given that there are only two full-time faculty members makes the communication channels open and effective. The full-time faculty members are also able to work effectively with adjunct faculty members to shape the direction and curriculum of the program. This is done once a semester at an all-faculty retreat.

**2) Do all faculty members feel included in departmental decision-making? How is participation in shared governance encouraged and valued?**

Yes, all faculty members do feel included in the departmental decision-making process. The monthly faculty-meetings serve as a good point to bring up various issues, vote on issues and share the decisions of the department. Governance in the department is also shared through the various Program-Coordinators or area heads. The coordinators are in charge of their respective programs giving them an opportunity to lead and take decisions. The Program Coordinators are given a single course release for the academic year.

## **VI. STUDENTS**

**1) What is the program looking for in its students?**

The selection process for students to the ARCD program is not portfolio based and the program has no say in, or control over the kind of students that enter the program. The students that enter the program do so through the USF admissions office. The program thus does not have any pre-requirements or conditions for admission to the program. Many students, particularly those that enter at the freshman level, do not have any prior drawing or design experience, and the program is perfectly satisfied with that.

The program would ideally look for students that have a deep interest in architecture as a profession, field of study etc; that are willing to approach the discipline through a combination of drawing and design skills, and historical and theoretical analysis. It would also look for students that 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 that have a level of dedication and commitment that is commensurate with the nature of the discipline.

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

At this moment the program is more suited to serve students that are committed to pursuing architecture or its related disciplines as a career. It is well suited to serve students that would like to receive a focused undergraduate architectural foundation—complimented by a diverse liberal arts education—that they can carry forward to a graduate program in architecture or a related field.

The program is also suited to students wishing to take architecture as a minor. In the long-term the program would also like to have several courses where it is suited to non-majors who are interested particularly in non-studio related classes.

The Community Outreach and International Projects classes also welcome students from other majors – students who are keen on working in underserved communities.

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

See #1.

**4) 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 ARCD students have recently formed a USF chapter of the American Institute of Architecture Students (AIAS).

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

No

**2) 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 the academic year. Regular student advisement by fulltime ARCD faculty is conducted each semester during course registration periods and during office hours.

**VIII. DIVERSITY AND INTERNATIONALIZATION**

The University is committed to providing a supportive environment for all members of the community and ensuring that everyone is included in the life of the University in ways that enhance professional development and academic success. In addition, the University is committed to providing faculty and students opportunities to add an international and global dimension to the liberal arts experience. For the purposes of this section, underrepresented groups refers to gender, race and ethnicity within the United States (including citizens and permanent residents). Faculty from overseas should be listed separately.

### **A. Diversity**

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

ARCD faculty have no 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.

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

The inadequate facilities of the program are a continuing retention issue, which drives away individuals from all student groups, underrepresented and not.

- 3) Is there anything the University can do to help the department with recruitment and retention?**

So far the ARCD program has not had any issues with recruitment. If any, there are a few issues with student retention. This boils down to a single factor – the lack of space, high-quality facilities and resources to keep the students interested

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

No

- 5) 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?**

No

### **B. Internationalization**

- 1) How have international issues been integrated into course content and the curriculum?**

The History of Architecture classes 1 through 4, that are taught over 4 semesters (freshman and sophomore) 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 and Construction Innovation Lab classes and the Community Outreach design studio deal with projects in Africa, Asia and Central America. Students along with Assistant Professor Seth Wachtel get the opportunity to work on ‘real’ projects for underserved communities in countries such as Zambia, Mexico, Nicaragua, China and Cuba.

In the second semester of the junior year, students have the opportunity to study in Budapest, Hungary where the ARCD program has an established program, or to spend a semester abroad at another international location, such as the Syracuse Study Abroad Program in Florence.

**2) Have students in the department taken advantage of study-abroad programs organized by USF or other institutions?**

Yes. Students from the ARCD program actively participate in the Budapest Study Abroad program organized by USF. Students have also participated in and continue to participate in the Syracuse Study Abroad program in Florence, Italy, organized by Syracuse University. Some students are looking into participating in USF Study Abroad program in New Zealand. Students have also participated in a study abroad program with Ibero University, Leon, Mexico.

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

Yes. With Ibero University in Leon, Mexico.

**4) Does the department recruit and retain international students, faculty and staff?**

Yes. The ARCD program has one full-time faculty member from India. There are international students from China, Mexico, Philippines, Taiwan and Kenya.

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

Ibero University, Leon, Mexico  
Budapest Semester Abroad Program  
NGOs:  
Lubuto Library Project, Zambia  
Viviendas Leon, Nicaragua  
Casas Loyola, Mexico  
Bien Estat Evita, Panama

**6) What are the goals, priorities and challenges of the department in this area?**



The Study Abroad program is 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 tenure, 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.

## **X. FACILITIES**

### **1) Please describe the current instructional and research/creative work facilities of the department.**

- There are three 12-desk design studios and one 12-desk temporary trailer serving the studio needs of 6 studio courses for 105 majors. The trailer is due to be removed during the 2008 winter break.
- Each of the three studio classrooms has dedicated MacMini computers with extensive software. Two of the studios have a black and white printer; the third has a color printer and a scanner.
- Architecture and Community Design students have “as available” access to the Arts Studios.
- Evening only CAD courses for ARCD students are taught in the two department computer labs. ARCD students have limited access to these labs during non-class hours.
- Lecture courses are taught in regular university classrooms as scheduled by the College of Arts and Sciences.

### **2) To what extent do these facilities meet the needs of the department?**

- Lecture courses have adequate facilities.
- CAD classes have adequate facilities for Mac-based programs, but there are no PC opportunities.
- Studio classrooms are inadequate in size. 12 desks barely fit in the classroom, projection is difficult, there is no room for pin up critiques, and little room for model making or layout space. These classrooms have no natural light and ventilation is poor.
- Students outnumber desks by more than two to one.
- With 105 majors and growing the program’s facilities will no longer be capable of handling the numbers of major by fall 2009.
- There is not an adequate shop and 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.

### **3) If any of these resources are inadequate, 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 university has recently added two of the three current studio classrooms, but these were outstripped by enrollment needs even before they were completed. Much discussion has gone on for the past four years regarding the provision of adequate space commensurate with comparable programs at other institutions. Suggestions or possibilities are offered by the administration, but so far only expectations of years of waiting have been the reality.

Every need item listed in “2” above has been put off or not adequately addressed by the University.

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

- CAD lab with PC capabilities
- A total of 4 studio classrooms with natural light and enough space to have layout tables, adequate projection capabilities and pin up space for critiques.
- Indoor and outdoor building laboratory spaces
- Storage space for program materials, equipment and supplies
- Storage space for students supplies and projects
- A room for a materials library.
- A lecture hall that combines lecture and lab style teaching.

## **XI. CONCLUSIONS**

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

The 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 – and that does often contribute to bringing the morale down, especially in the ARCD program. Each year students regularly ask about the possibility of getting new and larger studios. Several students have also initiated a letter signing campaign to petition the administration for better facilities.

## **XII. COMPREHENSIVE PLAN FOR THE FUTURE**

**1) How will the department position itself given the changes likely to take place within the discipline over the next five to ten years?**

The core focus of the ARCD program will continue to be the development of a basic architectural foundation through undergraduate education. In this regard, the program will continue to find new and innovative ways to teach the curriculum, but it should still remain focused on providing the fundamentals of architecture.

The major issues that are likely to impact the discipline over the next five to ten years will be an increased focus on the environment (sustainable design, green building), the continued growth of cities, particularly in the developing world, the need to find innovative methods of housing, the development of new technologies of representation.

The following are some of the key points that comprise the comprehensive plan for the future:

- Space – It is critical for the ARCD program to have significantly more, good quality studio space
- High-quality, rigorous undergraduate education
- Develop undergraduate research and scholarship
- Building program – construction innovation for varying conditions across the world
- Focus on San Francisco – create a knowledge and information base with regards to urban planning/design and architectural issues related to the city
- Create a greater awareness, knowledge-based, and intensive course content related to climatology, sustainable design, green design, and environment
- Focus on issues related to housing in developing countries – informal settlements, slums etc.
- Develop more course content that deals with urban planning and urban design issues nationally and internationally

### **APPENDIX 3**

#### **Curriculum Vitae**

Assistant Professor Seth Wachtel

Seth Wachtel is the Director of the Architecture and Community Design Program and Assistant Professor in the Department of Art and Architecture, and is Co-Director of the Garden Project Living-Learning Community at the University of San Francisco. He completed his professional degree at UC Berkeley in 1987 and has worked in architecture and construction in India, Colombia, Israel, Mexico, Nicaragua, and Zambia as well as the San Francisco Bay Area. His focus is low-income housing and the development of innovative construction techniques that produce sustainable and aesthetically and culturally appropriate buildings for human environments.

Professor Wachtel runs the Community Design Outreach, International Projects, and Summer Immersion courses, which provide students the opportunity to work on real world design/build projects for underserved communities both locally and internationally. The Garden Project Community, which he co-directs, is a Living-Learning community, where students are establishing the first organic community garden on the University of San Francisco campus. He is a founding member of the Building Process Alliance, a board member of Groundwork Institute, and is a partner with 9<sup>th</sup> Street Workshop, an architecture and building firm.

Assistant Professor Tanu Sankalia

Tanu Sankalia is Assistant Professor in the Department of Art + Architecture at the University of San Francisco. He has worked as an architect and urban designer for several years in San Francisco and Mumbai, India. His range of work includes urban design plans, mixed-use developments, housing projects, residential architecture, interior design and campus planning and architecture. He received a Masters in Urban Design from UC Berkeley and a Diploma in Architecture from the School of Architecture (CEPT) in Ahmedabad, India.

Tanu Sankalia co-ordinates and teaches the 4 semester history or architecture and urbanism sequence, and is actively involved in teaching and shaping the architectural design studio curriculum. He also teaches classes in urban planning and design in the Master of Environmental Management Program. His research interests span the local context of the San Francisco Bay Area, and the global perspective of India covering areas of architecture and urbanism. At present he is working on a book project that deals with interstitial spaces in San Francisco's residential architecture. He is also researching public housing and public space in Mumbai.

**ART HISTORY / ARTS MANAGEMENT PROGRAM**

Academic Program Review  
Self-Study

## **ART HISTORY AND ARTS MANAGEMENT PROGRAM**

### **A. CURRICULUM**

#### **1. What are the distinguishing features of your program?**

The University of San Francisco offers a unique undergraduate Art History/Arts Management major, which, unlike traditional art history programs, 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 three required internships: at a fine arts museum, a commercial gallery, and 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 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, 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), our commitment to teaching our students how to be strong visual communicators (requirements of studio art and design courses), and our pre-professional focus.

#### **2. How does the program determine curricular content? Is the program structured in a logical, sequential and consistent manner? Are the major and minor requirements coherent or merely a collection of unrelated courses?**

Assistant Professor Paula Birnbaum was hired five years ago to develop the Art History/Arts Management Program. The result was the development of a sequenced curriculum, beginning with a two-semester Survey of Western Art History 1 and 2, followed by at least one non-Western art history, several required courses in arts management as well as electives in art history. See the documents titled “Art History/Arts Management Requirements and Course Descriptions” in the Art History/Arts Management Program Appendix.

Assistant Professor Paula Birnbaum and Professor Jean Audigier, as the two full-time faculty members in the program, along with Fr. Tom Lucas, who teaches select courses in the program, discuss their assessment of curricular needs and desired direction, and continually assess national trends and directions in the fields of art history and arts management. When faculty wish to propose a new course they present it first to each other (in the major), then circulate it to the Department for a majority vote, and then present it to the Curriculum Committee.

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

The Art History/Arts Management Program is unusual in that most undergraduate program nationally and internationally focus exclusively on art history, and internships are not required or offered for credit. We believe that most art history programs nationally and internationally do not offer as much pre-professional exposure and focus as does our program, particular in courses such as Museum Studies 1 and 2, Art and Business, Visual Communication, and in the Arts Management Internship Program, etc. The Program is under-staffed with full-time faculty, and could be stronger in terms of its representation of art-historical breadth by the full-time faculty, in comparison with larger programs nationally and internationally.

**4. What are the specific learning outcomes of the program (in other words what should students know, think, or be able to do as a result of completing the program)?**

See the documents titled “Art History/Arts Management Program: Goals and Outcomes,” “Art History/Arts Management Program: Outcome Rubrics,” and “Art History/Arts Management Program: Curriculum Map” in the Art History/Arts Management Program appendix.

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

Students: The Art History/Arts Management program attracts a very diverse student body representing diverse ethnic groups, nationalities, social class, religious backgrounds, gender and sexual orientation, age, parental education level, and other diversity factors.

Tenure-Track Faculty: The Art History/Arts Management program has two dedicated tenure track faculty members, both of who are Caucasian (one female, one male) and whose research focuses upon European and American modern and contemporary art. Assistant Professor Paula Birnbaum does include her research interest on Jewish identity in the arts and on women artists of color in her teaching. We would, however, like to grow to include more ethnic diversity in its next hire, both in terms of the background of the individual faculty member and their area of focus in their research and teaching. Ideally our next hire will be female given the lack of gender diversity among the faculty in the Department at large.

Part-Time Faculty: The Art History/Arts Management program also seeks more ethnic diversity in its part-time faculty pool. The majority of our part-time faculty is Caucasian; there is equal gender representation among part-time faculty in art history/arts management.

Program Offerings: The Art History/Arts Management major presently requires that students take one non-Western art history course (choices between Asian Art, which is offered every Fall semester, or African Art or Filipino-American art, both of which are offered every Spring semester, the latter course also serving students in the Philippine Studies Minor program at USF). We also hope to develop courses on Art of the Americas, Islamic Art, and Contemporary Art and Jewish Identity. In addition we offer an elective on Women & Art every fall semester. All of our art history and arts management courses 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 three internships that encourage their proactive interaction with community organizations that require their appreciation of and direct experience with cultures notably different from their own.

**6. What, in general terms, are the short-term goals (1-2 years) and long-term goals (3-5 years) of your department’s undergraduate programs? How do these goals apply to the program’s interest in promoting quality teaching, curriculum, and community engagement? How do you expect to measure the success of each of these goals?**

Short-Term Goal #1: Expand the breadth of elective course offerings in both art history and arts management:

- A. Request a new tenure track line in art history, and search for and hire a candidate whose background complements those of the current full-time faculty in both art history and arts management (ideally someone who researches and teaches non-Western art and also has museum/arts management experience), and have that person develop new courses for the curriculum.
- B. Continue to recruit talented part-time faculty in areas of art history and arts management not covered by the current faculty/course offerings and continue to offer elective classes.

- C. Assessment Plan: The curriculum will be revisited each year and evaluated for breadth and cultural diversity. Students will be interviewed regularly to determine whether the sequencing of courses is effective. The efficacy of all part-time faculty members will be evaluated by the Program Director on an annual basis.

Short-Term Goal #2: Develop a senior capstone course where a thesis or final project is produced.

- A. Brainstorm with current students and alumnae about what type of capstone course would be most helpful to them (a seminar in research methods in art history that culminates with students writing a thesis in art history, versus curating an exhibition or completing more project based work, which is in a sense already accomplished by Art & Business).
- B. Speak with faculty in other majors at USF and in other undergraduate art history and arts management programs outside of USF about their capstone courses and what types of project and curricula have been most beneficial to their students.
- C. Revisit the curriculum of the Art & Business class and the Arts Management Internship Program in order to streamline the curriculum and determine which skills are covered in which courses, and which ones might be further developed in a capstone course.
- D. Assessment Plan: The new capstone course will be evaluated each year by students and the instructor to see whether the learning goals and outcomes for the course have been met.

Short-Term Goal #3: Follow the action plan for assessing the learning goals, outcomes, and rubrics for a selection of courses in the Art History/Arts Management curriculum.

- A. Use the list of departmental learning goals, outcomes, and rubrics for creating appropriate assignments from which to measure the success of student learning in the courses selected for the three-year assessment plan of the Department in preparation for our WASC review.
- B. Assessment Plan: the success of the program will be assessed in four different ways.
  - (1) Ordinary assessment tools in academic classes including texts, papers, and oral presentations. Individual faculty will be directed as to what type of assessment is required for each course in the major.
  - (2) How well the students do in their internships. This will be determined through interviews with the students' work supervisors, written reports completed by the supervisors, and from the final reports and portfolios prepared by the students.
  - (3) By the number of students who get jobs in the field and how well they do. This will be determined through follow up interviews with students.
  - (4) By the number of students who are accepted in the graduate programs of their choice. This will also be determined through students' interviews.

Goal #4: Send more recent alumnae of the program to graduate school in art history, museum studies, and arts management.

- A. Incorporate discussion of graduate school curricula into advanced course offerings (Art and Business, Internship class, and a new Capstone course).
- B. Continue to conduct research about different types of graduate programs and make materials readily available to students, and invite graduate directors to campus when possible to meet with interested students. Consider hosting a fair for local graduate programs in art history/arts management on campus.
- C. Encourage students to visit web sites of programs of interest and to contact program directors (and possibly to research them as an assignment for a Capstone or senior level course), visit programs in person and interview current graduate students and faculty.

- D. Assessment plan: see above; the success will be determined by the number of students that apply and are admitted to the graduate programs of their choice. This will be determined through interviews of graduating students and recent alumnae.

**Long-term goals (2-5 years) for Art History/Arts Management program:**

1. Develop a more prominent national and international reputation for the program.
  - A. Work with the Outreach Coordinator and USF Admissions to send written materials and web links about the program to high schools locally, nationally, and internationally. Specifically target high schools with a Visual Arts focus.
  - B. Have faculty make visits to local high schools to talk about the program.
  - C. Encourage faculty to promote their course work in the media and to emphasize the program in any interviews and/or publications.
2. Conduct market research and develop a Master's Program in Arts Management and/or Museum Studies.
  - A. Work with Dean's office to conduct market research on the type of program that would attract students to USF and also create a niche in the San Francisco Bay Area.
  - B. Explore an option for undergraduates to complete the Master's degree with a fifth year and two summer sessions of course work.
  - C. Create a new faculty line to assist with the development and coordination of this program.
3. Participate in a capital campaign for a new arts building at USF, with designated exhibition space for art history/arts management student projects.

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

Yes, the students learn to different degrees about the discipline's historical roots and development as well as current trends and directions in the following courses: Survey of Western Art History 1 and 2, Museum Studies 1, Museum Studies 2, Modern and Contemporary Art, Women and Art, African Art, Asian Art, Filipino-American Art, and The Imaginary Museum. See the documents titled "Art History/Arts Management Requirements and Course Descriptions."

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

We must rely upon part-time faculty on a regular basis in order to meet all of our curricular needs given the limited number of tenure track faculty in the Art History/Arts Management program.

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

Survey of Western Art History 1 is offered every fall semester (2 sections), and Survey of Western Art History 2 is offered every spring semester (2 sections). Freshmen and new transfer students are required to take these courses in their first year. Studio Systems (studio art requirement) is offered every semester, and Visual Communication (design requirement) is offered every spring semester, and students are also encouraged to take both of these classes during their first year. Museum Studies 1 (sophomore or junior year) and Museum Studies 2 (junior or senior year) are offered every spring semester, and Art and Business (junior or senior course) is offered every fall semester. The Arts Management Internship program (three different required course numbers, required for juniors and seniors) is offered every



semester and every summer session. At least one non-Western Art History elective is offered every semester (Asian Art in Fall; African and Filipino-American in Spring), ideally after taking the Western art history survey sequence. An additional one to three art history electives are also offered each semester, also ideally taken following the Western Art History survey sequence (Women and Art; The Triumph of Impressionism; Modern and Contemporary Art; and a series of “Special Topics” courses—to date these topics have included: Renaissance and Baroque Art; Art and War; Surrealism; and Curatorial Practice).

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

No, only occasionally when a student studies abroad do we need to substitute a course requirement due to the frequency of course offerings (all required courses are offered at least once a year).

**11. 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 departments in the College of Arts and Sciences?**

This depends very much on the type of course. University wide “Core Curriculum” art history courses such as Art Appreciation, The Imaginary Museum, 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) fill to about 25: Women & Art, and Filipino-American Art, depending upon the 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. Most of the upper-division required and elective courses in the majors (with the exception of those that double as university-wide core classes), cap at 20: Museum Studies 1 and 2, Art and Business, and the Arts Management internship class (3 course numbers meet as one group and average about 20 students per semester).

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

It depends upon the course. Two courses were designed as university-wide “Core courses” primarily for students enrolled in majors outside of the Department: Art Appreciation and the Imaginary Museum (although occasionally students who take these courses then decide to major in Art History/Arts Management). Other courses such as Survey of Western Art History 1 and 2, Museum Studies 1 and 2, and Visual Communication, Art and Business, and the Arts Management Internship courses, are filled almost exclusively by majors and minors in Art History/Arts Management and Design and Fine Arts. Other courses can attract as many as half of the students enrolled from other majors, both within Art + Architecture and outside of the Department (Studio Systems, Asian Art, African Art, Filipino-American Art, Women & Art, Modern & Contemporary Art, The Triumph of Impressionism).

**13. 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 five years, please include a separate list of such courses.**

Since the program is only in its sixth year, all courses have been designed, developed, and refined with substantial changes over the past five years. The course that was previously called “Connoisseurship” was deleted and a new course was added in its place, known as Museum Studies 2. The class is taught by the head of objects conservation at the Fine Arts Museums of San Francisco and is offered on-site at the de Young Museum, and is a course largely about the preservation of museum collections (and the fields of conservation and collections management).

#### **14. How much and what type of writing assignments does the department require?**

The level and type of writing assignments vary by course in the Art History/Arts Management Program. Larger survey courses tend to have a mid-term and final exam with long essay questions, and typically also require three short (3-4 page) written papers, often tied to a local museum exhibition. The more research-oriented courses (Museum Studies 1, Modern and Contemporary Art, The Triumph of Impressionism), tend to have a longer research paper requirement (8-10 pages). Arts Management courses such as Museum Studies 1 and 2, Art and Business, and the Arts Management Internship courses, also tend to have multiple short writing assignments with the goal of teaching students how to edit and refine their written work with the goal of public presentation/publication.

#### **15. What does the department offer its most outstanding students, e.g. honors track, capstone course, senior thesis, etc.**

The faculty would like to develop a comprehensive capstone course for its most outstanding students. Presently our most advanced students are offered various possibilities: writing a senior thesis as a directed study project sponsored by a faculty member, organizing an exhibition on campus (or playing a leadership role in a class project for senior courses such as Art and Business or Museum Studies 2), serving as a Research Assistant to a faculty member, or organizing an advanced project through their Arts Management Internship course.

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

The Arts Management Internship Program (three separate course numbers that meet together) offers supervised pre-professional and service learning experiences designed to complement the theoretical, methodological and practical instruction received in the Art History/Arts Management major in the Department of Art + Architecture at USF. The internships assist in preparing students for professional careers in museums, art galleries, or non-profit art organizations. The program collaborates with the Bay Area's diverse array of museums, galleries, and non-profit arts organizations as classrooms for fieldwork and supervised learning. Special attention is given to prepare students for ethical decision-making, to understand the complexities of community issues that affect the arts (on local, national, and international levels), and to promote dialogue on arts policy.

The internships are meant to provide service to the community and to local arts organizations, while also providing students with direct experience they need to contemplate the type of position in the art world most suited to their interests and abilities. The internship class should serve as an opportunity for students to develop patterns of professional behavior, and to apply academic knowledge to an arts organization work situation as well as to address community interests. The Non-Profit Arts internship fulfills the "Service Learning" requirement for the Core Curriculum at USF (VA 423). In addition students regularly study abroad (and have attended programs in Florence, Rome, Paris, London, Barcelona, Madrid, Budapest, Dublin, and other cities). Some students have pursued internships abroad as well (one student interned at the Royal Academy of Art in London, and another at a commercial art gallery in Barcelona). Many of our majors do choose to study abroad, either for the summer, one semester, or for the full academic year, and are strongly encouraged to do so in order to see as many museums and art collections as possible and to take specialized art history electives in foreign countries.

**17. In what ways have you been able to involve undergraduates in research programs in your department? How do you assess the results?**

Assistant Professor Paula Birnbaum regularly hires a Research Assistant through the Faculty Development Fund and supervises the student to assist her with her research for her book project, *Framing Femininities: Women Artists in Interwar France*, as well as other new research projects.

The main responsibilities of the Research Assistant are, under the direction of Paula Birnbaum:

- location of works of art in public and private collections to be reproduced in forthcoming manuscript.
- assistance with obtaining high resolution digital scans and hard copy photographs of works of art, as well as permissions to reproduce images.
- bibliographic research on artists, including library work.
- scanning of images both for publication and for use in teaching and upcoming public lectures.
- communication with curators, museum registrars, gallerists, private collectors, and others with information about works of art.
- Assembling of bibliography and index for book project.
- Designing and printing fliers for the art history/arts management program.
- Assisting with the maintaining and updating of arts management internship and graduate school bulletin boards.
- General office support: filing, duplicating, faxing, making campus deliveries.
- Other duties as assigned.

Skills to be acquired by the student research assistant:

- Learn to conduct bibliographic searches and critical reading of abstracts.
- Learn “detective work” of tracking down works of art and descendants of artists, as well as collectors.
- Learn the legal procedures for reproducing works of art in different types of publications.
- Gain experience checking facts and statistics ranging from the provenance of specific works of art to statistical research.
- Improve skills in both verbal and written communication and follow-up with an international group of museums, archives, private collectors, and art galleries.
- Obtain proficiency in scanning reproductions of works of art from slides, photographs and other formats.

Results of the students’ success in serving as a research assistant are measured by the student’s level of demonstration of the above-cited skills. The student is given written and oral feedback on his/her performance with guidance throughout the year.

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

The Art History/Arts Management majors are very well prepared for graduate study at the master’s level in the fields of arts management, museum studies, curatorial studies, art business, and modern and contemporary art. They are fairly well prepared for graduate course work in the field of straight art history, although some Ph.D. programs might require that they complete more advanced seminar work in a broad range of art-historical topics, including research methodologies.

**19. 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?**

A large percentage of students in the Art History/Arts Management major are interested in pursuing graduate programs in the field, although most do wish to wait a few years after their graduation to apply

for admission. As the program is five years old, to date a handful of students have enrolled in graduate school. The programs include: George Washington Univ., MA in Museum Studies, Washington, D.C.; Sotheby's Institute of Art, London, MA in Art Business, and MA in Modern and Contemporary Art; University of San Francisco's College of Professional Studies, MA degree in non-profit management; University of San Francisco, School of Education (MA/elementary Teaching credential); Univ. of California at Berkeley, MA in Education; John F. Kennedy University, Berkeley, CA, dual MA in Museum Studies and Master's of Business Administration.

**20. 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?**

As stated earlier, the special departmental strengths of the Art History/Arts Management program are: the three required arts management internships, close ties to local museums and arts organizations, emphasis upon social justice and service learning. In addition Assistant Professor Paula Birnbaum brings the specialty of gender studies as well as experience in the museum profession to her curriculum, and Professor Audigier brings his many years of experience in the commercial art world (he serves as Vice President of Franklin Bowles Galleries, San Francisco).

**21. 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 only in its sixth year, and has evolved a great deal from its beginning in Fall 2003. Some of the changes that have occurred over the last five years include: streamlining the course material for the first year into a two-semester sequential survey of Western art history using Gardner's *Art Through the Ages*; adding a requirement of a non-Western art history elective (and having all three of these electives approved by the college wide Curriculum Committee as fulfilling the "Cultural Diversity" core curriculum); adding a requirement of studio art (Studio Systems), so that all Art History/Arts Management majors would understand basic aesthetic principles of art-making; making Studio Systems a prerequisite for Visual Communication (formerly Introduction to Graphic Design), a course that ensures digital literacy for Art History/Arts Management majors; adding Art History electives such as The Triumph of Impressionism, Modern and Contemporary Art, and Women & Art; eliminating the course formerly called "Connoisseurship" and replacing it with Museum Studies 2; streamlining the approach to teaching the Arts Management Internship courses, and offering the Internship courses during Summer session.

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

The faculty members in the Art History/Arts Management Program feel that the program is very strong and offers a niche curriculum for students who wish to find employment in the professional art world immediately following their receipt of their undergraduate degree. Assistant Professor Paula Birnbaum feels it is less strong in its ability to offer an assortment of art history electives given the limited number of full-time faculty and the need to fill elective courses with a certain level enrollment.

**B. ADMISSION AND TRANSFER POLICIES**

**1. Are there any requirements for admission to the program?**

There are no requirements for admission that have been instituted by the Art History/Arts Management Program. 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 or writing sample as part of the admissions process, and we have no objections to this policy.

**2. Are there any internal procedures for accepting credit from elsewhere (advanced placement, transfer, study abroad, etc.)?**

No, the College makes these decisions.

**3. Are there any procedures for awarding credit to experiences other than traditional instruction?**

Yes, the Arts Management internship program offers structured experiential and service learning (with three different types of internships required: see prior question relating to this). In addition faculty members also sponsor Directed Study courses with advanced students when appropriate (in some cases when a student is abroad, or in the senior year if they wish to produce a capstone project/thesis paper about an area of special interest).

C. ASSESSMENT

**1. What are the methods by which the department assesses its success in achieving its program learning goals/outcomes?**

Assistant Professor Paula Birnbaum developed a comprehensive assessment system for the Art History/Arts Management Program under the tutelage of the college between May and October of 2008. For detailed assessment particulars, see the documents titled “Art History/Arts Management Program: Goals and Outcomes,” “Art History/Arts Management Program: Outcome Rubrics,” and “Art History/Arts Management Program: Curriculum Map” in the Art History/Arts Management Program appendix. The Art History/Arts Management Program will assess its students’ success in meeting its learning goals and outcomes by retaining and reviewing final art and design project work, final paper and essay exam writing, and annotated research bibliographies from each student.

**2. To what degree have you achieved your learning goals/outcomes?**

With the support and guidance of the college administration, the Art History/Arts Management Program began the first tasks of assessment during the fall 2008 semester. Because our assessment plan will take place one academic level at a time for specific courses, beginning with the freshmen level, only two Art History/Arts Management Program courses, titled “Survey of Western Art History 1” and “Women and Art,” are scheduled for assessment during the fall of 2008. Assessment for this semester had not yet taken place at the time of writing this self-study document.

Since we are just beginning our formal assessment process, we do not have data yet concerning the degree that we have achieved our learning goals and outcomes. However, informal polling shows that student satisfaction within the major is high, both while students are matriculated and after graduation. The rate of job placement in the field of art history/arts management immediately upon graduation is high, and a few students per year have been accepted into graduate programs.

**3. How does the department determine whether individual courses are meeting their stated learning outcomes and contributing to overall program learning goals/outcomes?**

Our procedure will vary depending on the specific outcome and course under assessment. Because the Art History/Arts Management Program combines the skills of research and critical writing with limited studio-based arts courses, a large percentage of our assessment procedure will involve the evaluation of written essay questions on final exams, final research papers, and annotated research bibliographies, as well as artistic project plans and sketches, finished project work, and artistic process documentation. Each of our courses has a specific set of learning outcomes for that course alone; see the document titled “Art History/Arts Management Requirements and Course Descriptions” in the appendix.

We will evaluate the Art History/Arts Management Program overall on an annual basis through a broader set of program-specific goals, learning outcomes, and rubrics; see the “Art History/Arts Management Program: Goals and Outcomes,” “Art History/Arts Management Program: Outcome Rubrics,” and “Art History/Arts Management: Curriculum Map” documents in the Art History/Arts Management Program appendix.

#### **4. What factors have facilitated or impeded the department’s ability to meet its program learning goals/outcomes?**

The Art History/Arts Management Program began its first semester of assessment at the end of the fall 2008 semester with the courses titled “Survey of Western Art History 1” and “Women and Art.” Because we had not yet completed our assessment procedure for these courses at the time of writing this self-study document, we do not yet have an assessment record, though we expect to have one by the time our formal Academic Program Review begins. Following the college’s directives, we plan to begin assessing four other courses (all required for the major) during the next four semesters: “African Art” and “Museum Studies 1” in the spring of 2009; “Art and Business,” “Internship: Fine Arts Museum,” and “Internship: Non-Profit Arts Organization” in the fall of 2009; and “Museum Studies 2” in the spring of 2010. Together, these eight courses constitute the complete assessment plan that we have identified and detailed in our “Art History/Arts Management Program: Curriculum Map” document.

#### **D. FACULTY**

##### **1. 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.**

Assistant Professor Paula Birnbaum—fall 2008 semester: 1 section of “Women and Art,” four credit hours; 3 sections of Arts Management Internship classes (three course numbers that meet together as one class), four credit hours. Spring 2009 semester: 1 section of “Museum Studies 1,” four credit hours, 3 sections of Arts Management Internship classes (three course numbers that meet together as one class).

Professor Jean Audigier—fall 2008 semester: 1 section of “Art Appreciation,” four credit hours; 1 section of “Imaginary Museum,” four credit hours. Spring 2009 semester: 1 section of “Art Appreciation,” four credit hours; 1 section of “The Triumph of Impressionism,” four credit hours.

\*Professor Tom Lucas, who teaches equally in the Fine Arts Program, the Architecture and Community Design Program, and in the Art History/Arts Management Program—fall 2008 semester: 2 sections of Survey of Western Art History 1, eight credit hours. Spring 2009 semester: 2 sections of “Survey of Western Art History 2, eight credit hours.

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

Yes. See the documents titled “Paula Birnbaum: Professional Biography,” “Jean Audigier: Professional Biography” and “Tom Lucas: Professional Biography” in the Art History/Arts Management Program appendix.

##### **3. How are teaching assignments made within the program?**

Our full-time faculty members teach the courses that follow their teaching experience and/or their professional and research interests. Our adjunct faculty members receive their course commissions by appointment from the acting Program Director for the Art History/Arts Management Program.

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

Assistant Professor Paula Birnbaum very much enjoys teaching the courses that she teaches. Professor Jean Audigier also reports enjoying his teaching assignments, as does Professor Tom Lucas.

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

Assistant Professor Paula Birnbaum does not, nor does Professor Jean Audigier.

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

Yes. The full-time Art History/Arts Management Program faculty members plan to continue meeting once per semester to review and update our learning outcomes and once per year to review our curricular standards and to revise existing courses or to propose new courses.

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

Yes, faculty rely exclusively upon digital images and are taking advantage of the university's brand new subscription to ARTstor, the leading data base of art-historical digital images. Students also take courses in the Design Program, where full-time faculty members follow industry developments regarding new design media and technologies. We are able to bring in new media hardware and software for the Department of Art + Architecture computer labs on an annual basis.

#### **8. Does the department monitor its overall teaching effectiveness? How?**

Yes, we monitor our teaching effectiveness through our assessment of our program's learning goals and outcomes and our individual course learning goals. The acting Program Director of the Art History/Arts Management major is also eligible to request and review teaching evaluations for any adjunct faculty member within the Program.

#### **9. What does the department 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 does not take place as an organized activity within the Art History/Arts Management Program. Assistant Professor Paula Birnbaum, as Program Director of the Art History/Arts Management major, has independently served as a teaching mentor to several adjunct faculty members, and plans to continue serving as a teaching mentor as needed, or upon request.

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

The Art History/Arts Management Program faculty members sponsor regular student visits to museum and arts organizations, visiting designers and guest critics, independent course study, extracurricular community service projects, internship and design-specific professional placement, student advising, and extracurricular project and career development activities, including seminars devoted to job searches and graduate school applications. In addition, a gift to the Art History/Arts Management Program has allowed us to purchase full-year memberships for student majors to the Fine Arts Museums of San Francisco, and the San Francisco Museum of Modern Art.

## E. FACULTY RESEARCH

### **1. What are the faculty's scholarly/artistic interests and aims? What is the recent history of research support, fellowships, grants, awards, contracts or commissions by members of the program?**

See the documents titled "Paula Birnbaum: Professional Biography," "Jean Audigier: Professional Biography," and "Tom Lucas: Professional Biography" in the Art History/Arts Management Program appendix.

### **2. What are the primary areas of emphases and strength within the program?**

The primary areas of emphasis and strength within the program are: modern and contemporary European and American art; visual culture; gender studies, museum studies; arts management skills courses; service learning and community service.

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

These changes have no detrimental effect on the research of the Art History/Arts Management faculty. We are presenting written research that furthers our discipline by questioning current social norms and cultural standards.

### **4. 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 a heterogeneous faculty, and we have not experienced such communication obstacles. A common goal among the department faculty is to discuss ways of complementing one another's various teaching strategies, as well as to design courses that provide students with pre-professional skills and experiences.

### **5. 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, Jennifer Turpin, meets with each faculty member annually during their Academic Career Prospectus interviews. From what we have learned while attending these meetings, the college seems pleased with our various faculty members' success at meeting research/artistic creation/performance expectations.

## F. FACULTY SERVICE

### **1. 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.**

Assistant Professor Paula Birnbaum served as Department Chair from December 2005-May 2008. As Chair, Paula served the department by managing faculty, staff, and student concerns; by serving on the College Council and the Arts Council; and by managing curricular development, adjunct faculty hires, course scheduling, and budget development for the Art History/Arts Management, Design, and Fine Arts programs. She also has served as Program Director of the Art History/Arts Management major from the



time she was hired, September 2003, to the present. In addition Paula chaired and served on several search committees for tenure track faculty: she chaired Design search, 2006-2007; she chaired Painting/Printmaking Search, 2005-2006; she was a member, Design search committee, 2004-5. Paula is also a member of the National Endowment of the Humanities (NEH) Committee, Fall 2003-present; member, Jewish Studies and Social Justice Minor Advisory Board, Fall 2007-present; member, Gender and Sexualities Studies Advisory Board, Spring 2008-present.

Professor Jean Audigier served on the Art History/Arts Management Search Committee that hired Assistant Professor Birnbaum (2003 as term faculty, and 2004-2005 as tenure track faculty); he also served on the Sculpture search committee, 2007-2008.

**2. What are the major extension and other outreach programs that faculty have been involved in since the last review?**

See Part A., Question #16, for a full description of the Arts Management internship program.

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

Assistant Professor Paula Birnbaum is invited by the Department of Education of the Fine Arts Museums of San Francisco to give regular lectures to the public in conjunction with special exhibitions and events held at both the Legion of Honor and de Young Museums. She also has served as an educational consultant to the Contemporary Jewish Museum, the Judah Magnes Museum, Berkeley, and the International Museum of Women, San Francisco.

Professor Jean Audigier is Vice President of Franklin Bowles Galleries, San Francisco, a commercial art gallery located near Ghirardelli Square, with a sister gallery in New York City.

**G. RELATIONSHIP WITH OTHER DEPARTMENTS AND PROGRAMS**

**1. In what ways does the department collaborate with other departments and programs at USF?**

The Art History/Arts Management Program collaborates with several other programs, most notably interdisciplinary majors and minors within the College: 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 History 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; a one-time course offering entitled Davies Forum: Camouflage and Representation: Jewish Women in the Arts, served as an elective in the Swig Program in Jewish Studies and Social Justice Minor. In addition the Art History/Arts Management Program has co-hosted guest lectures in the arts with other interdisciplinary programs, including: Media Studies, Latin American Studies, Latin@-Chican@ Studies, Performing Arts and Social Justice. Assistant Professor Paula Birnbaum also regularly participates in programming for the annual Global Women's Rights Forum on campus.

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

No.

## H. RECRUITMENT AND DEVELOPMENT

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

The Art History/Arts Management Program would like to hire at least two more tenure track faculty members in the future: the first desire is to hire a specialist in non-Western Art History, ideally an expert in Asian Art given our proximity to the Pacific Rim and the university's focus on interdisciplinary Asian Studies through the Asian Studies Major, the Asian-American Studies Minor, the Center for the Pacific Rim, and the Ricci Institute for Chinese Western Cultural History. A second area for faculty recruitment is in the interdisciplinary field of Museum Studies/Arts Management, given the desire of the Program to develop a Master's Program in this area.

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

It is likely that Professor Jean Audigier will retire within the next five to ten years.

### **3. In what ways does the department help foster professional development and growth of the faculty?**

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.

## I. STUDENTS

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

The Art History/Arts Management program seeks students who represent diverse backgrounds and cultures, are outgoing and eager to learn, have strong written and oral communication skills, a good work ethic, and come to USF ready to learn and embrace the rich and diverse opportunities of our courses as well as on-site internships at local museums and arts organizations. The program attracts a large number of motivated transfer students who are specifically attracted to the undergraduate arts management internship program and are eager for this type of "hands-on" experience in the art world at the college level.

### **2. 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)?**

A number of courses in the Art History/Arts Management major culminate with group projects, such as exhibitions on or off campus, and/or the building of web sites (Museum Studies 1, Museum Studies 2, Art and Business), and these projects foster an intellectual and social climate of community around enthusiasm for arts management as a field. In addition to these courses and the class meetings associated with the Arts Management Internship program, students are regularly encouraged to join local organizations and conferences (such as ArtTable, Museums and the Web, the Western Association of Museums, the College Art Association, etc.).

### **3. How are program expectations communicated to students?**

New students in the Art History/Arts Management Program are given a thorough orientation to the major when they enter the program. Each semester a group advising meeting is held where the requirements for the major are reviewed, course offerings are discussed and presented in writing and orally, and students then follow up by making individual advising appointments with faculty members. Program expectations are also communicated to students in course syllabi and regular program announcements.

## **J. COMPREHENSIVE PLAN FOR THE FUTURE**

### **1. How will the program position itself given the changes likely to take place within the discipline over the next five to ten years?**

Art History as a discipline traditionally offers courses that examine works of art in their historical, social, religious, and philosophical contexts. Students engage in the study not only of the formal aesthetic values of these works, but also the ways in which works of art reflect the cultures and the personalities that produced them. Many of the courses in traditional programs are chronological surveys devoted to single periods of history such as the Middle Ages or the Italian Renaissance, while others deal with the art of entire cultures broadly defined, as in the case of our current courses, “Asian Art” and “African Art.” And many courses cut across temporal boundaries to consider subjects of universal or at least cross-cultural significance, such as the interaction of art and science, or the societal role of portraiture. The Art History/Arts Management Program at USF would like to develop several more interdisciplinary art history courses in this latter category of cross-culturally thematic courses in the near future, with timely areas of focus such as “Art and the Environment,” or “Art in the Digital Age.”

The discipline of art history is rapidly expanding to include interdisciplinary approaches to a more broadly defined humanities fields such as “visual culture” and “cultural studies,” as well as the pre-professional areas of museum studies, arts management, and curatorial studies. The Art History/Arts Management Program at USF is well positioned to continue to develop a niche as an undergraduate program that gives students a strong foundational mix of both art history and museum studies/arts management survey courses. The Program faculty feel that the current emphasis upon the combination of traditional art history survey courses and arts management and internship courses is forward thinking, and provides an appropriate level of undergraduate training necessary for students who complete the Bachelor of Arts degree to find professional work in the field or to enter graduate programs of their choice.

The USF Art History/Arts Management Program would like to position itself in the next few years to develop a unique Master’s program that prepares graduate students in the duties of museum and arts management work of the 21st century. For students enrolled in the undergraduate program, a fifth year of coursework plus one or two sessions of summer school would ideally be enough time to complete the requirements for the Master’s Degree. Before initiating the development of such a program, we must research the specific type of curriculum and program of study that we feel will be most beneficial to our students and that will also create a unique niche program in the San Francisco Bay Area. We anticipate engaging in a market research study with the assistance of the College in order to determine our ultimate area of emphasis, as well as how to make our graduate program distinct from those of competing programs in the region (for example, the following three schools offer a Master’s Degree in Museum Studies: The San Francisco Art Institute, San Francisco State University, and John F. Kennedy University; and the California College of Art offers a Master’s degree in Curatorial Studies with a focus on contemporary art). A few timely areas of interest for possible focus that would make our graduate program distinct are: ethical decision-making in international museums today; the role of technology in museum education and curation; and future directions in the field of exhibition design. We anticipate the need to hire additional faculty (full-time and part-time museum professionals) in order to give students

the necessary training appropriate for such an advanced degree in art history/museum studies/arts management.

We also recognize that in order to prepare for curatorial and other types of professional museum/arts management work, students need to develop specific skills for working with objects. We already offer such an undergraduate course on site at the de Young Museum (Museum Studies 2: Preservation of Museum collections, taught by Elisabeth Cornu, Head Objects Conservator at the Fine Arts Museums of San Francisco). Our goal is to develop a graduate curriculum that ensures ready access to art objects at a host of local museum, galleries, and other public and private collections, as well as opportunities to learn the practice of exhibition design throughout the training period. We plan to expand upon ways for USF students to collaborate with the Thacher Gallery, our campus gallery (to date our undergraduate students in Museum Studies 1 organize the annual Junior/Senior Showcase Exhibition). In addition to lecture courses and colloquia, requirements for a Master's Degree in Museum Studies/Arts Management should also include a seminar courses on the history of museums and exhibition making; how curatorial models differ; approaches to audience education; and how museums and galleries interface with technology. In addition we plan to feature a graduate seminar devoted to the organization of an exhibition, providing students with opportunities to select works of art for the exhibition, study these works, and write catalogue essays.

As part of our plans for a graduate program in Art History/Arts Management, we will need to augment and refine our internship program, in order to continue to prepare students for professional careers in museums, art galleries, or non-profit art organizations. As explained above, the program already collaborates with the Bay Area's diverse array of museums, galleries, and non-profit arts organizations as classrooms for fieldwork and supervised learning. In conclusion, we feel that our program's current mix of traditional methods of art-historical inquiry and research, combined with deeper experiences of community interaction, participation, and leadership, position our students to become empathic leaders in the fields of art history, arts management, and museum work.

**ART HISTORY / ARTS MANAGEMENT PROGRAM APPENDIX**

Academic Program Review  
Self-Study

## **Art History/Arts Management Requirements and Course Descriptions**

Department of Art + Architecture

University of San Francisco

Requirements for the Major (48 units)

Required Core Courses

- \* VA - 101 Survey of Western Art History 1
- \* VA - 102 Survey of Western Art History 2
- \* VA - 120 Studio Systems
- \* VA - 155 Visual Communication
- \* VA - 200 Museum Studies 1
- \* VA - 300 Museum Studies 2
- \* VA - 420 Art and Business

Non-Western Art History Electives (Choose at least one)

- \* VA - 307 Asian Art
- \* VA - 308 African Art
- \* VA - 316 Filipino American Arts

Art History Electives (Choose at least one)

- \* VA - 105 The Imaginary Museum
- \* VA - 305 Modern and Contemporary Art
- \* VA - 306 Women and Art
- \* VA - 363 The Triumph of Impressionism
- \* VA - 390 Special Topics

Internships (Complete all three)

- \* VA - 421 Museum Internship
- \* VA - 422 Commercial Gallery Internship
- \* VA - 423 Non-Profit Arts Internship

(note VA 423 can be replaced with VA – 488, Arts Outreach – Artist as Citizen).

### **Short Course Descriptions:**

**VA - 100. Art Appreciation:** A Core Class designed for non-majors (but also a way to recruit new majors).

The course provides an understanding of the methods of identifying, interpreting, and evaluating ideas in the creative arts. Areas covered include art's functions, the visual elements and principles of design, the styles of art, and the art object. Offered every semester.

### **VA - 101. Survey of Western Art History 1**

Survey of Western Art History 1 introduces students chronologically to major themes, movements, and issues in Western Art History from prehistoric times through the Rococco (approximately 1750).

### **VA - 102. Survey of Western Art History 2**

Survey of Western Art History 2 studies the complex relationships between artists and the cultures in which they work, from 1750 to the present, exploring how art deals with questions of war and peace, social justice, religious belief, censorship, propaganda, gender, ethnic and social identity, and social critique.

**VA - 105. The Imaginary Museum:** A Core Class designed for non-majors (but also a way to recruit new majors).

The Imaginary Museum presents the great formal and historical issues of art history in western and world art traditions, with emphasis on the styles of objective accuracy, formal order, emotion, and fantasy.

### **VA - 120. Studio Systems**

This core studio class introduces the student to the broad range of materials, methodologies, and strategies that compose the art and design program. The student will explore a series of studio problems that begin simple and move to greater complexity. The language of art and design point, line, plane, space, color, light, value, texture, proportion, and scale will be the framework of our 2D and 3D investigations. (Required for all BAVA majors)

### **VA - 155. Visual Communication**

Prerequisites: BAVA - 120, BAVA - 101. Visual Communication will introduce students to the 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 typography, semiotics, visual rhetoric, and design history.

### **VA - 200. Museum Studies 1**

Introduction to Museum Studies presents the historical development of museums, their collection, exhibition and education functions, administration, physical facilities, fundraising and ethics. Particular attention will be given to issues of diversity and multiculturalism; relationship of museums to changing populations and disciplinary trends; and examination of diverse types of collections. USF's Thacher Gallery serves as the laboratory for this course.

### **VA - 300. Museum Studies 2**

Prerequisite: BAVA - 200. Principles of collection development, management, conservation and use are taught in a special semester-long course using collections of Bay Area Museums.

### **VA - 305. Modern and Contemporary Art**

Prerequisites: BAVA - 101 and BAVA - 102 or permission of instructor. This upper-division art history course offers in-depth analysis of the meaning of modern and contemporary art in society. Through discussions and numerous field trips students explore a number of stylistic and thematic issues in contemporary art and their legacy from specific historical avant-garde movements. Among the topics of focus are the role of memory and loss, the body and sexuality, and race and ethnicity in a variety of visual art forms from the early twentieth-century to the present.

### **VA - 306. Women and Art**

Students will examine the history of female artists from medieval times to the present in the Europe, Russia, and the United States, as well as in a contemporary global context. We will address how art institutions (history, criticism, education, exhibition forums) have accounted for--or failed to account for--women's artistic production.

### **VA - 307. Asian Art**

This course helps students build an understanding and appreciation of the visual arts of China, Japan, and India. Lectures illustrated with slides and museum visits.

### **VA - 308. African Art (4)**

This introductory class helps students gain knowledge and appreciation of the plastic and kinetic arts of sub-Saharan Africa. Mythology, masking traditions, ritual and spirituality, gender and cultural issues of traditional and contemporary African cultures are examined through slide lectures, videos, and museum visits.

### **VA - 316. Filipino American Arts**

This combined studio and cultural history course offers a survey of Filipino American artistic production, looking at visual art, literature, music, and performance. The goal of the course is for students to develop their own artistic voice in response to histories of colonization, transnationalism, and globalization.

### **VA 363: The Triumph of Impressionism**

This course is an introduction to the most famous artistic movement in the history of art and one of the most important: Impressionism. It analyzes how a group of passionate young men and women struggled for years to offer their own vision of art and planted the seeds of many 20th century art movements.

### **VA - 390. Special Topics**

One-time offerings of special interest courses in various visual art areas (topics to date have included: Renaissance and Baroque Art; Art and War; Surrealism; Jewish Women in the Arts; Curatorial Practice).

### **VA - 420. Art and Business**

Students learn the practical “nuts and bolts” business aspects of the art world through museum and gallery visits, curating of exhibitions, and presentations on finance, insurance, portfolio building, and grant writing from art professionals.

### **VA - 421. Museum Internship**

This internship provides a supervised work experience in a Bay Area art museum designed to complement the theoretical, methodological and practical instruction received in the Art History/Arts Management major. Students will be placed with a supervisor in a field such as museum education, development, public relations, conservation, or other areas in order to gain direct experience they need to find the position in the art world most suited to their interests and abilities. Partner organizations include: the Fine Arts Museums of San Francisco (de Young and Legion of Honor), San Francisco



Museum of Modern Art, The Museum of African Diaspora, and the Cartoon Art Museum, among others.

**VA - 422. Commercial Gallery Internship**

This internship serves as an opportunity for students to develop patterns of professional behavior in the commercial art world setting. Students will be placed in a Bay Area art gallery where they will learn skills such as client interaction, cataloguing of works of art, shipping and insuring art, sales techniques, curating exhibitions, planning receptions, art fairs, and other public events, etc. Partner art galleries in San Francisco include: Franklin Bowles, Braunstein/Quay, Catharine Clark, Christopher Clark, Frey Norris, Haines Gallery, Hesse Gallery, Robert Koch, and Toomey Turrell Fine Art.

**VA - 423. Non-Profit Arts Internship**

This internship places students in a non-profit arts organization where they learn the skills of community outreach, fund raising, and curating of exhibitions in an alternative arts setting. Partner organizations include: Creativity Explored, Intersection for the Arts, Mission Cultural Center for Latino Arts, New Langton Arts, and the San Francisco Arts Commission Gallery.

**VA - 487. Art Outreach: Artist as Citizen A**

First part of a year-long sequence. Artist as Citizen A is primarily conceptual and theoretical. The class is composed of lectures/discussions with guests from various communities, readings, slides, journal keeping and a full scale proposal for a community-based art project.

**VA - 488. Art Outreach: Artist as Citizen B** (this course can replace the Internship: Non-Profit Arts Organization requirement)

Artist as Citizen B, Artist in the Community, is the outreach portion of the year-long sequence, (the “street” component). This includes work on site, collaborations, designing visual narratives and survival strategies that focus on marginalized communities. Possible communities could be those concerned with environmental issues, health, homelessness, teens at risk, racism, educational institutions, among others.

***Program Goals and Outcomes Template:***

**Department of Art + Architecture**

**Common Goals & Outcomes for Majors in Art History & Arts Management, Design, and Fine Arts.**

This worksheet will help you refine your department learning goals and to develop corresponding learning outcomes. Remember that an outcome is the specific learning behavior that the student should demonstrate in the context of achieving the goal. You may end up with more than one outcome for each goal.

<b>Program Goal</b>	<b>Outcome(s)</b>
<b>1.</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.	<b>a)</b> Identify sources and tools for art historical research and produce formal analytic written papers or projects.  <b>b)</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.
<b>2.</b> 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)</b> Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.  <b>b)</b> Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.
<b>3.</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.	<b>a)</b> Express understanding through written, oral, and visual reflection of the role that art has and can play in encouraging positive social change.  <b>b)</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 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	<b>a)</b> Identify appropriate research-related resources to produce a final written or visual project, such as a thesis, portfolio, or

<p>research or project work. This includes the mastery of bibliographic research and understanding of the digital tools and processes necessary to develop that research.</p>	<p>exhibition, for presentation within a public context.</p> <p><b>b)</b> Write and prepare applications for graduate study, grants, and other professional endeavors.</p>
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**Program/Departmental Outcome Rubrics  
Art History/Arts Management, Design, and 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>
<p>1a. Identify sources and tools for art historical research and produce formal analytic written papers or projects.</p>	<p>Student produces writing that lacks verbal competency and that contains flaws in thesis development and/or research methodology.</p>		<p>Student is able to produce writing that is verbally competent and that demonstrates the student's ability to conduct independent research.</p>	<p>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.</p>	<p>Student is able to write an original paper that features engaging rhetoric, a strong thesis, and advanced knowledge of formal analysis.</p>
<p>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.</p>	<p>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.</p>		<p>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.</p>		<p>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>
<p>2a. 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 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>		

Art History/Arts Management Program: Curriculum Map  
Department of Art + Architecture

- Key  
 I = Introduced with minimal coverage  
 M = Moderate Coverage  
 C = Comprehensive Coverage

	Your Course Numbers: all with prefix VA									
	101	120	155	200	300	306	308	420	421	423
<b>Your Program/Departmental Goals/Outcomes</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.										
a. Identify sources and tools for art historical research and produce formal analytic written papers or projects.	M		M	C		C	C			
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.	I			C		C	C			
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.										
a. Develop and practice skills, techniques and processes to make new original project work in two-dimensional and three-dimensional formats.		C	C							
b. Create finished works of art, grounded in personal expression, that demonstrate knowledge of historical and contemporary principles of composition, form, style, and technique.		C								
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.										
a. Express understanding through written and oral reflection of the role that art has and can play in encouraging positive social change.	I				I	C			C	C
b. 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.									C	C
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.										
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.				C				C	C	C
b. Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors.					M			C	C	C

## **Paula Birnbaum – Professional Biography**

Paula Birnbaum is an art historian and curator. She presently serves as Assistant Professor and Program Director of the Art History and Arts Management Major. She also served as the former Chair of the Art + Architecture Department at the University of San Francisco (December 2005-May 2008). The bulk of her research focuses on how gender, ethnicity, social class, and sexual orientation have affected women artists' self-representation, with Jewish identity a particular theme of interest. She has just completed two books, one, a single-author study entitled *Framing Femininities: Women Artists in Interwar France* that explores a group of international women artists who exhibited their work together in Paris between the two World Wars (presently under review with several academic presses). The second book is a co-edited anthology with Anna Novakov, entitled *Working Girls: Women's Cultural Production During the Interwar Years*, under contract with Edwin Mellen Press, forthcoming in 2009 (based upon scholarly papers presented at a conference co-organized at the University of San Francisco and Saint Mary's College in 2007). In addition, Paula's recent essay on the digitally inspired embroidered samplers of contemporary artist Elaine Reichek appeared in the *Art Journal*, Summer 2008. Other recent essays appear in the anthologies *Diaspora and Modern Visual Culture: Representing Africans and Jews* (Routledge), *The Modern Woman Revisited* (Rutgers), and a variety of journals including *Aurora: the Journal of the History of Art*, *Woman's Art Journal*, *The Royal Academy of Art Magazine*, and others.

Paula holds a doctorate in Art History from Bryn Mawr College and has received research fellowships from the Fulbright Foundation and the Institute for Research on Women and Gender at Stanford University, among others. She has been teaching in the San Francisco Bay Area since 1996, and prior to her position at the University of San Francisco taught at San Francisco State University, Mills College, Stanford University, and the University of California, Berkeley. Paula was the 2008 recipient of the University of San Francisco, Faculty Union (USFFA) Distinguished Teaching Award (university wide award) and enjoys teaching a variety of classes including Modern and Contemporary Art, Women and Art, and Museum Studies I. She also runs the Arts Management Internship Program, which prepares students for professional careers in the art world.

### **Select Recent Conference Presentations & Invited Lectures:**

“Chana Orloff: Sculpting as a Modern Jewish Woman,” to be presented at the annual meeting of the College Art Association, New York, NY, 2/09 (a peer reviewed conference paper).

“Making their Mark: Berthe Morisot and the Women Impressionists,” invited lecture at the Legion of Honor Museum, San Francisco, CA, in conjunction with the exhibition “Women Impressionists,” 7/08.

“Visualizing Cultural Memory: The Legacy of Charlotte Salomon,” invited lecture at Sonoma State (SSU), part of the 25<sup>th</sup> anniversary of the Holocaust Lecture Series, “Lost and Found: Artists Living in a Post-Holocaust World,” sponsored by the Alliance for the Study of the Holocaust, the Paul V. Benko Holocaust Education Endowment, The Thomas Family Foundation, the Center for the Study of the Holocaust and Genocide, and the Armenian Genocide Memorial Lecture Fund, 3/08.

“Modern Madonnas and Working Mothers,” conference paper given as part of two-day symposium that I co-organized with Anna Novakov, Chair, Visual Arts, Saint Mary's College of California. 10/07.

“Camouflage and Representation: Jewish Women in the Arts,” co-presented with Sharon Siskin, Conney Conference on Jewish Arts, University of Wisconsin-Madison, 4/07 (a peer reviewed conference paper).



“Elaine Reichek’s Modern-Day Samplers,” presented at the annual meeting of the College Art Association, New York, NY, 2/07 (a peer reviewed conference paper).

"Feminism and Art Today: Highlights from the New de Young," de Young Museum, San Francisco, CA, 3/06 (invited lecture in celebration of International Women’s Day).

“Tamara de Lempicka: Self Portrait As Modern Woman Artist,” Fogg Museum of Art, Harvard University Art Museums, invited lecture, 10/04 (invited lecture in conjunction with Art Deco exhibition, Museum of Fine Arts, Boston).

“Tamara de Lempicka: Self Portrait As Modern Woman Artist,” the Royal Academy of Arts, London, 6/04 (in conjunction with a *de Lempicka* retrospective exhibition at the Royal Academy of Arts).

“Tamara de Lempicka: Self Portrait As Modern Woman Artist,” the Fine Arts Museums of San Francisco, Palace of the Legion of Honor, 6/04 (in conjunction with the *Art Deco* exhibition held at the Legion of Honor Museum).

### **Select Museum & Curatorial Work:**

“**Annual Thacher Gallery Student Showcase Exhibition,**” organize all aspects of this annual exhibition of Junior and Senior majors in the Department of Art + Architecture and Media Studies at USF with the students in my Museum Studies 1 class (May, 2004-present).

“**Vandals,**” Thacher Gallery, University of San Francisco, Jan. 24 - Feb. 27, 2005.  
Co-curated exhibit with Richard Kamler.

“**Deface Me,**” Satellite Gallery, University Center, University of San Francisco, Jan. 24-Feb. 17, 2005.

“**Unframed,**” Thacher Gallery, University of San Francisco, Feb. 2.-March 28, 2004.

“**Mine!**” Satellite Gallery, University Center, April-May 2004.

“**The Painted Voice,**” Lobby, Harney Hall, University of San Francisco, Nov. 2003-Feb. 2004.

“**Long Look Homeward,**” Maraschi Room, Xavier Hall, University of San Francisco, September 2003. Installed traveling photographic exhibit from the Tibet Museum about the Tibetan community in exile in conjunction with the Dalai Lama’s visit to USF.

**International Museum of Women (IMOW),** San Francisco, CA, 6/02-9/03 (IMOW is a San Francisco-based international museum dedicated to chronicling and honoring the lives of women worldwide). **Educational consultant, “Women of the World” exhibit,** Officers Club of the Presidio, San Francisco, 3/03-4/03.

**Northern California Council (NCC) of the Washington-D.C.-based National Museum of the Women in the Arts (NMWA),** San Francisco, CA, 5/96-9/97. **Executive Director.**

**The Metropolitan Museum of Art,** New York, NY, 6/87-6/89. **Assistant to the Curator-in-Charge of Prints and Photographs (9/87-6/89).**

### **Jean Audigier – Professional Biography**

Dr. Jean Audigier is Professor of Art History at the University of San Francisco. He received a M.A.(French literature) from Dominican University, a M.A.(art history) from San Francisco State University, and a Ph.D (Aesthetics and Semiology) from the University of California at Berkeley. His areas of interest include the relationship between the visual arts, poetry, and music; the graphic works of Rembrandt, Picasso, and Chagall; the school of Barbizon and the Impressionists; as well as the works of Kuper,Baskin, Brisson, and Arranz-Bravo.

Dr. Audigier is the author of several books: *Connections*, University Press of America, 1991; *Pelleschi*, Marin Editions, 2000. Recent catalog essays include: Eduardo Arranz-Bravo: Like a River, 2004; Lev Meshberg: Remembered Music, 2005; The Spirit of Barbizon, 2007; Barbizon: The Cradle of Impressionism, 2008. He has written and directed several DVDs on art topics (Latest: *The Spirit of Barbizon*, 2007).

## **Tom Lucas – Professional Biography**

Fr. Thomas Lucas S.J., Professor of Art + Architecture and director the USF's Thacher Gallery, received his doctorate in Theology and the Arts at the Graduate Theological Union, Berkeley, CA, in 1992. He also hold degrees from the Pontificia Università Gregoriana, Rome; Fordham University, New York; The Jesuit School of Theology at Berkeley, and Santa Clara University, California. Lucas is an internationally recognized expert in Jesuit art history, as well as a well-known liturgical designer and artist with an international portfolio.

As a graduate student, Lucas designed and directed the restoration of the sixteenth century rooms of St. Ignatius in Rome, and curated an exhibit on Jesuit architecture at the Vatican Library. In the course of that work, he also edited, contributed to, and designed the exhibit catalogue */Saint, Site, and Sacred Strategy/*, (Vatican City: Biblioteca Apostolica Vaticana Press, 1990). His book *Landmarking: City, Church, and Jesuit Urban Strategy* (Chicago: Loyola Press, 1997) won an Association of Jesuit Colleges and Universities (AJCU) National Book Award in 2000. He has also edited a festschrift and is the author of a dozen articles.

Lucas joined the USF Faculty in 1995 after serving for three years as the National Secretary for Communications at the US Jesuit Conference, Washington DC. At USF he served as founding chair of the Fine and Performing Arts Programs for 8 years until the programs were divided into freestanding departments in 2003. After coordinating a joint degree program with California College of Arts for five years, he proposed, designed, and saw the University's Art + Architecture department through to establishment. In fifteen years in the classroom, he has taught courses in art history, stained glass, theology and art, landscape design, sacred space, and campus design seminars. He is the founding director of the Thacher Gallery at USF (1998) and the Kalmanovitz Sculpture Terrace (2008) and has curated more than fifty exhibits on campus. Lucas has also lectured at more than 20 universities in the U.S., Europe, Mexico, and China.

Lucas' work as a liturgical designer has been recognized with an award from the American Institute of Architects, and his projects range from glass and liturgical furnishing designs for more than a dozen churches and chapels to service as design consultant for the restoration of the St. Ignatius Cathedral, Shanghai, PRC. He also serves as campus design consultant to the president at USF, and has created several large installation pieces on campus. He has served on the boards of trustees of two universities, a private high school, a family non-profit foundation, and the Fort Mason Foundation, San Francisco.

**DESIGN PROGRAM**

Academic Program Review  
Self-Study

## DESIGN PROGRAM

### A. CURRICULUM

#### 1. What are the distinguishing features of your program?

The Design Program at the University of San Francisco integrates coursework in graphic 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 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. We teach our 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 by working with non-profit and other community-based groups. Advanced courses in the program provide students with opportunities for such work, both locally and internationally, the goal being for them to identify the issues that concern them most and to create design solutions that respond to the pressing needs of a rapidly changing global culture.

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.

#### 2. How does the program determine curricular content? Is the program structured in a logical, sequential and consistent manner? Are the major and minor requirements coherent or merely a collection of unrelated courses?

Assistant Professors Stuart McKee and Amy Franceschini developed the new Design Program curriculum together during their first year of service as USF faculty members (2007–2008). The Department of Art + Architecture launched the freshman- and sophomore-levels of this curriculum at the beginning of the 2008–2009 academic year, and replaced the pre-existing Graphic Design Program curriculum for freshman and sophomore students. The former Graphic Design Program courses are still in place for the Department’s junior- and senior-level students, and will cease operation at the end of the 2010–2011 academic year.

During their first semester of curriculum development, McKee and Franceschini met every other week to share and review their developing research, which included curricular models and program philosophies from a diverse range of graphic design and digital media programs nationwide. During their second semester of curriculum development, McKee and Franceschini prepared the comprehensive document titled “Design Program: Proposal for an Expanded Program and Curriculum.” This proposal, following the standards established by the College of Arts and Sciences Curriculum Committee, included:

- A Design Program Philosophy
- An explanation of the proposed program’s structure, entitled “Design’s Seven Pillars of Learning,” which described the learning “modules” that run throughout the Design Program curriculum: Design Process, Design Research, Digital Literacy, Design Production, Design History, Design Theory/Critical Thinking, and Design Leadership.

- A course proposal for each of nine new courses and one revised course, which students will take in the following order: Design Media Lab I, Visual Communication, Typography, Publication Design, Design Media Lab II, Digital Literacy, Social Practice (elective), Information Visualization (elective), Exhibition Design Practicum (elective), and Senior Design Project. This course sequence provides students a rigorous introduction to form-making and communication strategies in the early courses, moves them into specialized concentrations designing with diverse media formats in the intermediate courses, and provides them an opportunity to focus on topical work, personal design research, and community service projects in the advanced-level courses. Regarding prerequisites, the required courses that take place during the first four semesters of the course sequence serve as the combined prerequisites for the courses that follow. Our fifth-semester course titled “Digital Literacy” serves as the prerequisite for all of the advanced-level courses that follow during our students’ final three semesters.
- A major course sequence (48 credit hours) and a minor course sequence (22 credit hours)

This comprehensive curriculum proposal included separate course proposals for each of the courses listed above. Each of these proposals included a course rationale, a course description, learning outcomes, required readings, and standards for grading, attendance, and academic integrity. This curriculum was first approved by the faculty of the Department of Art + Architecture through our official course approval process and subsequently by the College’s Curriculum Committee near the end of the spring 2008 semester.

The full-time Design Program faculty members plan to continue meeting once per semester to review learning outcomes, and once per year to review curricular standards and to revise existing courses or propose new courses.

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

From what we can determine, our curricular emphasis on design research, interdisciplinary practice, community service project work, and technology instruction follows a contemporary and progressive curricular model for design programs that grant a liberal arts (Bachelor of Arts/BA) degree.

### **4. What are the specific learning outcomes of the program (in other words what should students know, think, or be able to do as a result of completing the program)?**

See the documents titled “Design Program: Goals and Outcomes,” “Design Program: Outcome Rubrics,” and “Design Program: Curriculum Map” in the Design Program appendix.

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

Contemporary design practice requires visual language literacy, the ability to understand and utilize a diverse range of cultural languages different from one’s own. Before beginning any project, designers must conduct research into the attitudes and beliefs that formulate their audiences’ diverse cultural and social norms. Such research and practice requires cultural participation, and ultimately leads to design products that are socially engaging, responsive, and resonant.

We feel that the Design Program has a unique opportunity to take advantage of our position in San Francisco as a primary cultural participant within the Pacific Rim. We have developed a curriculum that will require our junior- and senior-level students to participate, as designers, with the eclectic communities that surround them. We will ask our students to take on proactive projects within cultures notably different from their own so that they experience empathy alongside community interaction. Design will therefore become, for our students, a vehicle for participation, a way of experiencing other people’s positions, needs, and constraints.

**6. What, in general terms, are the short-term goals (1-2 years) and long-term goals (3-5 years) of your program? How do these goals apply to the program's interest in promoting quality teaching, curriculum, and community engagement? How do you expect to measure the success of each of these goals?**

We expect that the goals mentioned below will help us realize a body of primary objectives, including the promotion of the accomplishments of our students and faculty, a 5% annual growth in our student body for the next five years, an expansion in the size and complexity of our program's Web presence, and our increased engagement as design thinkers and makers with the world outside of the University.

**Short-term Goal (1-2 years): Organization and Implementation of an Internship Program**

Beginning in the spring semester of 2009, the full-time faculty of the Design Program will begin to contact prominent Bay Area cultural institutions and non-profit organizations to encourage their participation as sponsors for our junior- and senior-level Internship Program. We will begin this process by establishing a set of standards that we will use to publicize our internship program's learning objectives, along with a set of guidelines that we will use to determine the pragmatics of each internship, including hours worked, weekly schedules, types of work responsibilities, and mentorship expectations.

We will then begin to seek internship sponsors, with potential contacts including the Asian Art Museum, the Exploratorium, the San Francisco Center for the Book, the San Francisco Museum of Modern Art, the De Young Museum, the Mexican Museum, the Golden Gate National Park Conservancy, the Queer Cultural Center, and the Asia Foundation. In the long run, we are hoping to initiate several "extended" internships that will allow a collective body of USF students to collaborate year in and year out with the design and/or project development personnel at dedicated cultural institutions.

**Long-term Goal (3-5 years): Planning and Implementation of a Design Studio Practicum Course**

Assistant Professor Stuart McKee plans to develop a course that would serve as a professional design practicum for various organizations affiliated with the University as well as non-profit organizations located throughout the Bay Area. This course, which would be situated on the University campus, would take advantage of the print and publication needs of the University's various institutes, faculty organizations, and student organizations. Individual students within this course would work directly with their clients and print production specialists to design, develop, and produce assigned projects. The Design Studio course would require a dedicated workspace with individual desks for each student and community meeting and production areas for the collective student body.

**Long-term Goal (3-5 years): Planning and Implementation of a Design Alumni Engagement Website**

Assistant Professor Stuart McKee would like to work with upper-level Design Program students to develop a Web-based communications tool that would allow our program's alumni to share their professional and graduate-level accomplishments with our current students, the greater college community, and the design-interested public. This tool would allow our alumni the opportunity to remain engaged with the Design Program while providing them with a forum for sharing information and promoting personal creativity in the public interest. Sample features for this site could include a blog, a series of online design exhibitions, a database for alumni portfolio presentations, home sites for several alumni "community of interest" organizations, a forum for alumni interested in graduate-level design education, and an interview page featuring conversations between alumni and students.

## **7. Do students learn about the discipline's historical roots and development as well as current trends and directions?**

The College of Arts and Sciences limits our students to 48 hours of required course work for the Design Program major. Though our students are required to complete a two-semester sequence of Western Art History, this limitation disables us from offering our students a course that concentrates on design history. We have therefore constructed our program's learning objectives so that our students must complete one design history research project per course. Examples of these projects include:

### **Course Title: Visual Communication; Project Title: Design History Timeline**

**Project Description:** Design a poster to represent a ten-year period of design history. Each poster should measure 36" wide x 16" high. The professor will assign individual periods to each student, and students must work together to form a collaborative design history timeline.

Each student must feature a minimum of three design objects that best represent the significance of design in a particular location during the decade assigned to them. At least one object must represent a graphic design artifact, while the other objects can represent graphic design, industrial design, fashion design, or architectural design objects.

Each poster should include the following text components: a title, the assigned time period (as a ten-year period, i.e.: 1950–1960), a descriptive text (150 words minimum), a geographic location for your subject matter (one location per poster), and titles and captions for each of your images (50 words per caption maximum). For your descriptive text, each student must explain the social, political, and economic factors that influenced design thinking within the time and location represented. Students should begin their research for this project at the beginning of the semester through independent reading of graphic design history while considering the time period assigned to them. Each student will also be expected to complete an annotated bibliography of at least ten readings, and each annotation must include the citation material for the text and a 100-word description of each reading.

### **Course Title: Typography; Project Title: History of Typography Poster Series**

**Project Description:** Design a pair of posters to represent a historical relationship between two different typeface families. The relationship that you develop must come about from your documented research of typographic history, and the typefaces you choose must have been designed at least 100 years apart from one another. The final posters should measure 30" wide x 40" high; all compositions must be vertical in format. Students will begin the project working at 1/3 scale, or 10" wide x 13 1/3" high.

Each poster must include the following components: The name of the typeface family, the period of type classification, (i.e.: Old Style), the date of the original typeface design, the name of the typeface founder or designer (i.e.: Jean Jannon/Claude Garamond), the place of typeface origin, a complete single-line specimen of the featured typeface, historical typeface variations with the same font name (i.e. Stempel Garamond), a list or index of typefaces influenced by this font (i.e.: Goudy Oldstyle, Centaur, etc.), a one-paragraph description of the historical significance of this typeface, and a one-paragraph description of the manuscript, publication design, and/or media history of the period.

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

The Design Program employs three full-time faculty members with terminal degrees in studio art or design practice: Assistant Professor Stuart McKee (MFA degree, Yale University), Assistant Professor Amy Franceschini (MFA degree, Stanford University), and Assistant Professor Rachel Beth Egenhoefer (MFA degree, University of California, San Diego).



At the time of writing this self-study document, Stuart McKee feels fully able to teach the learning objectives that pertain to the courses titled Visual Communication, Typography, Publication Design, Exhibition Design Practicum, and Senior Design Project. Amy Franceschini has been away for a leave of absence during the 2008–09 academic year, and has not yet participated in teaching the new Design Program curriculum. Rachel Beth Egenhoefer will begin serving as a USF faculty member during the spring semester of the 2008–2009 academic year.

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

We will offer each required course within our program with multiple sections during one semester of each academic year. Most of our elective courses will be offered once per year, though some may occasionally be offered only once every two years. This system should work well for us, given that we have had approximately 25 new majors per year during the past few years, allowing us to approach our course sequence with a schedule that will remain enriching for our students and economical for the College.

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

Given that this academic year is the first year of operation for our new program and curriculum, it is too soon to tell.

**11. 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 College of Arts and Sciences?**

Each of our courses takes place in one of two Department of Art + Architecture computer labs, and each lab allows a maximum enrollment of 17 students. We believe that this enrollment is very appropriate for meeting our learning outcomes because each of our courses requires individual computer instruction and professor-to-student critique on a daily basis.

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

All courses within the Design Program are open to any students within the Department of Art + Architecture who elect to take the course prerequisites and follow the standard course sequence. All Fine Arts Program and Art History/Arts Management Program majors are required to take the introductory Design Program course, titled "Visual Communication," and there are between 20-30 non-Design Program majors who take this course each year. Any non-majors who wish to continue working through the Design Program course sequence may do so with the program director's permission.

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

See item A.2 above.

**14. 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 five years, please include a separate list of such courses.**

All of our courses are new courses, and we began offering these courses to our students as part of an expanded, interdisciplinary design curriculum for the first time during the fall semester of the 2008–2009 academic year.

**15. 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 learning objectives, and all share the same grading standards and academic integrity standards.

**16. How much and what type of writing assignments does the Department require?**

See item A.7 above.

**17. What does the Department offer its most outstanding students, e.g. honors track, capstone course, senior thesis, etc.**

Because our program is small, with approximately 25 majors in each academic year, we are not able to offer curricular exceptions to outstanding students. We do, however, offer such students placement as design interns and junior design assistants with various College institutions and organizations, including the University's Office of Publications, the Gleeson Library, and the Thacher Gallery.

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

We do not yet have an internship program, but we are in the process of planning one. Our internship program will be reserved for junior- and senior-level Design Program students, and this program will begin during the spring of the 2010-2011 academic year, when the freshmen students beginning our new curriculum reach the junior-year level. For further information regarding our planning process, see item A.6 above.

**19. 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? What other academic and non-academic fields are they entering upon?**

Given that this year is the first year for our new program and curriculum, it is too soon to tell. We are 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 time limitations of the Bachelor of Arts degree.

**20. 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 small classes 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. For a general description of our program strengths and unique features, see items A.1 and A.2 above.

In terms of specific strengths, Assistant Professor Stuart McKee has created a senior-level course entitled "Exhibition Design Practicum" that offers students an opportunity to participate in exhibition design practice at an advanced level while collaborating with the staff of the University's Thacher Gallery:

**Course Title: Exhibition Design Practicum**

The course Exhibition Design Practicum will provide students with working experience in the exhibition design discipline. Through research and collaborative project work, students from the Art History/Arts

Management and Design 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 (exhibition narrative development) and craft (text production and artifact installation). Lectures, readings, and guided discussions that pertain to the exhibition's theme will supplement project work.

### **Course Particulars**

For the spring 2009 semester, students will develop an exhibition that displays the Donohue Rare Book Room's Albert Sperisen collection of Eric Gill materials. Gill worked as a sculptor, printmaker, type designer, and publisher during the turn of the twentieth century, and the Sperisen collection holds many of Gill's most important prints, publications, and manuscripts.

### **Art History/Arts Management students will:**

- Create a digital archive of the exhibition materials
- Curate the exhibition
- Research available materials pertaining to the artists' life and work
- Write final text for the exhibition display panels
- Assist with the installation of the exhibition during the summer months

### **Design students will:**

- Design and produce the exhibition display system
- Design and produce the exhibition print materials
- Design the exhibition floor plans
- Design the artifact case layouts
- Assist with the installation of the exhibition during the summer months

### **21. 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 quality of the faculty has improved immensely with the three recent hires that constitute the full-time program faculty, and with this a more rigorous, critical, and contemporary curriculum has been developed. All of the program's courses are new courses, and we are offering them to our students as part of an expanded, interdisciplinary design curriculum for the first time in the fall semester of the 2008–2009 academic year.

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

Assistant Professor Stuart McKee believes that the overall quality is very good. Assistant Professor Amy Franceschini notes that the quality of the program is in flux due to comprehensive curricular changes and rapid growth.

## **B. ADMISSION AND TRANSFER POLICIES**

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

There are no requirements for admission that have been instituted by the Design Program. 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.

**2. Are there any internal procedures for accepting credit from elsewhere (advanced placement, transfer, study abroad, etc.)?**

No, the College makes these decisions.

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

One such option available to Design Program students is the Directed Study option. Directed Study courses involve student-initiated projects with small groups of students who want a different kind of instruction or learning experience than a traditional course can offer.

**C. ASSESSMENT**

**1. What are the methods by which the program assesses its success in achieving its program learning goals/outcomes?**

Assistant Professor Stuart McKee developed a comprehensive assessment system for the Design Program under the tutelage of the College between May and October of 2008. For detailed assessment particulars, see the documents titled “Design Program: Goals and Outcomes,” “Design Program: Outcome Rubrics,” and “Design Program: Curriculum Map” in the Design Program appendix. The Design Program will assess its students’ success in meeting its learning goals and outcomes by retaining and reviewing final design project work, final design project writing, and annotated research bibliographies from each student at the end of each semester.

**2. To what degree have you achieved your learning goals/outcomes? What factors have facilitated or impeded the program’s ability to meet its learning goals/outcomes?**

With the support and guidance of the College administration, our assessment plan will take place one academic level at a time for specific courses, beginning with the freshmen level. The Design Program began its first semester of assessment at the end of the fall 2008 semester with the course titled “Visual Communication.” Because we had not yet completed our assessment procedure for this course at the time of writing this self-study document, we do not yet have an assessment record, though we expect to have one before the time our formal Academic Program Review begins. Following the College’s directives, we plan to begin assessing four other courses (all required for the major) during the next four semesters: “Design Media Lab I” and “Typography” in the fall of 2009; “Digital Literacy” in the fall of 2010; and “Senior Design Project” in the spring of 2010. Together, these five courses constitute the complete assessment plan that we have identified and detailed in our “Design Program: Curriculum Map” document.

**3. How does the program determine whether individual courses are meeting their stated learning outcomes? How does the program determine whether individual courses are contributing to overall program learning goals/outcomes?**

Each of our courses has a specific set of learning outcomes assigned to that course. Our procedure for gauging the success of our learning goals and outcomes will vary depending on the specific outcome and course under assessment. Because the Design Program is a studio-based arts program, a large percentage of our assessment procedure will involve the evaluation of visual material, including project plans and sketches, workshop exercises, finished project work, and/or design process documentation. Because we value design history and theory as an important part of our curriculum, we will also evaluate our students’ responses to seminar questions, their annotated research bibliographies, and their final project writing.

For more detailed information, see the document titled “Design Program Curriculum” in the Design Program appendix.

We will evaluate the Design Program’s overall learning goals and outcomes on a semester-by-semester basis through a broader set of program-specific rubrics. For more detailed information, see the “Design Program: Goals and Outcomes,” “Design Program: Outcome Rubrics,” and “Design Program: Curriculum Map” documents in the Design Program appendix.

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

Each set of learning objectives for a particular course appears within the syllabus for that course. We completed our program-wide goals and objectives in October of 2008, and we have not yet presented these comprehensive expectations to the student body. We are open to suggestions from the College regarding the best approach for making these goals and objectives public.

**D. FACULTY**

**1. 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.**

Assistant Professor Stuart McKee—Fall 2008 semester: 1 section of “Visual Communication,” 4 credit hours; 1 section of Advanced Typographic Systems (from the former curriculum), 4 credit hours. Spring 2009 semester: 1 section of “Exhibition Design Practicum,” 4 credit hours.

Assistant Professor Amy Franceschini is away on a leave of absence during the 2008–2009 academic year.

Assistant Professor Rachel Beth Egenhoefer—Spring 2008 semester: 1 section of “Visual Communication,” 4 credit hours; 1 section of “Senior Design Project,” 4 credit hours.

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

Yes. See the documents titled “Stuart McKee: Professional Biography,” “Stuart McKee: Research Projects,” “Amy Franceschini: Professional Biography,” “Amy Franceschini: Exhibitions,” and “Rachel Beth Egenhoefer: Professional Biography” in the Design Program appendix.

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

Our full-time faculty members teach the courses that follow their teaching experience and/or their professional and research interests. Our adjunct faculty members receive their course commissions by appointment from the acting Program Director for the Design Program.

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

Assistant Professor Stuart McKee enjoys teaching the courses that he teaches. Assistant Professor Amy Franceschini enjoys teaching the courses that she teaches. Rachel Beth Egenhoefer will begin serving as a USF faculty member during the spring semester of the 2008–2009 academic year.

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

**Assistant Professor Stuart McKee:** No.

**Assistant Professor Amy Franceschini:** Coming in as a new faculty member I had to get a feeling for the student body and will alter my courses such that they will not be as enjoyable to teach. I feel that this could be remedied by screening students before they enter the program or actively recruiting students with higher achievement abilities and standards.

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

Yes. The Design Program faculty members plan to continue meeting once per semester to review and update our learning outcomes and once per year to review our curricular standards and to revise existing courses or to propose new courses.

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

No. The Design Program faculty members follow academic and professional developments regarding new design media and technologies. Our computer lab facilities, our hardware, and our software is state-of-the-art, and we are able to update hardware every four years and our software whenever new application versions reach the market.

**8. Does the department monitor its overall teaching effectiveness? How?**

Yes, we monitor our teaching effectiveness through our assessment of our program's learning goals and outcomes and through our individual course learning goals. The Chair of the Department of Art + Architecture is also eligible to request and review teaching evaluations for any adjunct faculty member within the department.

**9. What does the department 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 does not take place as an organized activity within the Design Program. The College offers junior faculty a plethora of media skills workshops, tenure workshops, and teaching discussion groups. Faculty Development Funds are also available to faculty who propose projects that involve student research assistance.

Assistant Professor Stuart McKee, the Design Program's Program Director, has independently served as a teaching mentor to adjunct faculty members Camellia George and Mimi Sheiner upon their request, and plans to continue serving as a teaching mentor, as needed, for any faculty member upon request.

**10. 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 sponsor student visits to design and arts organizations, visits with guest designers and critics, independent course study, extracurricular community service projects, internship and design-specific professional placement, student advising, and extracurricular project and career development activities, including seminars devoted to portfolio and CV preparation.

## E. FACULTY RESEARCH

### **1. What are the faculty's scholarly/artistic interests and aims? What is the recent history of research support, fellowships, grants, awards, contracts or commissions by members of the program?**

See the documents titled "Stuart McKee: Professional Biography," "Stuart McKee: Research Projects," and "Rachel Beth Egenhoefer: Professional Biography" in the Design Program appendix.

### **2. What are the primary areas of emphases and strength within the program?**

Social and environmental justice are embedded into all courses across the Design Program. This is emphasized by projects being developed with communities locally and internationally. Other research-related strengths include typography, typographic history, digital media design, and new media technology.

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

These changes have no detrimental effect on the research of the Design Program faculty. We are practicing design using innovative media formats and technologies and developing content within our project-based and written research that questions current social norms and cultural standards.

### **4. 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 a heterogeneous faculty, and we have not experienced such communication obstacles. In our short time as faculty, we find that a common goal among the department faculty is to avoid repetition in curriculum and to openly discuss ways of complementing one another's various teaching strategies.

### **5. 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/artistic creation with the College. The Dean of the College of Arts and Sciences, Jennifer Turpin, meets with each faculty member annually during their Academic Career Prospectus interviews. From what we have learned while attending these meetings, the College seems pleased with our various faculty members' success at meeting research/artistic creation expectations.

## F. FACULTY SERVICE

### **1. 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.**

Assistant Professor Stuart McKee has served only one full year as a faculty member at the time of writing this self-study document. During that time, Stuart sat on the Community Arts Faculty Search Committee as his primary service to the College. For the 2008–2009 academic year, and for the next two years, Stuart will serve as Chair of the Department of Art + Architecture. As Chair, Stuart will serve the department by managing faculty, staff, and student concerns; by planning and implementing accreditation policies and

external reviews; and by managing curricular development, adjunct faculty hires, course scheduling, and budget development for the Art History/Arts Management, Design, and Fine Arts programs.

Assistant Professor Amy Franceschini has served only one full year as a faculty member at the time of writing this self-study document. During that time, Amy sat on the Sculpture Faculty Search Committee and collaborated on the planning and development of a new interdisciplinary graduate program.

**2. What are the major extension and other outreach programs that faculty have been involved in since the last review?**

The Design Program will begin making plans for its first formal outreach program, an internship program, during the spring semester of 2009.

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

In the summer of 2007 Assistant Professor Stuart McKee was awarded an Ideas That Matter grant for the sum of \$35,000 from Sappi Fine Paper to propose, design, and produce a publication to serve the San Francisco non-profit organization Visual Aid. Stuart continues to donate his time as a designer to the organization. Stuart is a member of the American Institute of Graphic Arts (AIGA), and recently agreed to serve as a member of the San Francisco chapter's Enrichment Scholarship committee. Stuart is currently collaborating with Professor Anne Bush from the University of Hawaii to develop an international design conference titled "Sites Pacific: Design, Education and the Geographic Imagination."

When Assistant Professor Amy Franceschini began teaching in the Design Program she was a member of the Board of Directors at Yerba Buena Center for the Arts. Amy has also been consulting with the city of San Francisco's Department for the Environment and the Bay Area Bicycle Coalition, which has resulted in the establishment of two permanent positions, program funding and the development of legislation.

## G. RELATIONSHIPS WITH OTHER DEPARTMENTS

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

The Design Program does not, as of yet, have any active and ongoing collaboration in place with other programs, though we do introduce our students to project work that originates from the faculty and staff within other disciplines, and students meet with these faculty and staff while completing these projects.

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

No.

## H. RECRUITMENT AND DEVELOPMENT

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

Given that we are a young faculty, with two Assistant Professors beginning during the fall semester of 2007, and a third during the spring semester of 2009, it is too soon to say.



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

None.

**3. In what ways does the department help foster professional development and growth of the faculty?**

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.

I. STUDENTS

**1. What is the program looking for in its students? What kind of students is the program well suited to serve?**

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.

**2. 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)?**

Because we are a new faculty working with a new curriculum, we are in the beginning stages of making such arrangements for our students. In October of 2008, Assistant Professor Stuart McKee agreed to serve on a new American Institute of Graphic Arts (AIGA) committee to establish an Enrichment Scholarship specifically for design students at the University of San Francisco. This scholarship will provide senior-level, graduating students an opportunity to receive funding for a post-graduation research or travel project. The first Enrichment Scholarship competition will take place near the end of the spring semester of 2009.

**3. 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.

J. COMPREHENSIVE PLAN FOR THE FUTURE

**1. How will the program position itself given the changes likely to take place within the discipline over the next five to ten years?**

The discipline of graphic 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 the "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.

As a result of our proximity to the Pacific Rim and the diversity of Pacific Rim cultures that reside in the San Francisco Bay Area, we believe that it is essential for our students to move away from commercial models of design practice and to respond to community-based design needs within cultures different from their own. We expect to continue moving away from the predominantly Western and Eurocentric models of design history and theory and towards ethnographic models that place equal emphasis on a wide range of non-Western cultures. We believe that design cannot succeed without the utilization of cultural understanding. Though "understanding" includes traditional methods of inquiry, such as academic research, it also involves the much deeper experiences of community interaction, participation, leadership, and empathy. We hope that design practice will thus become, for our students, a vehicle for participation, a way of experiencing other people's positions, needs, and constraints.

**DESIGN PROGRAM APPENDIX**

Academic Program Review  
Self-Study

**Design Program Curriculum**  
Department of Art + Architecture  
University of San Francisco

## **Design Media Lab I**

Course Number: VA 115

Course Units: 2

Timing: One laboratory class session per week, 2 hours 45 minutes per class

Prerequisites: None; open to declared Design majors only

### **Course Description**

This course will introduce students to the use of the computer as a tool for design process and production. Course work will focus on guided demonstrations and independent project work, with an emphasis on building students' technical and conceptual fluency with digital media. To successfully complete this course, students will be expected to demonstrate mastery of the Macintosh OS operating system and comprehensive understanding of the Adobe applications used by designers to print and manipulate photographs (Adobe Photoshop CS3), set typography and create typographic grid systems (Adobe InDesign CS3), create complex vector-based artwork (Adobe Illustrator CS3), and publish print-based and Internet-based projects (Adobe InDesign CS3 and Adobe Dreamweaver CS3).

### **Learning Outcomes**

1. Demonstrate comprehensive understanding of the Macintosh OS operating system through successful completion of individual project exercises and longer-term project work.
2. Demonstrate functional fluency with the Adobe Photoshop application, with an emphasis on image exposure, color adjustment, and image manipulation through successful completion of individual project exercises and longer-term project work.
3. Demonstrate functional fluency with the Adobe InDesign application, with an emphasis on typesetting (including style sheets), publication construction (including master pages), and print production through successful completion of individual project exercises and longer-term project work.
4. Demonstrate functional fluency with the Adobe Illustrator application, with an emphasis on the construction of complex, vector-based drawings through successful completion of individual project exercises and longer-term project work.
5. Demonstrate functional fluency with the Adobe Dreamweaver application, with an emphasis on template design, CSS, site file structure, and table cell design through successful completion of individual project exercises and longer-term project work.

# Visual Communication

Course Number: VA 155

Course Units: 4

Timing: Two studio class sessions per week, 2 hours 45 minutes per class

Prerequisites: Studio Systems (0107-120); Survey/Western Art History 1 (0107-101); Design Media Lab I

## Course Description

This course will introduce students to the 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. Course work will include directed critiques and guided discussions, placing equal emphasis on concept (the design process) and craft (composition and digital print production). Lectures, readings, and student research will supplement project work, introducing students to the concentrated disciplines of typography, semiotics, visual rhetoric, and design history. 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, through oral/visual presentation of conceptual project plans and the submission of final project work.
2. Identify the key principles of semiotics and visual rhetoric, with an emphasis on the structural differences between text- and image-based coding systems, through participation in group seminars, participation in group critiques, and the submission of final project work.
3. Demonstrate knowledge of typographic history, beginning with the invention of “moveable type” printing and continuing through the global production of digital type fonts, through writing of annotated project bibliographies, submission of final project text.
4. Demonstrate fluency with typography as a component of visual communication, with an emphasis on text structures, page structures, and media structures, through submission of project drafts, design process documentation, participation in project critiques, and final project work.
5. 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, through participation in group seminars, writing of annotated project bibliographies, and submission of final project text.

# Typography

Course Number: VA 205

Course Units: 4

Timing: Two studio class sessions per week, 2 hours 45 minutes per class

Prerequisites: Visual Communication

## 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 through completion of a final exam on typographic history.
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, through participation in group seminars, submission of annotated project bibliographies, and writing of final project text.
3. Demonstrate skill using typography as a component of visual communication, through submission of design process documentation and final project work.
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, through visual presentation of conceptual project plans and submission of final project work.
5. Demonstrate fluency with typography as a tool for cultural representation; in particular, the processes through which typography represents the identity values of its producers and users, through visual presentation of conceptual project plans and submission of final project work.

# Publication Design

Course Number: VA 255

Course Units: 4

Timing: Two studio class sessions per week, 2 hours 45 minutes per class

Prerequisites: Typography

## 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, through presentation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.
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, through presentation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.
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, through presentation of conceptual project plans, submission of sketches and project drafts, and submission of final project work.
4. Create examples of professional bookbinding, with a focus on soft-cover perfect-binding construction, and hardcover sewn construction, through production of functional binding prototypes and submission of final project work.
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, through participation in group seminars and writing of annotated project bibliographies.
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, through participation in group seminars, writing of annotated project bibliographies, and submission of final project work.

## Design Media Lab II

Course Number: VA 275

Course Units: 2

Timing: One laboratory class session per week, 2 hours 45 minutes per class

Prerequisites: Typography

### Course Description

This course will build upon *Design Media Lab I* to introduce students to advanced use of the computer as a tool for design process and production. Course work will focus on guided demonstrations and independent project work, with an emphasis on advancing students' basic technical and conceptual fluency with digital media. To successfully complete this course, students will be expected to demonstrate mastery of web-based publishing, basic video production and advanced understanding of the Adobe applications that designers use to create animations, games and interactivity (Flash CS3), video manipulation and processing (Final Cut Pro CS3), web-based animation and image manipulation (Photoshop CS3 + Fireworks CS3), and advanced Internet-based projects (Adobe Dreamweaver CS3).

### Learning Outcomes

1. Demonstrate mastery of Dreamweaver CS3 through successful completion of individual project exercises, longer-term project work, and successful launching of an independent web site.
2. Demonstrate functional fluency with the Photoshop CS3 and Fireworks CS3 applications, with an emphasis on advanced image manipulation, web-based file formats, advanced gif animation and production, and basic interaction, through successful completion of individual project exercises, longer-term project work, and successful launching of an independent web site.
3. Demonstrate functional fluency with the Final Cut Pro application, with an emphasis on data importing and exporting, file formats, basic editing, and sound collage, through successful completion of individual project exercises, and longer-term project work.
4. Demonstrate functional fluency with the Flash CS3 application, with an emphasis on animation practice and methodology, animation file formats, animation production and basic interaction, through successful completion of individual project exercises, longer-term project work, and successful launching of an independent web site.
5. Exemplify advanced practice with all of the aforementioned skills to translate complex artwork and data into a final, independent project.



# Digital Literacy

Course Number: VA 315

Course Units: 4

Timing: Two studio class sessions per week, 2 hours 45 minutes per class

Prerequisites: Publication Design and Design Media Lab II

## Course Description

This course, which builds upon the tools learned in the two Design Media Lab courses, will introduce students to the detailed history, theory, and practice of digital design and publishing. Digital media have 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 challenge many of the existing paradigms. *Digital Literacy* will ask students to participate in the collaborative formulation of a new digital media framework. This course will introduce students to the advanced skills necessary to employ digital media in the technical, generative, and investigative context of art and design practice, taking 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. *Design Literacy* focuses on properties unique to digital media such as dynamic data, interaction design, social networks, and user-generated content, as well as subjects commonly taken up in the creation of digital work, including telematic space, time, decentralized authorship, collectivity, and the extended social life of digital projects. Lectures, readings, and guided discussions will supplement project work, introducing students to the topics of 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, through participation in group discussions and writing of final project text.
2. Demonstrate introductory physical computing skills, with a focus on interaction, interface design, and mechanization, through creation and submission of final project work.
3. Demonstrate advanced practice with digital tools, with an emphasis on Flash and Final Cut Pro, through presentation of conceptual plans, creation of project prototypes, and submission of final project work.
4. Demonstrate introductory skill with basic electronics and interface design, with a focus on simple intuitive interaction, through presentation of conceptual plans, creation of project prototypes, and submission of final project work.
5. Develop reusable web-based templates, focusing on presentation, documentation, and distribution functions, through presentation of conceptual plans, creation of project prototypes, and submission of final project work.

## Social Practice

Course Number: VA 325

Course Units: 4

Timing: Two studio class sessions per week, 2 hours 45 minutes per class

Prerequisites: Digital Literacy, to be cross-listed with different prerequisites for upper-level Fine Arts and Architecture Students

### Course Description

*Social Practice*, which begins and ends out in the world, is not restricted to any single medium, using various forms, methods, and approaches as the situation or need dictates. Sometimes social practice may look more like sociology, anthropology, social work, journalism, community outreach, or environmentalism than visual art, yet it maintains an intention of creating significance, engagement, and/or accountability between the audience and the artist.

This course will educate and activate students to develop and utilize their artistic skills to engage in society and transcend traditional paradigms. Students will learn about the practices of working artists and non-artists alike who have engaged in civic activity, while applying their knowledge, skills, and abilities to initiate, develop, and complete projects with the public.

### Learning Outcomes

1. Exemplify understanding of key ideas in the history and theory of social practice, with a focus on participatory practice, through oral/visual presentation of conceptual project plans and participation in group critiques.
2. Develop skill and comprehensive understanding of social practice project formats through presentation of conceptual project plans, submission of project research data, and design process documentation.
3. Demonstrate knowledge of internet-based social practice projects, with a focus on social networking, through submission of design process documentation and submission of final project work.
4. Research and develop projects that require individual leadership and group collaboration through development of final project work and writing of group collaboration assessments.

# Information Visualization

Course Number: VA 335

Course Units: 4

Timing: Two studio class sessions per week, 2 hours 45 minutes per class

Prerequisites: Digital Literacy

## Course Description

Building upon the introductory study of text and image offered in *Visual Communication*, 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.

This course will incorporate tools learned in *Design Media Lab I* and *Design Media Lab II*, with a focus on Adobe Illustrator, Flash, and Photoshop. 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, comparative timelines, and the Situationist theory of psychogeography. 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, through visual presentation of conceptual project plans, submission of design process documentation, and submission of final project work.
2. Demonstrate skill with the visual language and practice of mapping, with a focus on the presentation of multiple layers of information, through the conceptualization, design process, and submission of a final mapping project.
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, through participation in group seminars and oral/visual project presentations.
4. Develop a conceptual plan and a research plan that will serve as the primary component of an information visualization project, through presentation of conceptual project plans, creation of functional project prototypes, and submission of design process documentation.
5. Demonstrate knowledge of the methods of production and distribution, with a focus on analog and digital printing methods, through submission of initial sketches, project development drawings, and project prototypes.

# Exhibition Design Practicum

Course Number: VA 345

Course Units: 4

Timing: Two studio class sessions per week, 2 hours 45 minutes per class

Prerequisites: Digital Literacy, to be cross-listed with different prerequisites for upper-level Art History and Architecture students

## 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, through participation in group seminars and participation in group critiques.
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, through participation in group seminars and participation in group critiques.
3. Create functional floor plans, case plans, site-specific installations, and traveling exhibits within the museum setting, through visual presentation of conceptual project plans, submission of sketches and production drawings, and submission of final project prototypes.
4. Create environmental graphic design signage, including information, identification, and wayfinding sign types, through visual presentation of conceptual project plans, submission of sketches and production drawings, and submission of final project prototypes.
5. Demonstrate knowledge of exhibition design history, with an emphasis on the changing relationship between historiography, curatorial practice, and reception theory, through participation in group seminars and presentation of conceptual project plans.
6. Participate in the installation and maintenance of a final exhibition, demonstrating ability to work with the curators and curatorial assistants of the Thacher Gallery.

# Senior Design Project

Course Number: VA 415

Course Units: 4

Timing: Two studio class sessions per week, 2 hours 45 minutes per class

Prerequisites: Digital Literacy

## 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, through presentation of conceptual project plans, documentation of project research, and creation of functional project prototypes.
2. Exemplify skill with time management and project presentation, with a focus on production timelines, milestones, and public speaking, through submission of design process documentation and formal oral/visual presentation of final project work.
3. Demonstrate experience with process-based methodology, with a focus on information visualization and mapping as tools for research, through participation in group critiques and submission of design process documentation.
4. Demonstrate skill with research and preliminary project development, with a focus on building an argument for final project direction, through oral/visual presentation of conceptual project plans and participation in group critiques.

## Design Program: Goals and Outcomes

University of San Francisco

Program Goal	Outcomes
<p><b>1.</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.</p>	<p><b>a)</b> Identify sources and tools for art historical research and produce formal analytic written papers or projects.</p> <p><b>b)</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.</p>
<p><b>2.</b> 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.</p>	<p><b>a)</b> Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.</p> <p><b>b)</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><b>3.</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.</p>	<p><b>a)</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><b>b)</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><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.</p>	<p><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.</p> <p><b>b)</b> Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors.</p> <p><b>c)</b> Demonstrate skill using the Macintosh OS operating system and design-related computer applications through in-class exercises and project work.</p>

**Design Program: Outcome Rubrics**  
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
<p>1a. Identify sources and tools for art historical research and produce formal analytic written papers or projects.</p>	<p>Student produces writing that lacks verbal competency and that contains flaws in thesis development and/or research methodology.</p>		<p>Student is able to produce writing that is verbally competent and that demonstrates the student's ability to conduct independent research.</p>	<p>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.</p>	<p>Student is able to write an original paper that features engaging rhetoric, a strong thesis, and advanced knowledge of formal analysis.</p>
<p>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.</p>	<p>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.</p>		<p>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.</p>		<p>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>
<p>2a. 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 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>		
<p><b>4c.</b> 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 following computer applications: InDesign, Photoshop, Illustrator, and Dreamweaver.</p>		<p>Student is able to demonstrate competency using the Macintosh OS operating system and the following 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 following computer applications: InDesign, Photoshop, Illustrator, and Dreamweaver.</p>

**Design Program: Curriculum Map**  
University of San Francisco

**Key**  
I = Introduced with minimal coverage  
M = Moderate Coverage  
C = Comprehensive Coverage

**Note:** Courses left blank below indicate courses that will not serve as part of the formal accreditation process  
F08, F09 = Assessment will begin during the fall semester of 2008, or the fall semester of 2009, etc.

Goals and Outcomes	Courses										
	101 SWAH	115 DMLI	120 SS	155 VC	205 T	255 PD	275 DMLII	DL 315	487 AC	SDP 415	
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.											
a. Identify sources and tools for art historical research and produce formal analytic written papers or projects.	M			M F08							
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.	I				M F09						
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.											
a. Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.			C	C F08	C F09						
b. Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.					C F09		C F10				
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.											
a. Express understanding through written, oral, and visual reflection of the role that art has played and can play in encouraging positive social change.	I							C		M S10	
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.									C		
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.											
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.										C S10	
b. Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors.										C S10	
c. Demonstrate skill using the Macintosh OS operating system and design-related computer applications through in-class exercises and project work.		C F09							C F10		

## **Stuart McKee: Professional Biography**

Stuart McKee is active as a design educator, researcher, and writer. Stuart serves as an Assistant Professor of Design at the University of San Francisco, where he is also Chair of the Department of Art + Architecture. The bulk of his research examines the ways in which design artifacts represent their users and inform their cultural identities. His publication record includes the papers for the journal *Inform*, *Visible Language*, and the *AIGA Journal of Graphic Design*, and research articles for the magazines *Print*, *Eye*, and *Emigre*. In 2002, Stuart proposed the AIGA conference *Educating the Design Educator* and served as the program director and moderator for the conference. Stuart 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. He has also presented research papers at a variety of international conferences, including *Logo Cities* in Montreal in 2007, and *Networks of Design* in Falmouth, England in 2008. Stuart has now been working in education for more than fifteen years at schools such as California College of the Arts, where he served as Chair of the Graduate Program in Design, and at the University of Hawaii at Manoa, where he served as a Visiting Professor during the 1993–94 and 1996–97 academic years.

Stuart has been working as a design practitioner since earning his MFA Degree in Graphic Design from the Yale University School of Art in 1989. As an environmental graphic designer, Stuart has designed exhibition typography for institutions such as 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 award 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 received a citation for design excellence from the U.S. General Services Administration, and he was awarded an Ideas That Matter grant for the sum of \$35,000 from Sappi Fine Paper to propose, design, and produce a publication to service the San Francisco non-profit organization Visual Aid.

- research
- 2008
- Das Black Moonlight** accepted for publication via peer review.  
A discussion of the ways that the Todd Trexler poster *Das Black Moonlight* marked drag's movement into the public consciousness.
- EYE*; THE "BEYOND THE CANON" SPECIAL ISSUE  
NO. 68, SUMMER 2008
- 2008
- The Spread of Printing** accepted for presentation via peer review  
A criticism of the histories that identify Europe as the geographic center for the global spread of printing.
- "NETWORKS OF DESIGN"; THE DESIGN HISTORY SOCIETY CONFERENCE  
FALMOUTH, ENGLAND
- 2007
- Street Democracy** accepted for presentation via peer review.  
A critique of the municipal policies that limit or disable citizens from communicating through signs, thereby controlling access to alternative community histories.
- LOGO CITIES: AN INTERNATIONAL SYMPOSIUM ON SIGNAGE,  
BRANDING AND LETTERING  
CONCORDIA UNIVERSITY; MONTREAL, QC; CANADA
- 2005
- Making Visible the Invisible** accepted for publication.  
A report on the *Image and Meaning* forum, where designers and scientists gathered to debate contemporary problems in visualizing science.
- EYE*; NO. 57, VOLUME 15, AUTUMN 2005
- 2005
- Another Green World** commissioned for publication.  
A review of the progress that museum curators and designers are making in promoting the sustainability storylines that run throughout their collections.
- PRINT*; THE "SUSTAINABILITY" ISSUE;  
VOLUME LVIX:IV, JULY/AUGUST 2005
- 2004
- The Face on the Men's Room Wall** commissioned for publication.  
A report on the effectiveness of the frank messages that combat gay men's complacency regarding HIV and other sexually transmitted diseases.
- PRINT*; VOLUME LVIII:IV, JULY/AUGUST 2004
- 2003
- Come As You Are** accepted for publication.  
An analysis of the tourism industry's increasing focus on lesbian and gay marketing. The same local and national governments which once barely recognized lesbian and gay travelers are now publicly celebrating them.
- PRINT*; VOLUME LVII:I, JANUARY/FEBRUARY 2003

- research
- 2003
- Designing the Sustainable Self** commissioned for presentation.  
An investigation of the ways that sustainable design attempts to undermine class-informed identity values and overturn consumers' fixation with exclusivity and status.
- "THE POWER OF DESIGN"  
THE AIGA NATIONAL DESIGN CONFERENCE; VANCOUVER, BC; CANADA
- 2000
- Designing (and Controlling) the Vox Populi** commissioned for publication.  
An investigation of the conflicts that result when a city promotes municipal signage but restricts or outlaws the rights of its citizens to create their own signs.
- INFORM, THE JOURNAL OF THE AIGA CHICAGO*  
VOLUME 13, NO. 1
- 1999
- Iconographies of Authority** accepted for presentation via peer review.  
A study of the role that graphic designers play in the establishment of authority, particularly in relation to the development of print traditions.
- "AMERICA: CULT AND CULTURE"  
THE AIGA NATIONAL DESIGN CONFERENCE; LAS VEGAS, NEVADA
- 1998
- Rainbows, Closets and Drag: Appropriation of Gay and Lesbian Imagery**  
selected for re-publication
- DESIGN CULTURE: AN ANTHOLOGY OF WRITING FROM THE AIGA JOURNAL*  
ALLWORTH PRESS
- 1996
- Rainbows, Closets and Drag: Appropriation of Gay and Lesbian Imagery**  
commissioned for publication.  
An examination of the ways in which lesbian and gay communities have sought political independence by responding to the graphic mainstream.
- AIGA JOURNAL OF GRAPHIC DESIGN*  
VOLUME 14, NO. 1
- 1995
- The Social Space of the Page** accepted for publication via peer review.  
An exploration of the ways in which designers create identity and community through the spaces of the printed page.
- EMIGRE; NO. 36*
- 1994
- Simulated Histories** accepted for publication via peer review.  
An examination of the ways in which activism, as visual language, publicly promotes cultural identity, particularly for groups overcoming an ahistorical identity.
- "NEW PERSPECTIVES: CRITICAL HISTORIES OF GRAPHIC DESIGN"  
*VISIBLE LANGUAGE; VOLUME 28, NO. 4*

## **Amy Franceschini: Professional Biography**

Amy Franceschini creates formats for exchange and production that question and challenge the social, cultural and environmental systems that surround her. An overarching theme in her work is a perceived conflict between humans and nature. Her work manifests as websites, installations, open-access laboratories, and educational formats that often take form as long-term engagements with a specific place and public. Her projects reveal the ways that local politics are affected by globalization. In 1995, Amy founded Futurefarmers, an international collective of artists. Futurefarmers hosts an artist in residency program that offers a platform for collaboration and research. The program has hosted over 22 artists from 12 countries and forms the basis of a distributed network of artists who make up the collective. In 2004, Amy co-founded Free Soil, an international collective of artists, activists, researchers, and gardeners who work together to propose alternatives to the social, political and environmental organization of space. Free Soil has exhibited internationally and received funding from the Danish Arts Council, and Zero One, San Jose to create temporary public art projects. She is the recipient of the SFMOM Seca Award, Artadia Award, Eureka Fellowship, a Graham Foundation recipient and most recently an Art Matters grant. Amy's solo and collaborative work have been exhibited internationally at ZKM, Whitney Museum, the New York Museum of Modern Art and Yerba Buena Center for the Arts, San Francisco. She received her BFA from San Francisco State University and her MFA from Stanford University.

Amy Franceschini / Exhibitions

Solo Exhibitions

- 2009 Contemporary Museum, Baltimore, MD The Reverse Ark II  
de Saisset Museum, Santa Clara College, Santa Clara, CA Local Landscape Campus: Nearest Nature
- 2008 Pasadena City College Art Gallery, Pasadena, CA The Reverse Ark  
Bildmuseet, Umea, Sweden. Urban Concerns, Nearest Nature
- 2007 Gallery 16, San Francisco Spanners
- 2005 Nelson Gallery, UC Davis Gardening Silicon Valley Superfund Sites
- 2004 University of the Pacific, Stockton, CA Futurefarmers: Points of Origin
- 2003 Jack Hanley Gallery, San Francisco, CA Fiction of Mass
- 2002 Ramp Gallery, Waikato Inst. of Tech., New Zealand We Are All Meteorites  
rm401, Auckland, New Zealand Inside the Greenhouse...
- 2001 Electronic Orphanage, Los Angeles, CA Utopia
- 2000 Gallery 16, San Francisco, CA Tention  
Sapporo Art Park, Japan Futurefarmers: Happening
- 1999 Yerba Buena Center for the Arts Project Room, San Francisco, CA Concurrently

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Select Group Exhibitions

- 2009 Madison Museum of Contemporary Art, Madison WI Return to Function  
Canadian Centre for Architecture, Montreal, Canada Actions  
Abington Art Center, Jenkintown PA Green Acres  
Freeze: An Outdoor Exhibition of Art + Architecture, Anchorage, Alaska Transpolar Catapult
- 2008 New York Museum of Modern Art, NY, NY Design and the Elastic Mind  
American University Katzen Arts Center, Washington, D.C. Close Encounters  
Articule, Montréal, Canada Black Market Type & Print Shop  
Richard E. Peeler Art Center, DePauw University, Greencastle, IN The We are Here Map Archive  
Colgate University, Clifford Gallery, Colgate, NY Nature Version 2.0  
Plug-in, Basel, Switzerland Ecomedia: Ecological strategies in today's art  
Southern Exposure, San Francisco, CA Vapor  
Yerba Buena Center for the Arts, San Francisco, CA The Gatherers  
San Jose Museum of Art, San Jose, California 01SJ Biennial: Superlight  
Gallery 16, San Francisco, CA 15 Years of Gallery 16: These Are the People in Your Neighborhood
- 2007 Edith Russ Site for Media Art, Oldenberg, Germany Eco Media  
San Francisco Museum of Modern Art, San Francisco, CA SECA Award Show  
Foxy Productions, NY, NY Networked Nature  
Boulder Museum of Contemporary Art, Boulder, Colorado Weather Report  
Watershed Media Center, Bristol, England Offload: Systems for Survival
- 2006 Center Pompidou, Paris Les Yeux Ouverts  
Museum of Science + Industry, Chicago, Illinois Modern Leonardo's  
Contemporary Arts Center, Cincinnati, Ohio Beyond Green: Towards a Sustainable Art  
Magasin d'en Face, Grenoble, France, A Step Aside  
ISEA 2006, San Jose, CA Free Soil Bus Tour  
Sonoma County Museum, Santa Rosa, CA Hybrid Fields  
CCA Wattis Institute, San Francisco, CA Artadia Award Show
- 2005 ZKM, Karlsruhe, Germany Dingpolitik: Atmospheres of Democracy  
NY MOMA, New York, NY Safe: Design Takes on Risk  
Rooseum, Malmo, Sweden Dumb Economy, Funny Democracy, Impossible Projects  
Museum of Art and Design, NY, NY Beyond Green: Towards a Sustainable Art  
Pond, San Francisco, CA Shop Dropping  
Smart Museum, Chicago, IL Beyond Green: Towards a Sustainable Art

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Awards / Grants

- 2008 Art Matters

Smithsonian Fellowship Nominee (status Pending until March 2009)  
San Francisco Department for the Environment Victory Garden Grant  
Studio for Urban Projects Seed Fund  
Graham Foundation for Advanced Studies in the Arts, Victory Gardens Website  
2007 Investing in Artists Grant from the Center for Cultural Innovation  
2006 SFMOMA SECA Recipient  
2005 Artadia Award: The Fund for Art and Dialog  
2004 Eureka Fellowship Recipient, Fleishhacker Foundation

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Collections

2008 Pasadena City College Library, Pasadena, CA The Reverse Ark (Video + Sculpture)  
2004 Orange County Museum of Art, Newport Beach, CA The Great Park (6 prints)  
2001 San Francisco Museum Of Modern Art, Design + Architecture Collection (printed ephemera)  
1997 San Francisco Museum Of Modern Art, Atlas Online Magazine (website)

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Select Publications

2010 Agriculture, Chronicle Books, San Francisco, CA Co-edited by Amy Franceschini and Daniel Tucker  
2009 Journal for Aesthetics and Protest, I LOVE TO WE, Victory Gardens 2008+, Issue 6, Christina Ulke  
2008 Art Papers, Greening the Revolution, December 2008, Berin Golonu  
ArtNews, Earthworks, Lamar Clarkson, June, pp 104 - 109  
New York Times, Design + Living, Bump on a Log, Carly Berwick  
Time Magazine, Lisa McLaughlin, July 24  
Ready Made, Movers and Makers. Futurefarmers. 4/08  
San Francisco Magazine,  
New York Times, Urban Agriculture, Allison Arieff, July 28, 2008. By Design  
2007 Artforum, Top Ten: Victory Gardens, 2007+, Chip Lord, May 2007  
New York Times, Looking for Inspiration in the Melting Ice, Art, pg. 35, Claire Dederer 9/07  
LAND, ART: A Cultural Ecology Handbook, The Royal Society for the Encouragement  
of Arts, Manufactures & Commerce, London, pg. 132-142  
Sierra Club Magazine, The Green Life/ Victory Gardens, pg. 24, Jennifer Hattam  
San Francisco Chronicle, Victory Gardens, Datebook, pg. 89, Zahid Sardar  
2006 Frieze, Beyond Green, pg. 89, Julia Bryan-Wilson 2006  
Libération, Paris, Hactivism, La dépendance aux gadgets high-tech. Marie Lechner, pg. 34  
Santa Cruz Sentinel, Artist Medium: Silicon Valley Superfund Sites, Eric Simillie  
Making Things Public, Bruno Latour, ZKM Exhibition Catalog  
Art Week, Practice Makes Perfect, Marisa Olson  
Art in America, Practice Makes Perfect

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Lectures

2009 Stanford University, Palo Alto, CA Rising Tide Conference/Symposium  
UCLA Media Arts, Los Angeles, CA Futurefarmers  
2008 Academy of Fine Arts, Umea Sweden Futurefarmers  
Intermediae, Madrid, Spain Art + Civic Action: Victory Gardens  
Hammer Museum, Los Angeles, CA Get Dirty Panel Discussion  
Center for Urban Pedagogy, NYC, Visiting Lecturer  
Headlands Center for the Arts, Futurefarmers  
Portland State University, Visiting Artist Series  
Colgate University, Clifford Gallery, Colgate, NY Nature Version 2.0  
2007 San Francisco Museum of Modern Art, Art + Radical Politics w/ Matt Gonzalez  
2006 Lynfabrikken, Aarhus, Denmark. Visiting Artist Series  
Museum of Contemporary Art, Chicago, Collectives, Collaborations and Groups  
Kent State University, Ohio, Art and Architecture Series  
Compostmodern, AIGA Conference, San Francisco  
Anderson Ranch, Aspen, Colorado. Residence Lecture



## Rachel Beth Egenhoefer: Professional Biography

Rachel Beth Egenhoefer is an artist, designer, writer, and educator. Her work explores the intersections between textiles, technology, and the body on historical, constructional and conceptual levels, and often incorporates tactile elements such as candy, knitting, and machines to represent intangible computer codes and conceptual spaces.

Egenhoefer received her BFA from the Fiber department with a concentration in Digital Video from the Maryland Institute College of Art. Rachel Beth was an MFA fellow at the University of California, San Diego where she also was a graduate researcher at UCSD's Center for Research and Computing in the Arts (CRCA).

As an artist Egenhoefer's work has been exhibited both locally and internationally in San Francisco, Los Angeles, New York, London, Beijing, Madrid, and more. Her work has been included in major exhibitions such as the *Options 2002 Biennial* in Washington DC, the *2003 Boston Cyber Arts Festival*, *ISEA 2004* in Tallinn Estonia, *La Noche en Blanco* in Madrid, and at The Corcoran Gallery of Art, The Institute for Contemporary Art (ICA) London, The Banff Centre for the Arts, Curtin University of Technology in Perth Australia, Lighthouse Brighton in the UK, and many others.

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*, and others. Rachel Beth worked for two consecutive seasons as the Web and Program Manager at Yerba Buena Arts & Events/ Yerba Buena Gardens Festival in San Francisco designing programs, banners, and web content for the non-profit organization that provides free arts programming to the city.

As a writer Rachel Beth formerly worked on the editorial staff of *Artbyte Magazine* in New York City, and continues freelance writing on art, modern society, and digital culture. She is a regular blog contributor for *Furtherfield.org*, an alternative art & media space in London, on the web, and around the world. Egenhoefer regularly publishes and presents papers and panels at conferences around the world including *FLUX: Design Education in a Globalized Society* in Capetown South Africa, *Wearable Futures: Textiles and Technology*, in Newport Wales *read\_me Software Art & Culture* in Aarhus, Denmark, *The Space Between: Art, Technology, and Culture* in Perth Australia, and others.

Before coming to the University of San Francisco Egenhoefer has taught in Art and Design programs at the University of California, San Diego, San Jose State University, San Mateo Community College, San Francisco State University, and others. While teaching at San Jose State University she received an Outstanding Faculty Award and is listed in both the *Marquis Who's Who* of Art Educators and Women Artists.

Egenhoefer has been the recipient of two Arts Council England grants, a UCIRA Artist Grant (The University of California's Institute for Research in the Arts), a UCSD travel grant, and several other small grants. In 2008 she received a major commission from Lighthouse Brighton in the UK. She received the Emerging Curator Award from Works/San Jose where she curated an exhibition of California MFA students.

Rachel Beth Egenhoefer's work can be seen online at [www.rachelbeth.net](http://www.rachelbeth.net).

**FINE ARTS PROGRAM**

Academic Program Review  
Self-Study

## FINE ARTS PROGRAM

### A. CURRICULUM

#### 1. **What are the distinguishing features of your program?**

The distinguishing strength of our Program comes from the breadth of courses a student may take in the Bachelor of Arts Program. Contemporary offerings, that include Digital Photography, Color Theory and Organic Structures, are balanced with traditional fine art offerings in the areas of printmaking, sculpture, painting and installation/public art. We provide capstone courses that are not offered elsewhere in the Bay Area such as Stained Glass and the yearlong Artist as Citizen course that is able to offer the Service Learning and Cultural Diversity core University requirements from a tenure track professor within the program. Majors learn how to utilize knowledge gained from courses in Art History/Arts Management, Design and Fine Arts to engage concerns in the studio and in the community.

Students take a compacted 48 credits in the program to complete the 128 credits to graduate, learning real world skills in an intimate studio setting. Class sizes are capped at 14 per course, allowing for friendly one on one teaching; unique among art programs in the Bay Area and distinguishing the major from other Departments.

#### **Richard Kamler, Associate Professor, FNAR program:**

The Fine Arts program is distinguished by our Artist as Citizen program. A one year program that engages and requires our students to work with Community partners, collaboratively creating community-based art. The first semester of the class is a cultural diversity one where students become aware of and sensitive to the needs, responses and attitudes of various communities. Readings, guest artists, field trips and two community partner round-tables where the partners present their program for the student's interest and, hopefully, participation, and a full project proposal define the first semester. The second semester, the "street component," is where the students do their service-learning and collaborate with their partner-community and end up the year with a public presentation, i.e., an exhibition or a performance or a video or a mural. Etc. The program has been evolving for the past 9 years and has now become a model for this type of engagement.

#### 2. **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 5-10 years?**

Statistics requested; currently unavailable to the Program from the Administration.

#### 3. **How does the department determine curricular content?**

When faculty wish to propose a new course they present it first to each other (in the Major), then circulate it to the Department for a majority vote, and then formally present this to the Curriculum Committee for approval into the Course Catalog. The Program Director, in consultation with the Fine Arts faculty, and with other Directors/Chair, coordinates the schedule and overall curriculum. The full-time Fine Arts Program faculty members plan to continue meeting once per semester to review learning outcomes, and once per year to review curricular standards and to revise existing courses or propose new courses.

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

The curriculum is comparable to many of the Jesuit colleges around the country. The 48 credits or 12 classes to complete the major is difficult with a direct comparison to trade schools, and state university

programs, the best correlation is with schools such as Gonzaga, Santa Clara or Boston College.

5. **What, in general terms, are the short-term goals (1-2 years) and long-term goals (3-5 years) of your department's undergraduate programs? How do these goals apply to the program's interest in promoting quality teaching, curriculum, and community engagement? How do you expect to measure the success of each of these goals?**

Short-term goals (1-2 years) for Fine Arts program and Proposed plan for Implementing and Assessing those Goals:

Goal #1. Continue quality teaching within a changing curriculum; overhaul foundation courses (Drawing 1 and Studio Systems) establishing a matrix of assignments and goals that are handed to each professor teaching a required course in the Program.

- a. Establish communications for professors teaching the same courses. Provide adjuncts learning outcomes and rubrics.
- b. Reorganize and renumber Drawing 1 course, establish proper pre-requisite structure and scheduling of the intermediate courses. Write a list of issues and goals that should be accomplished with this course.
- c. Work closely with Design and Art History program to enable an efficient course schedule.

Goal #2. Coordinate our mid-level required electives (Painting 1, Sculpture 1, Printmaking 1 and Digital Photography 1) with the capstone upper-level courses. Begin to offer required electives on a need based semester by semester, rotating professors as needed.

- a. Re-establish core 300 level course offerings, with an organized regularity.
- b. Re-develop and further enhance our capstone course, Senior Studio.
- c. Revisit adjunct pool to find suitable replacements for full-time professors unable to teach mid-level courses because of teaching loads and previous commitments.

Goal #3. Utilize the University's Service Learning mission in required Outreach courses. Look to increase the scope of new courses in the curriculum; cross-listing courses with other Majors and Programs in the University with the goal of finding Core relationships, not limited to Biology, Ethics, Theology, Environmental Science and Media Studies.

- a. Have all faculty take the Service Learning Seminar with the Office of Service Learning
- b. Establish relationships with other Chairs and junior faculty in suitable departments that would be interested in cross-listing courses.
- c. Have Department discuss Service Learning in an open meeting to find appropriate solutions between Programs.

#### **Long-term goals (2-5 years) for Fine Arts program.**

Goal #1. Graduate students with strengthened portfolios, writing skills; capable of attending top tier graduate programs in Fine Arts.

Continue teaching students to work with and appreciate local and national non-profit organizations in the arts.

Goal #2. Have faculty make visits to local high schools to talk about the program and recruit suitable students.

Goal #3. Continue to recruit and retain talented part-time faculty.

Goal #4. Participate in a capital campaign for a new arts building at USF, finding appropriate space for individual areas of study; printmaking, sculpture, painting, photography and foundations; find individual studios for Juniors and Seniors.

To measure these goals, we are currently working with the University on a 3 year WASC Accreditation and expect that many of these measurement tools in this project will be very useful as implementable tools in the short and long term plans.

**6. What are the specific program learning outcomes of the department (in other words what should students know, think, or be able to do as a result of completing the program)?**

Excerpts from Program Goals, Learning Outcomes and Rubrics (which can be read in full in Appendix):

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.

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.

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.

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.

**B. Undergraduate Program**

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

The Fine Arts program is a collection of related courses in 2-dimensional, 3-dimensional and community based areas. The sequences of the foundation courses are logically placed before the mid-level, upper-level offerings. The Major/Minor requirements remain in place from the previous professors in the program, they are adequate, yet need refinement in a changing curriculum and new professors.

**Philip Ross, Assistant Professor, FNAR program:**

As the department is so new there is not yet a clear cohesion for the existing classes and the stated goals of the department and school. Clarifying the importance of required classes within the different tracks will strengthen the experience of the student and the relevance of the curricula to a liberal arts education. Of particular concern is the usefulness and service of the class Studio Systems for both the instructors teaching this required class as well as the student's who must take it.

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

Students are provided opportunities to study art history through the required year of Survey of Western Art History 1, 2, courses that originate in the Art History/Arts Management Program. Students are recommended to take additional art history courses such as African, Asian and Women in Art courses, but are not required. As of 2008, there is not a Contemporary Theory course offering. (Contemporary engagement is personally covered by professors in their upper-level courses.)

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

Please see the Major/Minor Checklist in the Appendix.

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

With a small pool of approx. 60 majors, the required class size for enrollment only allows for specialty courses such as Painting 2, Printmaking 2 and Sculpture 2 offered infrequently, sometimes as little as once every two years. Discussions to combine these courses into a Junior Seminar or Studio are ongoing; ensuring high enrollment and enthusiasm among the student body.

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

The Program's core classes are offered every semester and some have multiple sections. The required electives: Painting 1, Printmaking 1, Sculpture 1 and Digital Photography will also be offered every semester with space permitting. Upper-level electives 300+ are offered at least once a year and staggered for optimal enrollment. We have ongoing challenges with low enrollment in upper-level courses.

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

Not at this time, students have flexibility to which course they elect for their 300 level course. We offer the required foundation, mid-level and upper-level courses every semester. We do sometimes suffer from low enrollment with this policy.

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

The Fine Arts program's standard pre-requisite sequence is taking the required electives: Painting 1, Printmaking 1, Sculpture 1 before taking the upper level electives that are numbered 300+.

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

Approx. 60:40 (We have 3 required electives that are 200 level; this could be construed as lower level.)

**9. 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 departments in the College of Arts and Sciences?**

In 2007, the Fine Arts Program enacted a 14 person room limit to the studio classrooms. This standard allows for optimal space for students to work, have critiques and has improved the learning objectives in each course. We are well below the College Faculty/Student ratio. There is ample work space for each student in the studio courses.

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

Approx. 60/40 Majors to minors. (exact minor records are not kept by the Dept.)

**11. 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 five years, please include a separate list of such courses.**

Deleted courses:

Photography 1 (change upcoming)

Added special topic courses:

Organic Structures, Digital Photography, Graffiti Art, Art + War

Added course catalog classes:

Color Theory

Changed courses:

Materials and Methods had a name change: Studio Systems

**12. How much and what type of writing assignments does the department require?**

**Eric Hongisto, Assistant Professor, FNAR program:**

As an introduction to writing about art, we require critique-based writing in sketchbooks in the 100 level, Studio Systems course. Students are further required in the 400 level, Senior Studio course to write a CV, an Artist Statement that covers the semester of study and to provide written evidence of a researched project/thesis. (A formal analytic research paper is required in the Survey of Western Art History course, which is administered by Art History/Arts Management program.)

**Richard Kamler, Associate Professor, FNAR program:**

Writing is required in the 300 level, Installation Art course in the form of an Artist Statement. This statement looks at the intention, historical references and the context wherein the student is working. In the Artists as Citizen courses, writing is required in the form of a full-scale project proposal that includes a lead statement, a mission statement, project description, objectives, and the long-term impact of their proposal with a budget.

**Philip Ross, Assistant Professor, FNAR program:**

For introductory studio classes students are asked to write about the work they are engaged with, clarifying their stated goals about what they hope to create. Additionally they are asked to write critiques about visiting artists and lectures, as well as a paper in response to critical writing or a field trip.

**13. What does the department offer its most outstanding students, e.g. honors track, capstone course, senior thesis, etc.**

In the Junior/Senior eligible year end exhibition at the Thacher Gallery, students can win three distinct prizes for their artwork and design. These cash prizes are awarded from a jury consisting of three faculty in the Department. Many of our most outstanding students search out faculty to take 2-4 credits in Directed Study. Interesting choices of study in this area have included, Social Collage, Sew What, Drawing 3, and Painted Portraits.

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

**Eric Hongisto, Assistant Professor, FNAR program:**

We currently hire two students a year to monitor the Printmaking and Sculpture labs. These work study positions are highly competitive, as they provide access to tools and keys to the materials.

**Richard Kamler, Associate Professor, FNAR program:**

The Artist as Citizen course requires the students do a semester of service-learning. Two Community-partner round-tables offer the student the opportunity to be introduced to a range of service-learning opportunities with a range of different community organizations.

**15. In what ways have you been able to involve undergraduates in research programs in your department? How do you assess the results?**

Several faculty members hire Research Assistants from the best and brightest Fine Arts majors. These students learn office, studio skills in real life situations, helping faculty prepare for exhibitions, research projects and interact with people in the arts, outside of the University setting.

**Eric Hongisto, Assistant Professor, FNAR program:**

Regularly hires a Research Assistant through the Faculty Development Fund. 2 Fine Art majors recently worked on a collaborative research project; designing, printing and donating an edition of 35 fine art posters, commemorating the dedication of the new humanities building, Kalmanovitz Hall.

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

Students are adequately prepared for the challenges facing them in the commercial art market. And well prepared to continue working with non-profit art communities.

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

**Richard Kamler, Associate Professor, FNAR program:**

The students are well prepared for graduate study. An advantage of a small department is that we can personalize, to some degree, the strengths of our students and encourage that direction. A required class, Senior Studio, a cap-stone class of their academic fine art career, provides the student the opportunity to bring together the strains of their work and to focus, in a professional manner, what the next step might be. Several of our former students are already in graduate schools and performing successfully.

Records are not currently kept on exact numbers. Approx. 1-3 students go onto graduate study each year.

**C. Admission and Transfer Policies**

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

**Eric Hongisto, Assistant Professor, FNAR program:**

We're hoping to include internship credit towards student transcripts, not as a replacement for core courses, but as a way for reward experiences outside the classroom. A model for this is exemplified in the Art History/Arts Management Program.



## **D. Overall Academic Quality**

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

#### **Eric Hongisto, Assistant Professor, FNAR program:**

Average quality with regards to the timeliness and delivery of the curriculum. The poor quality of the facilities detracts from any qualitative gains that occur from the highly accessible, well trained and friendly faculty. Faculty does not work with the freshmen as often as is expected by the Deans, this problem could be part of the low retention rate of the Program.

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

#### **Eric Hongisto, Assistant Professor, FNAR program:**

The Fine Arts Program provides an average qualitative education in direct comparison to other Jesuit liberal art colleges of similar size and cost.

### **3. 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?**

#### **Richard Kamler, Associate Professor, FNAR program:**

One of the great strengths of the department, and one that makes a unique contribution, is the Artist as Citizen Program. This is derived from the mission of the University, its concern and engagement with issues surrounding social justice. The Artist as Citizen program, is a service-learning, Community-based collaborative art program is a one-year study. The first half provides students with an exploration of cultural diversity as reflected in our Community-partner relationships, and in the second half, the service-learning, or “street component,” students spend time WITH a community partner creating collaboratively based community art. The intention is for the student/artist to become “part of the community.” Much like the model created by the former President of the Czech Republic, Vaclav Havel where he invited the creative Czech community of poets and playwrights and architects and sculptures, etc. to come to the table and participate in the creation of the new state-community. Not as experts in transportation or politics or law or housing, but as experts in the imagination. Havel felt that without the artist at the table, as a member of the community, the state would be dark, lacking in passion and without grace, so he invited the artists to the table. The Artist as Citizen seeks to bring the artist to the table within our cultural context.

### **4. 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).**

#### **Eric Hongisto, Assistant Professor, FNAR program:**

Since my arrival in Fall 2006, we’ve rebuilt the Printmaking lab and reinvigorated the electives in Printmaking and Painting (offering Mural Painting and Painting 2 after a long absence). The Program has deteriorated because of faculty overturn, and we are attempting to work together to find common purpose between issues in foundations, Senior capstones, colloquiums, and shared Service Learning courses.

## **E ASSESSMENT**

### **1. What are the methods by which the department assesses its success in achieving its program learning goals/outcomes?**

**Eric Hongisto, Assistant Professor, FNAR program:**

We've developed a comprehensive assessment system for the Fine Arts Program under the tutelage of the College between May and October of 2008. For detailed assessment particulars, see the documents titled "Fine Arts Program: Goals and Outcomes," "Fine Arts Program: Outcome Rubrics," and "Fine Arts Program: Curriculum Map" in the Fine Arts Program appendix.

**F. FACULTY**

**a. Teaching**

**1. 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.**

Assistant Professor, Philip Ross- Fall 2008, Sculpture 1 (4 credits) and Studio Systems (4 credits); Spring 2009, Sculpture 1 (4 credits) and Special Topics: Structural Organics (4 credits)

Assistant Professor, Sergio De La Torre- Fall 2008, Drawing 1 (4 credits) and Studio Systems (4 credits); Spring 2009, Artist as Citizen (4 credits) and Digital Photography (4 credits)

Assistant Professor, Eric Hongisto- Summer 2008, Color Theory (4 credits); Fall 2008, Printmaking 1 (4 credits) and Painting 2 (4 credits); Spring 2009, Senior Studio (4 credits) and Painting 1 (4 credits)

Associate Professor, Richard Kamler- Fall 2008, Artist as Citizen (4 credits) and Installation Art (4 credits); Spring 2009- Drawing 1 (4 credits) and Artist as Citizen (4 credits)

Professor, Tom Lucas- Spring 2009, Stained Glass (4 credits)

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

**Eric Hongisto, Assistant Professor, FNAR program:**

Yes, teaching painting and printmaking courses to undergraduates is very fulfilling.

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

**Eric Hongisto, Assistant Professor, FNAR program:**

Yes, with the ongoing responsibilities to running both the painting and printmaking areas, there isn't enough time to meet and mentor the incoming freshmen in foundation courses or to offer any special topic dream courses such as Contemporary Issues, Materials of the Artist, or Advanced Drawing.

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

Yes and no, there are a large group of mid and upper-level electives that faculty can offer from the course catalog. Within certain areas, such as sculpture, painting and printmaking, professors can bring innovation and new methods/process with flexibility. With limited rooms for teaching studio courses, we're unable to offer new courses without damaging the 9-4 schedule that students need to fulfill required courses.

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

New technology hasn't affected the Fine Arts Program as much as other Universities across the country. Within printmaking, this area is several years behind in introducing digital processes that have become standard across academia. Sculpture has recently had a faculty change and is looking to begin this

transformational process with anticipated technology related to casting, woodworking and welding. Assistant Professor, Sergio De La Torre is offering Digital Photography for Spring 09 semester and will be officially bring this course into the Course Catalog at the end of this trial Special Topics offering.

## **b. Research**

**1. What are the faculty's scholarly/artistic interests and aims? Please describe the research and/or creative work of the department, focusing primarily on achievements since the last review.**

### **Richard Kamler, Associate Professor, FNAR program:**

Seeing Peace: Artists Collaborate with the United Nations, is a visionary international initiative that seeks to bring the imagination, through the presence of the artist to the table of the General Assembly of the United Nations. It has three components: 1) a tableaux: on International Peace Day, 192 artists and their respective Ambassadors will meet at the Peace Bell on the exterior plaza of the UN, and pair by pair, enter the General Assembly and take their seat at the table; the presence of the imagination; 2) an exhibition: each artist from each one of the 192 member states will make one piece of art reflecting their unique cultural perspective as to what peace looks like; 3) the chant: on opening day, 500 voices in various languages and dress will let their voices rise and soar.

The most recent manifestation of Seeing Peace is Seeing Peace/the Billboard Project. 10 artists from 10 different countries on 10 billboards in San Francisco created one piece of art reflecting what peace looked like from their cultural and global perspective

### **Eric Hongisto, Assistant Professor, FNAR program:**

Keeps an active fine arts studio in the Affiliate Artist Residency program at the Headland Center for the Arts. Within painting, drawing and printmaking processes, he is currently investigating Depression Era history and an ongoing investigation into how typography can be utilized within painting. As a result of current studio production, he has had a one person exhibition at Autobody Fine Arts and was included in group exhibitions at the Westchester C.C. Gallery, the Myanmar Institute of Theology in Rangoon, Burma, Bucheon Gallery, June Fitzpatrick Gallery and the Bates Museum of Art in the past few years.

### **Philip Ross, Assistant Professor, FNAR program:**

Creating interdisciplinary work in the greater service of teaching about material meanings, the environment, and education. These include more traditional sculptural and other artistic mediums as well as video, gardening, robotics, performance, dance and publishing.

### **Sergio De La Torre, Assistant Professor FNAR program:**

Is in his first semester in a tenure track line, this paragraph is taken from the University's faculty profile: 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.

**2. What has been the impact of faculty research in the field and more broadly over the last five years?**

### **Richard Kamler, Associate Professor, FNAR program:**

Given the success and impact of Seeing Peace/the Billboard Project, peace billboards in several countries around the world, there is a current proposal into CBS/Clear Channel to run 192 peace billboards along

Interstate 80 between San Francisco and New York. Again, each one reflecting a vision of peace by an artist representing a country from the UN.

### **3. What are the primary areas of emphases and strength within the department?**

#### **Eric Hongisto, Assistant Professor, FNAR program:**

Faculty have strong creative practices that engage the environment, cultural issues and societal concerns. The full-time faculty maintain active studio and social practices and are actively applying for and receiving the highest local and national grants, awards and prizes.

#### **Richard Kamler, Associate Professor, FNAR program:**

Primary areas of emphases and strength are community engagement. There is an Office of Service Learning on the campus and the collaboration with them provides one aspect of the community emphases

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

#### **Phillip Ross, Assistant Professor, FNAR program:**

The ability of the university to foster cross disciplinary research and classes; The expansion of facilities to allow for more studio space and tools; The ability to attract students specifically interested in the offerings of the department and program.

#### **Eric Hongisto, Assistant Professor, FNAR program:**

A strong relationship and recognition of how to engage social justice issues in their artwork, teaching and service.

### **5. 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 department's expectations compare with the College as a whole and with similar departments at other colleges and universities?**

#### **Philip Ross, Assistant Professor, FNAR program:**

It is not clearly stated what these expectations will be, though it is made clear that the university will help to guide and advise as this process is undertaken.

## **C. Service**

### **1. 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.**

#### **Eric Hongisto, Assistant Professor, FNAR program:**

Is currently serving in the role of Program Director in the Fine Arts Program. In 2007, he served as Search Committee Search Chair for the successful Sculpture position that hired Assistant Professor, Phillip Ross. In 2006, he served on both of the successful Design Program Search Committees that hired Assistant Professor, Stuart McKee and Assistant Professor, Amy Franceschini. In addition, he was a member of the Childcare Taskforce; the Provost's University Posting Committee and was faculty advisor to the Student Art Club, SPLAT.

In concert with the Program Directors of Design and Art History/Arts Management, he collaboratively wrote the Program Goals, Learning Outcomes and Rubrics, which are serving to access the Program for the upcoming WASC Accreditation. And served as the administrator of record for this document.

**Richard Kamler, Associate Professor, FNAR program:**

Has served as Chair of the Department and been the Chair of numerous successful Search Committees. His remarkable service record is too numerous to list in this document.

**Philip Ross, Assistant Professor, FNAR program:**

Is beginning his first year as a tenure-track professor and will be looking for opportunities to serve the Department, College and University in the coming year.

**Sergio De La Torre, Assistant Professor, FNAR program:**

Is beginning his first year as a tenure-track professor and will be looking for opportunities to serve the Department, College and University in the coming year.

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

**1. In what ways does the department collaborate with other departments and programs at USF?**

Several professors and courses have reached out and had successful collaborations with other departments. The mural painting course worked with Erasmus, a living learning course that documents and brings to light issues surrounding human slavery. The course painted murals during the “Not For Sale Day”.

**Richard Kamler, Associate Professor, FNAR program:**

The Artists as Citizen class collaborates with the Office of Service Learning in order to identify Community Partners and their responsiveness and appropriateness for the programs. We have also been in collaborative discussions with the Media and Communication Dept. in regard to a Center for Socially Engaged art. This collaboration is on-going. The Center for Judaic Studies is becoming a partner of collaborative projects that could lead to study abroad for some of our students.

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

The Core Curriculum limits the ability for faculty to run elective courses that don't fulfill either a program's major requirement or the general Core requirement. Since students have only a handful of 'free' electives during their four years at USF, Faculty are not encouraged to run these experimental courses, especially if their enrollment could be low.

**Phillip Ross, Assistant Professor, FNAR program:**

Structural impediments for cross listing between departments, a medium grade Byzantium of checks and balances to clarify fields of research that impedes common pedagogical interests of instructors.

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

Eric Hongisto, Assistant Professor, FNAR program:

The University could adopt a more flexible Core Curriculum and acceptance process for allowing cross-disciplinary courses.

Phillip Ross, Assistant Professor, FNAR program:

Helping junior faculty to better navigate through the bureaucratic tape, codes, and papers in the first year.

## **E. Recruitment and Development**

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

We are sorely lacking a professor or full-time presence in area of foundations. There is a need for a full-time tenure-track professor in the Dept. to work exclusively with the freshmen, enabling better retention. The program could also use more assistance in either painting or printmaking areas, since one professor is responsible for those two areas and unable to do both simultaneously.

We have asked the University to make the position Studio Manager to become full-time. The current position is part-time at approx. 30 hours a week. This person is very helpful in supporting students, faculty and other staff with purchasing, safety and having a professional presence when faculty are not available in the studio labs.

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

#### **Eric Hongisto, Assistant Professor, FNAR program:**

With all due respect and sensitivity, we are projecting a retirement in the area of Community and Public Art. Should the University be on firm financial ground, we'll ask the faculty to evaluate this vacancy to fulfill any needed areas, first widely in the Department and then if still available, targeting specific programmatic needs, such as a Foundations specialist with the ability to also teach printmaking, painting or photography.

### **3. In what ways does the department help foster professional development and growth of the faculty?**

#### **Eric Hongisto, Assistant Professor, FNAR program:**

Faculty Development Funds for travel, research and teaching enhancement are the most generous I've ever encountered in a college setting. And these monies enable us to travel for research, purchase materials for scholarship and hire Research Assistants over the entire year with two opportunities for application. The Department has been more than generous supplying materials to develop the Printmaking lab when I arrived to USF.

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

In concert with the University and their expectations, junior faculty are appointed a Faculty Mentor and have access to previous syllabi, academic of career prospectus forms, faculty development forms and practical advice to prepare a tenure folder during their first year.

### **5. Are members of the program faculty involved in creating a "living-learning" community at the University of San Francisco?**

#### **Eric Hongisto, Assistant Professor, Fine Arts:**

No, not in Fine Arts, but there is sufficient interest from the junior faculty to create a program modeled after the Garden and ERASMUS communities.

## **G. DEPARTMENTAL GOVERNANCE**

### **1. How well is the program governed?**

#### **Eric Hongisto, Assistant Professor, FNAR program:**

We've recently reprised and strengthened the position of 'Area Coordinator', now called 'Program Director'. The renaming of this position accompanies new responsibilities such as coordinating the schedules, classrooms and being a liaison (with the Chair) to the adjuncts teaching in the Fine Arts Program. This position reports to the Chair of the Department and this service allows for one course over two years to be waived, allowing for the extra administrative work to be rewarded instead of a paid remuneration.

These changes to the program's governance took place summer 2008. Each term of the Program Director will last two years, and the position will rotate to another professor. It is unclear how this change will occur, i.e. voting or a named process from Administration.

## **H. STUDENTS**

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

We are looking for students willing to explore critical thinking, have a passion for creativity and a willingness to explore art in a community situation.

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

We can serve a broad range of students from diverse academic and financial backgrounds. By running studio courses without lab fees, and with conscious intention to keep outside required supply costs to a minimum, we can ensure that all types of students are capable of remaining students at USF.

During advising, individual faculty have access to high school test scores and find appropriate writing courses appropriate each student. During Freshmen advising, we do notice that our students have lower SAT scores than in other areas, and there is reason to believe that many of our students have learning abilities. Our program is able to work creatively with these concerns and welcomes all types of students into the major.

### **3. How does the program define "quality" in terms of admission to the program where relevant?**

We do not have an Admissions policy or a portfolio review for entering or exiting the Program.

### **4. 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)?**

Groups are highly encouraged. To become an official Club on campus, a faculty advisor is required. In the past year, a group called SPLAT (Students promoting literacy of the arts) was active, creating projects and performances on campus.

### **5. How are program expectations communicated to students?**

We have required Group Advising Meetings every semester in which the program is expressed verbally and in written form (Major Checklist). The Department has a beginning of the year Freshman Orientation which introduces the students to the faculty, staff and requirements in each respective program.

## **I. DIVERSITY AND INTERNATIONALIZATION**

### **A. Diversity**

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

**Eric Hongisto, Assistant Professor, FNAR program:** By utilizing the PHP (an adjunct retention program which provides security, raises and health care to adjuncts), we are able to retain quality adjunct professors that continue to help diversify the Program with gender, age and experience.

**2. Is there anything the University can do to help the department with recruitment and retention?**

**Eric Hongisto, Assistant Professor, FNAR program:**

The Dean's office could require exit interviews with students leaving USF as transfer students or prematurely. They could share this information with the Dept./Program to help improve problem areas.

### **B. Internationalization**

**1. Have students in the department taken advantage of study-abroad programs organized by USF or other institutions?**

Yes, several students a semester take advantage of the study-abroad program. Most recently, we've had students return from London, Rome, Bucharest and Paris. This is an optional program initiated by interested students.

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

No, there is not a transparent process encouraging faculty to go abroad and teach.

**3. Does the department recruit and retain international students, faculty and staff?**

No, there is not a program in place to recruit students from abroad. Our most recent full-time faculty searches yielded several semi-finalist and finalist international candidates.

**4. What are the goals, priorities and challenges of the department in this area?**

Continued encouragement for students to spend a semester abroad, ideally in their Junior spring semester. To continue searching for qualified adjunct faculty representing diversity and international experience.

## **J. FACILITIES**

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

**Richard Kamler, Associate Professor, FNAR program:**

The current facility of the department is housed in a former parking garage that is on the ground floor of the Fromm Center. In 2004 the garage was re-modeled to house the two fine art studios, two design studio, three faculty offices, and the Fine Arts office. There is no facility for faculty studios for creative work.

**Eric Hongisto, Assistant Professor, Fine Arts:**

The Fine Arts Program utilizes two mid-sized studio classrooms to teach all of their studio courses and



also deliver required major/minor foundation courses shared with the Art History and Design Programs. Room #008 houses the printmaking lab, painting easels, drawing horses. Room #001 is used for sculptural processes, 3-d foundations and houses woodworking equipment and two kilns primarily used for Stained Glass and sculptural electives. We also have two shared storage rooms and 4 individual lockers for faculty available for semester by semester material storage. Room's #001 and #008 need a basic ventilation system, closable doors for privacy, better overall lighting, curtains for light blockage/privacy, A/V upgrades, and increased walls for critique space.

Until USF provides a new state of the art facility for the Dept., we have asked for increased space to offer basic Screen-printing. A simple 100 square foot room with ventilation, a water source and a light switch could vastly expand the curriculum of the Fine Arts Program.

**Philip Ross, Assistant Professor, FNAR program:**

The sculpture room (001) is used to teach a variety of technical and conceptual classes related to sculpture, installation, design, glass work and mixed media. It is about 800-1000 square feet, and includes a common work area, storage for various student projects and tools, and a set of medium size power tools (chop saw, bench sanders, 60" band saw, and drill press). This room also hosts two kilns (one for glass slumping, the other for ceramics), is used for lectures, and is also a hallway for other class rooms and offices. Needless to say it is overtaxed in its functions and could benefit by an increase of volume by 300-700% in the next five years.

**2. To what extent do these facilities meet the needs of the department?**

**Richard Kamler, Associate Professor, FNAR program:**

The Fine Arts facilities are not really adequate to meet the needs of a growing and expanding department. We have two studios that serve, respectively, as painting/printmaking/drawing that is 21' x 45', and a second studio, 30' x 45' that serves as sculpture/drawing/studio systems. Both studios, as well, provide storage for student work and materials; house a press, table saw, drill press, kiln and lockers. I have found, over the past several years, that some of my better students have wanted to transfer, and some have, to other schools that can provide better facilities so that they might have the opportunity to explore more directions in their work. We do offer photography off campus as we do not, currently, have the facility to provide adequate space for film-based work. We can, and do, offer digital photography.

**3. If any of these resources are inadequate, what plans have been made to correct these deficiencies? Are there issues related to facilities that you feel have been neglected by the University?**

**Richard Kamler, Associate Professor, FNAR program:**

No plans, firm or otherwise, have been made to correct these inadequacies in our fine art facility. Periodically, there is discussion to "look at" facilities off campus that would provide adequate work space for the program. This has rarely moved beyond the discussion phase. I feel the arts are not always a high priority and that when planning is made for new, or re-model construction, the art facility is not high on this list.

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

**Richard Kamler, Associate Professor, FNAR program:**

More studio space is needed to improve the quality of the program. This would include larger studio spaces, increased storage facility. I feel strongly, given the physical constraints of our current facility, that the best solution for our department is to have the major fine arts facility off campus.

**Eric Hongisto, Assistant Professor, FNAR program:**

Separate drawing/foundations, painting, printmaking and sculpture rooms are needed to deliver an average curriculum. A basic printmaking lab requires a sink capable of offering Lithography and Screenprinting, further 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. The entire Dept. needs a secure student gallery, a ventilated spray-booth/room, lockers and a conference room for meetings.

## **K. CONCLUSIONS**

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

**Eric Hongisto, Assistant Professor, FNAR program:**

There is uneasiness due to the turn-over of 75% of the full-time faculty in the Fine Arts Program. And having a majority junior faculty (only 1 of 4 tenured), we feel overworked in the area of service; being asked to contribute leadership beyond any sustainable level found at other Universities. It remains unprofessional to ask not yet tenured faculty member to serve large roles beyond pure teaching in the first year and expect them to deliver quality education, scholarship and service in preparation for a tenure application. However, with so many junior members in the Program and Department, there are wonderful enthusiastic relationships forming that will lead to a strong Program and Department.

The four Professors in the Fine Arts Program have met only once to discuss the program. There is a need for further discussions to change and revitalize the program; allowing individual skills and experience to occur from the new professors. There is also a need to discuss course scheduling, course allotments, and program priorities beyond personal preferences or relying upon the past as a model.

## **XII. COMPREHENSIVE PLAN FOR THE FUTURE**

**1. How will the program position itself given the changes likely to take place within the discipline over the next five to ten years?**

We will be actively anticipating and incorporating technological advances to the mediums we employ in the classroom. And we'll also continue working with underserved communities and art organizations as we enter a severe economic recession. Many topical areas such as the environment, immigration, social justice and the economy will serve as entry points for artists in the program. We hope to teach our students to make a difference in the world and have the Fine Arts Program ahead of the crossroads facing this country.

**FINE ARTS PROGRAM APPENDIX**

Academic Program Review  
Self-Study

## FINE ARTS PROGRAM APPENDIX

### Professional Biographies

#### **Philip Ross, Assistant 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 year 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.

The year ahead will see the opening of a garden in Napa, the start of *Critter*- a salon space in San Francisco dedicated to informal science education, and the screening of Mr. Ross' new videos about microorganism that are accompanied by live music and narration. He will be an artist in residence at CalArts Center for Integrated Media and also at the Ursinus College's departments of biology and art. At this year's College Arts Association meeting Philip will give a presentation on the relationship between IVF technologies and biological aesthetics.

His artwork can be viewed at (<http://www.philross.org>)

#### **Richard Kamler, Associate Professor, FNAR Program: Professional Biography:**

Long time artist/activist/curator/educator Richard Kamler has been making issue-driven art since 1976 when he made his first major installation, "Out of Holocaust," a full size reconstructed section of one of the barracks from the Auschwitz Death Camp. Since that time his public installations, sound pieces, actions, events, drawings, sculptures, and public presentations have dealt with a range of various social and environmental considerations and have been exhibited nationally and internationally. Kamler approaches his practice as a social one, and the premise that art is, and can be, a catalyst for change and cultural transformation.

Kamler's installations, drawings, sound pieces, actions and events, environments and presentations have been exhibited in a wide range of venues, among them: Alcatraz Island in San Francisco Bay, at the San Francisco Museum of Modern Art, the East Jerusalem Cultural Center, McMullen Museum in Boston, the San Francisco Art Institute, on the grounds of the San Francisco County Jail, "The Sound of Lions Roaring," a sound event in San Francisco Bay and in front of San Quentin Prison, Long Beach Museum of Art, Sam Houston Memorial Museum in Huntsville, Texas, Raw Space Gallery in Chicago, Art Space in New York, at the Experimental Video Festival in the Netherlands etc. In the early 90's Kamler began to include a "dialogue" component in his work, a series of community conversations. It was influenced by the idea of "social sculpture," from Joseph Beuys', the German conceptualist, and that has the intention of reaching out and engaging a wider public and to act as a catalyst to encourage social, cultural, educational and environmental transformation.

From 1979-1981, Kamler in collaboration with Elin Elisofon, and under a Project Grant from the San Francisco Museum of Modern Art, spent two years creating the "Desert Project," an earth structure and installation in Southwest New Mexico. The drawings, photographs and objects were exhibited at the San Francisco Museum of Modern Art.

Through the 80's and into the 90's, Kamler created a series of installation, drawings, and sound pieces that looked at issues of personal freedom and institutional responses to them. This work investigated the various aspects of our system of

“correcting and punishing,” the economics, the social, and the cultural aspects of the institutions and the populations and class structures that support these institutions. These mixed media installations were shown in a range of art and non-art venues throughout Europe and the USA.

Kamler has received many awards and grants for his work; among them are: a National Endowment for the Arts Visual Arts Fellowship in New Genres, an Alaskan State Arts Council /NEA grant when he spent 9 months in residence at Petersburg on Baranof Island in Alaska doing “landscape installations.” He has received several California Arts Council Artist in Residence awards, Gunk Foundation for Public Art, Institute of Noetic Science, and Potrero Nuevo Fund. In 1981 Kamler spent two years as Artist in Residence in San Quentin Prison. This experience dramatically changed the focus of his art as well as his thinking about the way art might be integrated into the fabric of our culture. He began to think of art as a transformative agent, one for social change and cultural transformation. In 1990 he received a grant from the Adolph Gottlieb Foundation. In 1996 Kamler was awarded the prestigious Adaline Kent Award from the San Francisco Art Institute. In 1997 Kamler was awarded a California Arts Council Fellowship and in 1999 a major Artist Fellowship from George Soros’ Open Society Institute.

Kamler is currently hosts a radio show, ArtTalk, a series of conversations, provocations and dialogues with a range of artists, activists, educators, curators and critics. The show fleshes out his premise of art being an engaged practice in another format.

In 2002 Kamler, conceptualized, and is currently working on, Seeing Peace; Artists Collaborate with the United Nations, a visionary international initiative that seeks to bring the imagination, through the presence of the artist, to the table of the General Assembly of the UN. The intention is to move the artist into the great global dialogues of the day. In May 2008 Seeing Peace/the Billboard project went up in San Francisco with 10 billboard and 10 artists from 10 different countries making a piece reflecting what pace looks like from their unique cultural perspective.

Kamler is currently an Associate Professor of Visual Arts at the University of San Francisco where he Co-directs the Artist as Citizen program. This program places artists into various communities to collaboratively create community based art projects.

He has been in Residence at Blue Mountain Center for the Arts in New York, Ucross Foundation in Wyoming, and Millay Colony for the Arts in New York.

Kamler has a B.Arch. ‘63 in Architecture and an M.Arch. ‘74 in Architecture from the University of California, Berkeley. He was an apprentice from 1963-1965 to Frederick Kiesler, the visionary painter, sculptor, architect.

His artwork can be viewed at (<http://www.richardkamler.org>)

**Sergio De La Torre, Assistant 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.

His artwork can be viewed at ([http://www.maquilapolis.com/delatorre\\_eng.html](http://www.maquilapolis.com/delatorre_eng.html))

**Eric Hongisto, Assistant 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>)

## WASC Supporting Materials

### *Program Goals and Outcomes:*

#### **Art + Architecture Department, Fine Arts Program.**

Program Goal	Outcome(s)
<p><b>1.</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.</p>	<ul style="list-style-type: none"> <li>a) Identify sources and tools for art historical research and produce formal analytic written papers or projects.</li> <li>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.</li> </ul>
<p><b>2.</b> 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.</p>	<ul style="list-style-type: none"> <li>a) Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.</li> <li>b) Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.</li> </ul>
<p><b>3.</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.</p>	<ul style="list-style-type: none"> <li>a) Express understanding through written, oral, and visual reflection of the role that art has and can play in encouraging positive social change.</li> <li>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 organizational and civic concerns.</li> </ul>
<p><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.</p>	<ul style="list-style-type: none"> <li>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.</li> <li>b) Write and prepare applications for graduate study, grants, and other professional endeavors.</li> </ul>

**Program/Departmental Outcome Rubrics  
Fine Arts, 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>
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.	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 while creating finished works of art grounded in personal expression.</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>		

**Program/Department: Fine Arts, Department of Art + Architecture**

**Key** I = Introduced with minimal coverage  
M = Moderate Coverage  
C = Comprehensive Coverage

Your Program/Departmental Goals/Outcomes	Course Numbers																			
	VA *101	VA 120	VA 155*	VA 210	VA 220	VA 240	VA 470	VA 488												
<b>1.</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.																				
a) Identify sources and tools for art historical research and produce formal analytic written papers or projects.	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.	I																			
<b>2.</b> 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 original project work in two-dimensional and/or three-dimensional formats.		C	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.</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.																				

Your Program/Departmental Goals/Outcomes	Course Numbers											
	VA 101*	VA 120	VA 155**	VA 210	VA 220	VA 240	VA 470	VA 488				
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 organizational and civic concerns.								C				
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.												
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.								C				
b) Write and prepare applications for graduate study, grants, and other professional endeavors.								C				

\* Courses originate in the Art History/Arts Management Program

\*\*Course originates in the Design Program

Revised October 29th, 2008

# CURRICULUM

## FINE ARTS MAJOR REQUIREMENTS CHECKLIST

Name:		ID#:	
Transfer: <input type="checkbox"/> yes <input type="checkbox"/> no		Expected Graduation Date:	
COURSE NUMBER AND TITLE	WAIVER/SUB	SEMESTER	UNITS
<b>Required Core Courses (32 Units)</b>			
VA -101 Art History 1 (4) (Core F)		F1	
VA -102 Art History 2 (4)		F2	
VA -120 Studio Systems (4)		F1	
VA -155 Visual Communication (4)		F2	
VA -210 Drawing 1 (4)		F1	
VA -487 Outreach 1 (4) (Cultural Diversity Core)		SR1	
VA -488 Outreach 2 (4) (Service Learning Core)		SR2	
VA -470 Senior Studio (4)		SR1	
<b>Fine Arts Emphasis (choose 3 classes: 12 Units)</b>			
VA -220 Painting 1 (4)		S1	
VA -230 Sculpture 1 (4)		S1	
VA-240 Printmaking 1 (4)		S2	
VA -TBD Digital Photography 1 (4)		S2	
<b>Electives—Upper Division (choose at least 1 class for 4 Units)</b>			
VA -235 Color Theory (4)		S2	
VA-245 Visual Theology (4)		J2	
VA -250 Stained Glass 1 (4)		J2	
VA -290 Photography 1 (4)			
VA -310 Drawing 2 (4)		J2	
VA -320 Painting 2 (4)		J1	
VA -330 Sculpture 2 (4)		J1	
VA -340 Printmaking 2 (4)		J1	
VA -360 Mural Painting (4)		J1	
VA -370 Installation/Public Art		J1	
VA -305 Modern & Contemporary Art (4) (Art History Course)			
VA -306 Women & Art (4) (Art History Course)			
VA -420 Art & Business/Prof. Practice (4) (Art History Course)			
VA -390 Special Topics (4)			
<b>Total Units Required for Major= 48</b>		<b>Total Units=</b>	

**FINE ARTS  
MINOR REQUIREMENTS CHECKLIST**

Name: Transfer: <input type="checkbox"/> yes <input type="checkbox"/> no	ID#: Expected Graduation Date:		
<b>COURSE NUMBER AND TITLE</b>	<b>WAIVER/SUB</b>	<b>SEMESTER</b>	<b>UNITS</b>
<b>Required Core Courses (8 Units)</b>			
VA-101 or 102 Survey of Art History 1 or 2 (4 each)			
VA-210 Drawing 1			
<b>Fine Art Courses—Choose 3 (12 Units)</b>			
VA-120 Studio Systems			
VA-240 Printmaking 1 (pre-req 210 or 120)			
VA-220 Painting 1 (pre-req 210 or 120)			
VA-TBD Digital Photography 1 (pre-req 210 and 120)			
VA-235 Color Theory (pre-req 210 or 120)			
VA-230 Sculpture 1 (pre-req 210 or 120)			
VA-245 Visual Theology			
VA -306 Women & Art			
VA-310 Drawing 2 (pre-req 210)			
VA-330 Sculpture 2 (pre-req 230)			
VA-340 Painting 2 (pre-req 220)			
VA-360 Mural Painting			
VA-370 Installation/Public Art			
VA-390 Special Topics:			
<b>Total Units Required for Major= 20</b>	<b>Total Units=</b>		

Art + Architecture Department  
**Fine Arts Program Major**  
**Advising Paradigm**

<b>Freshman Fall:</b>	<b>Freshman Spring:</b>
Survey Art History 1 (Core F)	Survey Art History 2
Studio Systems	Visual Communication
Drawing 1	Core A2 (Public Speaking)
Core A1 (Writing)	Core A1 (part 2 if needed)
<b>Sophomore Fall:</b>	<b>Sophomore Spring:</b>
Ptg.1 or Scu.1 or Print 1 or Photo	Ptg.1 or Scu.1 or Print 1 or Photo
Ptg.1 or Scu.1 or Print 1 or Photo	Language 1 (if needed)
Core B1 (Math etc.)	Core B2 (Lab Science)
Core C1 (Literature)	Core C2 (History)
<b>Junior Fall:</b>	<b>Junior Spring:</b>
Upper level Studio Elective	Upper level Studio Elective
Language 2 (if needed)	Language 3 (if needed)
Core D1(Philosophy)	Core D3 (Ethics)
Core D2 (Theology)	Core E (Social Sciences)
<b>Senior Fall:</b>	<b>Senior Spring:</b>
Arts Outreach (Cultural Diversity)	Art Outreach (Service Learning)
Senior Studio	Elective (or Minor)
Elective (or Minor)	Elective (or Minor)
Elective (or Minor)	Elective (or Minor)