ART HISTORY / ARTS MANAGEMENT PROGRAM

Academic Program Review Self-Study
MISSION & HISTORY

MISSION

What is the program’s mission? Please include the program’s mission statement.

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

See also the Department of Art + Architecture mission statement.

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

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

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

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


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

A number of noteworthy changes have taken place in the ARTM program since the last academic program review, in response to the reviewers’ recommendations. First, we’ve had significant changes in the composition of the full-time faculty. One of the observations was that the program was “under strength in traditional areas of art history” though the pre-professional components are “unusually strong compared with other programs nationally.” One recommendation of our last academic program review was that we add a tenure track line in Early Modern European art history to cover the large gaps in our curriculum. In response, the administration immediately approved a brand new tenure track line that resulted in the hire of Kate Lusheck. In response to the reviewers’ observation that “regularly scheduled courses in pre-modern art is especially striking,” regular rotating Medieval, Renaissance and Baroque upper-division seminars, and occasional special topics (Art & the Global Economy, Intro to Archaeology, Art in the Age of Exploration, Early Modern Art & Science, Christians, Muslims & Jews in the Medieval Mediterranean, and Rubens and Rembrandt etc.) have been offered (or will be in 2016-17).
In addition to introducing a broad range of new courses in her field, Kate led the initiative to reevaluate and restructure the Western survey course. We also addressed another recommendation of the last academic program review that noted that students wanted and needed more upper-division courses that provide a “deeper understanding of the relationships between subjects and forms of art in their historical, social and philosophical contexts.” For example, Kate developed a model for increasing the required number of upper-division art history modern and premodern seminars to four (two of each) as well as making these courses more rigorous by standardizing a required research paper of 12-15 pages. This point will be further addressed in coming years with the arrival of our two new, very strong tenure-track hires, Karen Fraser (Asian) and Nathan Dennis (Late Antiquity/Medieval).

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

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

In addition to changes in staffing, the ARTM program has been impacted by the launch of the M.A. program in Museum Studies in the fall of 2013. Several of the lower division arts management courses (Museum Studies 2, Art & Business) were absorbed into graduate level courses (Preservation/Conservation and Cultural & Financial Management), with occasional placement of undergraduate students in graduate courses (and likewise, with occasional placement of M.A. students interested in pursuing curatorial museum positions etc. in our upper-division art history seminars, taking on more advanced research assignments). Two alumni from the ARTM undergrad program (and one from Fine Arts) were admitted into the MA program, completing consecutive BA and MA degrees from USF in a total of 5.5 years. We hope to develop a more concrete “bridge” (perhaps a 4+1 program) between the two programs and recruit more undergraduate students to apply to the program. In taking on the role of Academic Director of the MA program, Paula Birnbaum is teaching fewer courses in the undergraduate program, which has led to the need to hire more adjunct faculty to cover her areas of modern & contemporary art (the hire of Karen Fraser will help with this). The M.A. program in Museum Studies brings many exciting guest lecturers to campus.
that benefit our B.A. students, and we are developing ways of integrating the two programs and student bodies more. In terms of shared resources between the two programs, one challenge is that we now have many more students to place in internships each year. In response we try to make special effort to identify opportunities that are uniquely available to the undergraduate students. Encouraging further connections between the undergraduate ARTM program and the MA in Museum Studies program should also offer significant benefits to our students in terms of having more faculty access across a wide range of art historical and museum studies disciplines, and creating more alumni professional connections for our students, as both our undergrads and grads position themselves in professional roles in the community.

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

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

Last but not least, space and facility considerations for the Art + Architecture Department (especially related to the other three programs) were noted as particularly serious in the last program review. Almost nothing has changed on this front, despite numerous and varied entreaties to the administration (see Design, Fine Arts and Architecture and Community Design Self Studies.) These space concerns affect our students too given that we share core courses with Design and Fine Arts. They also have, in our view, sometimes seriously affected faculty and staff morale, and possibly student learning. Finally, art
history has certain discipline-related pedagogical needs for classrooms (including large screens, very dark rooms, dimmable lights, and proper seminar rooms) that we believe should be seriously addressed in this regard. Some faculty offices in XARTS could also be improved,

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

See directly above.

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

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

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

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

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

The following graph provided by the University Center for Institutional Planning and Effectiveness (CIPE) charts the overall enrollment trends for art history majors between fall 2008 and spring 2016. Between fall 2008 and spring 2013, enrollments hovered between 50-62 majors in any given semester. In fall 2013 we witnessed a steep decline
in major enrollments, declining from a near enrollment high of 62 in spring 2013 to 40 majors in fall 2013. Despite a small bump in enrollments the next year, enrollments in the major have been declining mostly since then. This past spring 2016 witnessed our lowest enrollments in this period, with 33 majors enrolled. In terms of projected enrollments, we are seeking to return to near our 2013 levels of enrollment of approximately 13-15 new majors per year, or ~50-60 majors in any given semester in the next five years. Given the current humanities climate, we do not foresee the program growing much more than that in the next 10 years, though a 5% increase in enrollments over our previous enrollment high is sought and would be highly welcomed.

Art History/Arts Management minor enrollments have numbered between 6-13 students in any given semester during the last five years. These enrollments grew to their high of 10-13 minors per semester during AY2012-14, but have declined since then back down to 2010-2011 levels. The following chart shows the number of Art History/Arts Management Program minors from Fall 2011 through Spring 2016:
Based on University records, there have been 87 students who have graduated with a BA in Art History/Arts Management at USF in the last five years (including one double-major in FNAR), and 20 minors.

There is an overall downward enrollment trend in the ARTM major and minor. This trend generally maps with the decline in enrollments in humanities programs nationwide, sometimes by as much as half over the past six years: https://www.insidehighered.com/news/2015/06/04/colleges-arts-and-sciences-struggle-deficits-enrollment-declines (accessed July 17, 2016)

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

Despite declining enrollments over the past few years, this fall’s class of 13 new majors points to a recent rebounding in enrollments in the major. Either way, the program believes it is training students for precisely the types of skills employers are seeking. According to a 2013 AACU report, “Ninety-three percent of employers agree that "a [job] candidate's demonstrated capacity to think critically, communicate clearly, and solve complex problems is more important than their undergraduate major." Source: https://www.aacu.org/aacu_news/aacunews13/august13/facts_figures (accessed 7/11/16).

Our successful record with program graduates getting full-time, paying jobs in a related field (museums, art galleries, auction houses etc.) or getting into a good graduate school
in art history, museum studies or related disciplines offers evidence that our program helps, and does not hinder, successful employment prospects post-graduation.

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

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

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

I. CURRICULUM

General

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

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

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

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

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

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

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

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

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

Together, the full-time Art History/Arts Management faculty discusses any proposed changes in the requirements for the ARTM major or minor with final decisions normally made by consensus (mediated by the Director of the ARTM program.) Individual course offerings for upper-division electives are discussed and agreed upon by the faculty in question and the Director of the program, in consultation with other full-time faculty. Lower-division core courses are taught regularly, and upper-division courses are largely taught on a rotating schedule to ensure students have an opportunity to take crucial classes (e.g., Medieval Art & Society, Renaissance Art and Modern/Contemporary Art) before they graduate. Special Topics classes are decided on the basis of faculty expertise and balance in recent offerings.
New course syllabi and curricular changes begins with review and revision from the full-time ARTM faculty, then comes under the review of the larger Art + Architecture faculty, and in some cases receives final approval of the Core F committee and/or the College Curriculum Committee (CD/SL courses). A clause on “Course and Curriculum Approval” is included within the “By-Laws of the Department of Art + Architecture.”

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

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

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

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

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

What are the program’s diversity goals and objectives?

The Art History/Arts Management program attracts a diverse student body representing a wide variety of ethnic groups, nationalities, social class and religious backgrounds, gender and sexual orientation, age, parental education level, and other diversity factors. In terms of program offerings, the faculty feels that we have a unique opportunity to take advantage of our position in the greater San Francisco Bay Area as a primary cultural participant within the Pacific Rim. Our curriculum addresses cultural diversity in that all students are required to take at least one global course that fulfils the university’s Cultural Diversity Core Curriculum requirements, and these include: African Art, Art of the Americas, Asian Art and Filipino American Art. A variety of upper-division seminars including Modern & Contemporary Art, Women & Art and Israeli & Palestinian Art focus on contemporary global art practices. In addition, our new full-time tenure track
faculty hires, Professors Nathan Dennis and Karen Fraser will be adding new Cultural Diversity Core courses to this list, including Islamic Art, a course entitled “East Meets West” and a series of upper-division courses. All of our courses, from introductory surveys, to Museum Studies 1 to upper-division seminars (including in the Western tradition) incorporate material on artists and local exhibitions that address diversity in broad terms and train students to understand and utilize a diverse range of cultural languages different from one’s own cultural and social norms. In addition, all of our students are required to complete two internships that encourage their proactive interaction with museums and non-profit community organizations that require their appreciation of and direct experience with cultures notably different from their own.

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

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

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

Changes/Additions we will be considering include:

- Adding courses when approved and appropriate to the Pre-Modern and Modern/Contemporary Elective areas on the major checklist. These would include, for example, Christians/Muslims/Jews in the Medieval Mediterranean and Cultural Heritage/Preservation (pre-modern), and Modern Japanese Photography (modern). Majors would still need to take two upper-division electives from each category to complete the degree.
- Changing the name on the ARTM major checklist of the “Non-Western”/CD electives to Global Art/CD Electives and adding such courses as Islamic Art (Dennis), East Meets West (Fraser) and Art of the Americas (Breault) to this category. (Students would still need to take at least one course from this area.)
- Adding a Research/Writing Methods Core Course to the major curriculum (required of all majors, likely in their sophomore year.) This would require either adding another 2-4 units to the major (for a new total of 50-54 major units), or omitting one of the current elective requirements.
- Moving the Thacher Practicum to two units (elective credit, versus the flexible 1-4 units it is currently listed at) for consistency’s sake and so that students can take the course for “hands on” practicum experience only. This course is currently in the process of being approved as a regular (spring) offering with its own course number. (Previously, it was taught under an ART 390: Special Topics designation.)
- Deleting from the curriculum outdated courses that are no longer taught (e.g., Imaginary Museum), and changing the title and focus for others that will be taught again but in a different way (e.g., changing Triumph of Impressionism class to a 19th-century French Art seminar.)
Longer-Term Goals (3-5 years):

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

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

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

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

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

Paula Birnbaum - Modern/contemporary art, gender and art, Museum Studies, Internship classes (covering courses including: ART 102: Survey of Western Art History II, ART 200: Museum Studies; ART 306: Women & Art, ART 305: Modern/Contemporary Art,
ART 390: Special Topics with Modern Focus (including Israeli & Palestinian Art; Art Between the Wars); ART 421/22/23 internship classes

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


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

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

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

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

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

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

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

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

The full-time ARTM Program faculty members meet regularly to discuss the curriculum and course learning outcomes, as well as to revise existing courses and to propose new courses. Professors Birnbaum and Lusheck are in constant dialogue about new approaches in the field and ideas for curricular revision, and we look forward to bringing Professors Dennis and Fraser in to this discussion and collaborating to create a regular vehicle for curricular discussion. We also have plans in the works to integrate adjunct faculty more into the discussion of new perspectives in the field and ideas for new course development (such as the Global Survey of Art). Scheduling challenges (adjunct faculty who live great distances from campus and teach on different days/times) have made regular meetings of the entire ARTM faculty (full and part-time) difficult, but the Program Director keeps in close touch with all adjunct faculty and welcomes their ideas about their respective courses and the curriculum in general. The Department of Art + Architecture and MA Program in Museum Studies sponsor many guest lectures each semester, and these events regularly stimulate discussion of new perspectives and ideas about the fields of art history, visual culture, museum studies, etc. Also ARTM faculty regularly attend and present papers at the annual College Art Association meeting as well as a variety of other specialist meetings, and these conferences often prompt faculty to inject fresh perspectives into their teaching.

**What courses have been deleted or substantially updated in the past five years?**

Courses No Longer Taught in the Program or Being Phased Out:

ART 105: The Imaginary Museum/Core F (Jean Audigier retired in 2015; no longer taught)

ART 363: The Triumph of Impressionism (Jean Audigier retired in 2015; this is in the process of being reconceived as a 19th-Century French Art seminar under the same course number).

ART 300: Museum Studies II (Phased Out with new M.A. in Museum Studies Program and increasing curricular emphasis on Art History courses in the major/minor since 2011; some content now incorporated into Thacher Annual Exhibition Practicum)

ART 420: Art & Business / Prof. Practice (Phased Out with new M.A. in Museum Studies Program and increasing curricular emphasis on Art History courses in the major/minor since 2011; some content now incorporated into ART 421/22/23 online summer and spring Internship classes)
Is the curriculum flexible enough to allow innovation in teaching methods and the development of new courses? If you know what new courses are to be offered in the next five years, please include a separate list of such courses.

Yes, we feel that the curriculum is flexible enough to allow innovation in teaching methods and faculty are regularly encouraged to develop new courses.

Changes/Additions to the curriculum (as also noted above) may include:

- Adding courses when approved and appropriate to the Pre-Modern and Modern/Contemporary Elective areas on the major checklist. These would include, for example, Christians / Muslims/Jews in the Medieval Mediterranean and Cultural Heritage/Preservation (pre-modern), and Modern Japanese Photography (modern). Majors would still need to take two upper-division electives from each category to complete the degree.
- Changing the name on the ARTM major checklist of the “Non-Western”/CD electives to Global Art/CD Electives and adding such courses as Islamic Art (Dennis), East Meets West (Fraser) and Art of the Americas (Breault) to this category. (Students would still need to take at least one course from this area.)
- Adding a Research/Writing Methods Core Course to the major curriculum (required of all majors, likely in their sophomore year.) This would require either adding another 2-4 units to the major (for a new total of 50-54 major units), or omitting one of the current elective requirements.
- Developing and replacing or augmenting rather outmoded Core classes (e.g., ART 100: Art Appreciation, ART 105: The Imaginary Museum) with new courses to further reflect our desire to continue to diversity our material to reflect a more global perspective, the demographics of the USF student body, and critical concerns/skills that art historians are rather uniquely able to address and teach in our technologically driven society. Such courses might include: Global Art History/CD and Visual Literacy (both of which could also be submitted for Core F designation).
- Moving the Thacher Practicum to two units (elective credit, versus the flexible 1-4 units it is currently listed at) for consistency’s sake and so that students can take the course for “hands on” practicum experience only. This course is currently in the process of being approved as a regular (spring) offering with its own course number. (Previously, it was taught under an ART 390: Special Topics designation.)
- Encouraging faculty to continue to develop new and varied Special Topics offerings that will augment upper-division major/minor courses taught in regular rotations.
- Cross-listing more course offering between ARTM and MUSE
- Discussing a change in the program name from Art History/Arts Management to Art History/Museum Studies (or Cultural Heritage) to both reflect more of what our students are currently learning in the program, as well as the increasing
curricular, professional and social connections between Art History undergraduate and MUSE grad programs.

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

All of our courses employ standardized course learning outcomes and share the same academic integrity standards. All of our survey courses have approximately the same number and level of written assignments. All of our upper-division seminars now include a 12-15 page research paper with milestones. The rotating, core Museum Studies class often includes a “hands-on” component such as a small exhibition.

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

The number and type of writing assignments differ from one course and one professor to another, though we are in the process of standardizing a regular art history research paper project of 12-15 pp. for all upper-division art history seminars. Writing assignments are required of all students enrolled in any of our ARTM courses. At the survey level, students generally write 2-3 smaller papers (including visual description and analysis papers, as well as papers that require some use of primary and secondary sources.) At the intermediate level, students are often required to write a longer paper on a work in a local museum or produce a special written project (e.g., an exhibition proposal, didactic materials, or research project). All upper-division courses and seminars are being encouraged to require a substantial research project that results in a research paper using primary and secondary source materials.

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

Due to our size we are not able to offer an Honors Program specific to art history. However, as mentioned in the previous program goals, we have begun discussions with other A+A Faculty on how to implement a Department wide Honors Program that would allow our best students to work collaboratively with those in Fine Arts, Art History/Arts Management and Architecture and Community Design. At this time we believe that our goals for such a program are different from those of our colleagues and so we are considering plans to implement an optional senior thesis / directed study open to any student who wishes to pursue this option.

However, there are many opportunities for outstanding students to develop and showcase their research skills and written work. Many of our students have presented research talks at the annual Creative Activity and Research Day (CARD) at USF (sponsored by the Dean’s Office). Moreover, junior and senior art history students have the opportunity to compete to present their art history research papers at the annual Undergraduate Bay Area Art History Research Symposium at the de Young Museum. (This symposium is in
its 8th year this year, and USF was one of four founding institutions in it.) Excellent students may also enter the College-wide Honors Program in the Humanities and the St. Ignatius Institute great books program (both in which Kate Lusheck also teaches) and/or participate in University Scholar field trips and events for top scholarship recipients. (There is always an ARTM faculty mentor for this program as well.) Finally, ARTM faculty encourages its strongest students to apply for special grants and opportunities, and to submit abstracts for undergraduate (and sometimes graduate-level) conferences as well. Strong emphasis in all of these areas is placed on individual faculty mentorship of students receiving special opportunities for growth and advancement.

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

Any professor at USF can elect to hire a student to serve as their dedicated research assistant for hourly reimbursement. The ARTM Program faculty members hire research assistants on a regular basis to assist with a wide variety of project types, including compiling bibliographies, ordering books, research, editing, ordering photo permissions for article and book projects. These engender widely varying accomplishments from professor to professor and from project to project.

Kate Lusheck has also used undergraduate research assistants to assist with curatorial/exhibition projects on campus, including one recent graduate who co-curated a professional exhibition on campus. Work has ranged from research assistance, to writing exhibition label copy to exhibition design and production work for exhibitions staged in Thacher Gallery and Manresa Gallery on the USF campus.

Students have regular meetings with faculty advisors to assess performance and make adjustments to work plan when necessary. No written evaluations are generally offered unless requested.

**Are undergraduates interested in graduate programs in the field? What percentage are interested and what percentage actually go on to graduate studies? How well prepared are majors for graduate study in the field?**

We have been and remain very interested in promoting graduate study in art history, museum studies, curatorial studies, conservation studies, historic preservation, nonprofit management and other related fields, and every year we offer a workshop for students on the process of applying to graduate school and the diverse options and tracks related to their undergraduate studies. We have designed our curriculum to give our students the widest possible exposure to both the field of academic art history and professional practice in all aspects of the arts and non-profit management. We observe a high degree of interest in graduate studies among our graduating seniors, and while many do continue on to MA programs (most frequently in Museum Studies and Art History), we do not have reliable data for these numbers, nor a mechanism in place for tracking this. We understand that other units in the University — Development, Career Services — are
exploring systems for robust reporting on alumni career paths, and we look forward to
learning more about these resources.

Our students have gone on to pursue or receive MA degrees from a number of schools
including the following: New York University, Georgetown University, George
Washington University, University of California, Berkeley, Boston University, Tulane
University, California College of Art, John F. Kennedy University, Queen’s University
(Canada; art conservation program); Trinity College (Dublin, Ireland), Goldsmith’s
College (London), Sotheby’s Institute of Art, and USF’s College of Professional Studies.
Two of our recent graduates have also gone on to receive M.A.s in our new Museum
Studies graduate program at USF.

Currently, two of our alums are in PhD programs in art history at Johns Hopkins
University and Columbia University. We hope to attract more students to top programs in
the future. Other grads have gone on to receive competitive fellowships, paid internships,
or paid positions at the Metropolitan Museum of Art, the Contemporary Jewish Museum,
the Museum of the Legion of Honor, the de Young Museum, Teach for America, and
many other museums and institutions. These programs position our students well for
acceptance and success in further graduate study in top-notch art history, museum
studies, and curatorial programs.

CURRICULUM—B. Admission and Transfer Policies

Are there any internal procedures for accepting credit from students transferring to
USF?

See explanation above regarding frequency of course offerings. The procedures for
accepting credit from transfer students are those enforced by the College administration.
The Program Director reviews courses and advanced placement testing scores that may
apply as substitutions towards major/minor requirements in the ARTM program. Course
descriptions, syllabi and a review of work created in such courses are reviewed to ensure
that the student received a similar experience to what is taught at USF.

CURRICULUM—C. Advising

How are students advised and mentored? Is advising valued and rewarded by the
program? How is advising quality maintained? Are there less formal opportunities
for faculty/student interaction?

A faculty member is appointed to serve as the advisor to each student attending the
major, and the advising process is not monitored by anyone outside of the faculty advisor
in question. Each student is required to meet with a faculty member for advising before
registering for classes every semester. Registration holds are placed on student accounts
and can only be lifted by the advising faculty or the Dean’s office after students have planned their complete schedule for the coming semester.

Each semester the Program Director of the Art History/Arts Management major holds a group advising meeting, and all students in the major are asked to attend. At that time the full-time faculty advisors review any changes to the program as well as discuss the courses available to fulfill both requirements and electives in the major the following semester. Students are asked to sign up for individual 15-minute advising appointments with their full-time faculty advisor at this time. At these individual appointments students are guided to enroll in the appropriate courses as they work towards graduation.

Mentoring takes place on a variety of levels: individual conversations; regular group meetings with different majors; faculty/student “brown bag” events where students can see their professors’ project work and hear faculty reflect on their own professional practice, artists’ talks connected with gallery openings, and guest lectures in classes. Students are also mentored by faculty in less formal situations including ad hoc office visits, email correspondence, and at other program and departmental functions including exhibition openings, public lectures, and special receptions.

Most faculty members are open to individual directed-study opportunities with students, and some have created campus-project courses for student enrichment and “apprenticeship” possibilities. Moreover, several faculty members have received faculty development funding for student research assistants for various individual and university related projects. The Thacher Gallery also provides opportunities for students to work alongside the director in curating exhibits. Incoming freshmen and transfer students are advised by a full-time faculty member either over the phone or via email in the months before their arrival at USF.

Advising is considered a requisite service activity for faculty by contract in the Collective Bargaining Agreement and is highly valued by the Program, the Department, and the University. Faculty members who elect to serve as advisors during summer “early registration” days receive a modest stipend. The Department does not have a formal evaluation process for advising. We all work together to train and mentor new FT faculty in advising techniques and tricks, and have both formal and informal discussions on advising issues at departmental meetings and among ourselves.

**CURRICULUM—D. Overall Academic Quality**

*What, in the opinion of the faculty, is the overall quality of the program? How does the program compare with other programs nationally and internationally?*

From what we can determine, our curricular emphasis that combines art-historical breadth, critical thinking, research, professional practice and student/community collaboration through internships follows a progressive curricular model for programs
that grant a liberal arts (Bachelor of Arts) degree in art history, arts management and/or museum studies. Our focus on building pre-professional skills and experience seems very strong compared with other programs both nationally and internationally, and the strength and diversity of offerings in our art history classes should also significantly increase, especially with two new faculty members starting in fall 2016.

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

The program is small, with class sizes that allow for quality interaction between faculty and students. The program supports a multidisciplinary approach and faculty members actively cultivate collaboration with other departments and faculty.

Through the research interests of our full-time faculty, we actively focus on questions of gender and art, cultural preservation and heritage, contemporary photography and East/West studies, and humanist traditions in Europe/works on paper that help set us apart from other programs.

The program also maintains a strong focus on issues of social justice and community engagement—a unique feature for an art history/arts management program. This focus is evidenced in class and special exhibitions that are staged with students in USF’s Thacher Gallery and Rare Book Room, in student internships with non-profit community partners, and in class sessions that focus on social justice issues.

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

The Program is considerably stronger in terms of the breadth and strength of its art history faculty. The Program has worked to increase the diversity of its offerings through new courses and Special Topics courses, and to offer students an ability to explore their own, more specialized interests too in the way of Directed Study courses. It has also considerably benefitted from a continuing close relationship with Thacher Gallery and the Donohue Rare Book Room, as well as with the new Museum Studies Master’s Program (which Paula Birnbaum directs and in which both she and Kate Lusheck currently teach). The Program’s relationships with area museums, galleries, and non-profits arts institutions have certainly strengthened over the past five years, translating into closer ties of our program with the community, and with better, more prestigious internships for our students. The Program has lost some of its senior faculty in the past 5+ years (Thomas Lucas, SJ and Jean Audigier), and the Arts Management focus has been necessarily lessened however with the advent of the Museum Studies Program and recent declining enrollments. Regardless, our post-graduate placements in full- and part-time paying positions in museums and foundations (e.g., de Young Museum, Contemporary Jewish Museum, etc.) as well as admissions to top graduate schools in art history and
conservation (Columbia, Johns Hopkins, Tulane, Queen’s University) and museum studies (NYU, George Washington, Georgetown etc.) are stronger than ever. See also the closing section titled “Conclusions” near the end of this document.

**ASSESSMENT OF STUDENT LEARNING**

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

See the documents titled “ARTM Program: Goals and Outcomes” and “Curriculum Map” in the ARTM Program appendix. Student achievement of program learning outcomes are measured by specially designed rubrics developed by the Program faculty.

What are the methods by which the program assesses its success in achieving its program learning goals/outcomes? How does the program determine whether individual courses are meeting their stated learning outcomes?

Program courses including core and elective classes are assessed on a rotating annual basis by Program faculty. Specially designed rubrics are developed to assess course learning outcomes, with assessment of core ARTM courses taught by other programs (e.g., Design and Fine Art) assessing those courses. Collectively, assessment of core and elective courses helps us to assess the success of the program goals/outcomes. In addition, in their respective roles as Program Directors, Birnbaum and Lusheck both constantly re-evaluate courses and think through ways that they can be improved in anything from small tweaks to assignments to total revision.

To what degree have you achieved your learning goals/outcomes? How does the program determine whether individual courses are contributing to overall program learning goals/outcomes? What factors have facilitated or impeded the program’s ability to meet its learning goals/outcomes?

To date we have received a variety of achievement levels when assessing the student writing and performance on exams throughout our various courses. We have had a larger number of students who rated “good achievement” for each of the outcomes pertaining to writing and research assignments, and a smaller percentage at either side who rated “average achievement” or “very good achievement.” Given that the ARTM has a strong concentration of professional practice courses, we discovered that the majority of students do well with demonstrations of understanding through written, oral, and visual reflection of the role that art has and can play in encouraging positive social change, and using their skills to work with diverse communities both locally and globally. This includes the acquisition of professional skills that will serve them as post-graduate students, professional practitioners, educators, and community leaders. There is also evidence that our students may be increasingly benefitting by the regular art history research paper assignments at the upper-division level. Recent assessment has shown that our students are learning valuable research skills (online and print), and are generally
able to effectively utilize these skills, as well as primary and secondary sources, in the research and writing of an upper-division art history paper. While there is still room to bring their levels up to “mastery” level related to five key learning outcomes by the time they leave the program with their B.A., our assessment indicates significant strengths in achieving this outcome.

We nonetheless see loopholes in our program with particular students when they get to upper division art history seminar courses. As such, we are in the process of re-evaluating how our curriculum fits together as a whole and the need to develop and integrate more courses at the intermediate level, including more specialized lecture courses (e.g., Renaissance Art, Modern Art) and a methods course, as well as possibly making these pre-requisites for upper-division seminars.

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

In the past the College did not clearly communicate that we were required to submit such documents on an annual basis. To be candid, we have not found the Annual Assessment of Program Learning reports to be very helpful thus far. At one point we experimented with having recent graduates evaluate their end results and experiences in the major, and while the College does this with recent graduates, we would be interested in developing a survey that is more specific to the major as a means to assess student achievement of our program’s learning goals and outcomes. Faculty regularly stay in touch with students who graduated and this also provides a vehicle for assessing what is needed in the field and what we are providing and/or could amend, augment or change. The Program Director is currently working with the Dean’s Office on instituting regular course assessments in the program, and on useful ways to assess program learning on an annual basis.

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

One challenge we have had is in retaining quality part-time adjunct instructors for both survey courses and upper-division seminars as needed. This has impeded on our ability to meet high standards in some of our learning outcomes when we sometimes end up hiring less qualified instructors at the last minute as a matter of necessity. We have been a bit short-staffed in terms of regular teaching of core classes, and even some upper division electives, since the relatively recent departures and retirements of Fr. Thomas Lucas, SJ and Jean Audigier, and have had inconsistent coverage as a result in teaching the survey classes and some core courses. This situation is exacerbated by the administrative demands and interdisciplinary teaching interests of Paula Birnbaum (founding and directing the Museum Studies Program) and Kate Lusheck (teaching in the Honors Program in the Humanities and St. Ignatius Institute every other year, and directing the Art History/Arts Administration Program.) These situations should improve dramatically
with the arrival of Karen Fraser and Nathan Dennis, though some gaps are still foreseen especially in the regular coverage of Core and survey courses (esp. Survey of Western Art History I).

Otherwise, some learning outcomes in our upper division electives (e.g., related to the research paper and gaining art historical breadth and depth) have been somewhat impeded by the inability thus far to incorporate more intermediate, 200-level lecture courses and a methods course before students take upper-division seminars.

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

Each of our courses includes a specific set of course learning outcomes, and these are always listed within the syllabus for that course. For review of the course learning outcomes that are specific to each course, see the document titled “Art History/Arts Management Program Curriculum” in the Appendix.

**FACULTY**

**FACULTY TEACHING**

Please discuss, assess, and evaluate faculty demographic data.

We strongly believe that issues of diversity and representation are important in any workplace—especially one that serves the kind of diverse student body that we serve (see the data on demographics within the “Students” section). Diverse faculty along racial, ethnic, gender, religious, and socio-economic lines helps to ensure that diverse points of view are brought into the classroom. We have worked to increase diversity in our faculty, though this remains a challenging issue for us especially in our full-time faculty.

For all of our recent nation-wide searches, the Program has advertised on diversity-friendly job boards, including sites such as LGBT, Hispanics, Blacks, Asians, Veterans, Disabled, Women, and Native Americans in High. Ed., as well as listserves with an international reach, including Arts of China Consortium (sponsored by NYU), American Council for Southern Asian Art and Japan Art History Forum. In a recent search, we were very pleased that two of our four finalists were diversity candidates.

The current full-time faculty includes three Caucasian women (Birnbaum, Fraser and Lusheck) and one Caucasian man (Dennis), with various religious affiliations and (American) geographic and economic backgrounds. Our recent part-time faculty has included one African-American scholar (Jacqueline Francis), one Filipino-American artist (Jenifer Wofford), and one Asian art specialist of Chinese-American heritage (William Ma). Other full-time faculty in the Art + Architecture Program of diverse backgrounds have also taught classes in which our majors enroll including Tanu Sankalia
(ARCD), Arturo Araujo (FNAR), Sergio de la Torre (FNAR), and other adjunct faculty in the Design Program. Other adjuncts are largely Caucasian females (especially in ARTM) and Caucasian males (especially in other A+A programs).

Still, we acknowledge that serious diversity challenges remain on the ARTM faculty and are working to improve our diversity ranks. One reason we see for the gender disparity is the overwhelming predominance of women in the field nationwide, and even our own majors. We fare much better on religious and economic diversity questions, and will continue to work to attract racial and ethnic diversity candidates to our faculty ranks. Still, these candidates number far fewer in certain art history disciplines and regionally, in San Francisco where most of our adjuncts live, thus making this issue a continuing challenge. One possibility to improve this situation is to apply for a University Diversity Scholar position in ARTM, especially since we do not foresee other full-time lines opening in ARTM in the near future given our two most recent hires (Dennis and Fraser).

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

Paula Birnbaum:
ART 305: Modern/Contemporary Art or ART 390 Special Topics Class (4 units); ART 306: Women & Art (4 units); or ART 200: Museum Studies (4 units). 
NB: Given Paula Birnbaum’s current appointment as Academic Director of the M.A. in the Museum Studies Program and teaching and administrative responsibilities in that program, she is now only teaching 1-2 classes in ARTM per year.

Nathan Dennis:
ART 101: Survey of Western Art History I (4 units)
ART 311: Medieval Art & Society (4 units)
ART 2xx: Islamic Art/CD (4 units)
ART 390: Special Topics in Pre-Modern art (with a Late Classical or Medieval focus) – or- ART 195: First Year Seminar (4 units)

Karen Fraser:
ART 102: Survey of Western Art History II (4 units)
ART 195: Exploring Asian Art in SF (First-Year Seminar) (4 units) 
ART 308: Asian Art – or – ART 2xx East/West Visual Culture (4 units) 
ART 3xx: Japanese Photography – or – ART 390: Special Topics in Asian Art (4 units)

Kate Lusheck:
ART 101: Survey of Western Art History I (4 units) 
ART 200: Museum Studies (rotating with other FT faculty) –or- ART 390: Special Topics in Pre-Modern Art (early modern focus) (4 units)
ART 302: Renaissance Art – or – ART 303: Baroque Art (rotating) (4 units)
NB: Given Kate Lusheck current appointment as Director of ARTM (and teaching responsibilities every other year in Museum Studies, Honors Program in the Humanities, and St. Ignatius Institute “great books” program) she is now teaching 2-3 classes/year in ARTM. Her Honors 322: Renaissance Culture course also counts as an upper-division ARTM elective for ARTM students in the College Honors program.

The regular teaching load is 2/2/2/3. All faculty who do not hold administrative posts also teach a third course every fourth semester. The ART 421/22/23 internship is sometimes the third course for faculty teaching on this schedule.

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

Yes. For Full-time faculty (Birnbaum, Dennis, Fraser and Lusheck), see faculty bio-bibs and the section below that includes short research bios for full-time faculty. CVs available upon request.

Following are the Art History/Arts Management faculty who currently teach in the program part-time, or who have taught in our program over the past few years are as follows (listed alphabetically):

Emily Breault, PhD
Adjunct Faculty, Art History/Arts Management

Emily Breault is adjunct faculty in the Department of Art + Architecture and holds a Ph.D. in art history from Columbia University. She specializes in the Art of the Americas, colonialization, and the relationship between Europe, especially Spain, and the Americas in the early modern period.

Courses Taught at USF (until fall 2015):
Art Appreciation
Survey of Western Art History I & II
First Year Seminar: Exploring Multicultural Art in San Francisco
Art of the Americas
Special Topics: Art in the Age of Exploration
Directed Study

Stephanie Brown, PhD
Part-Time Staff position (internships) & Adjunct Faculty, Museum Studies & Art History/Arts Management

Stephanie Brown is an independent curator and historian. She has worked in museums as an executive director, curator, historian, and archivist. Her work has ranged from designing and implementing collections plans to curating exhibitions to institutional strategic planning. Stephanie’s professional and academic interests include curatorial
practice, material culture studies, museum education, and public history. Her current research examines online exhibitions and object-based learning in museums. In addition to teaching at USF, Stephanie is on the Museum Studies faculty at Johns Hopkins University. Previously, she was Executive Director of the Chevy Chase Historical Society in Chevy Chase, Maryland. Dr. Brown also served as Associate Curator for American Material Culture and Historian at Hillwood Estate, Museum and Gardens in Washington, D.C. Stephanie has a BA in History from Williams College and a PhD in European History from Stanford University.

Course Taught at USF in ARTM:
Arts Management Internship Class (rotating, usually in spring)

Jacqueline Francis, PhD
Adjunct Faculty, Art History/Arts Management

Jacqueline Francis earned an AB in English from Dartmouth College, an MA in African-American Studies from the University of Wisconsin, and a PhD in Art History from Emory University. She is the author of Making Race: Modernism and “Racial Art” in America (2012), and a co-editor of Romare Bearden, American Modernist (2011), a collection of scholarly writings about this twentieth-century artist. A native New Yorker, she started visiting San Francisco in 1989 and is still discovering the wonders of her new hometown.

Courses Taught at USF:
Art Appreciation (Regularly through fall 2015)
Survey of Western Art History II and Modern & Contemporary Art (Occasionally)

Barbara Jaspersen, MFA
Internship/Outreach Coordinator (Staff position); and Adjunct Faculty, Art History/Arts Management

Barbara Jaspersen holds a Master of Fine Arts degree in English (Creative Writing) from the University of California, Irvine. She has published reviews of visual art, film, and theater, as well as poetry in various small publications, and as a musician and actor, has performed throughout the Bay Area since 1990. Barbara has a special interest in art that engages with marginalized groups, and has worked with Each One Reach One, Copus, Rob Nilsson, and Golden Thread Productions, among others. At USF she focuses on creating opportunities for students outside the classroom through internships, service learning, and community-based projects. She acts as liaison with a broad range of organizations, from large established commercial galleries and museums; to design and architectural firms; to small community-based groups emphasizing innovation and grassroots projects for students to employ their academic and artwork interests toward social change.

Course Taught at USF:
Arts Management Internship Class (regularly, usually in fall)

William Ma, PhD Candidate
Adjunct Faculty, Art History/Arts Management

William Ma is a PhD Candidate in the History of Art at the University of California, Berkeley, currently writing a dissertation entitled “Carving between Cultures: the Woodcarving Workshop at the Shanghai Jesuit Orphanage (Tushanwan) in the Early Twentieth Century” (Advisor: Professor Patricia Berger). William specializes in late Imperial Chinese art (c. 1580-1930), artistic studios and workshops in China and France, and the art of the Jesuit missions. He has taught art history at UC Berkeley and the University of San Francisco, and was a Visiting Scholar at the Institute for Advanced Humanistic Studies at Fudan University, Shanghai, China in 2013. William has presented his work widely at professional conferences, as well as at universities and museums, especially in the U.S. and China. He received the Outstanding Graduate Student Instructor Award at UC Berkeley in 2015-2016.

Course Taught at USF (fall 2015):
Asian Art

Berit Potter, PhD
Adjunct Faculty, Art History/Arts Management

Berit Potter received her doctorate from New York University’s Institute of Fine Arts. She also earned a master’s in Museum Studies from New York University and has held positions in several art institutions including the Smithsonian American Art Museum and Whitney Museum of American Art. Berit currently teaches art history and museum studies courses at University of San Francisco and the San Francisco Art Institute. Her research examines modern and contemporary art, with an emphasis on art of the Americas, and the politics of display. Berit’s current book project, Grace McCann Morley and the Origins of Global Contemporary Art, examines the career of SFMOMA’s first director and her pioneering advocacy for global perspectives in the study and exhibition of modern and contemporary art.

Courses Taught at USF:
Art Appreciation (regularly)
Survey of Western Art History II (occasionally)
First Year Seminar: Mining Murals in San Francisco (regularly)
Museum Studies (occasionally)

Laura Richard, PhD
Adjunct Faculty, Art History/Arts Management

Laura Richard received her Ph.D. from UC Berkeley in 2016 in the History of Art with a Designated Emphasis in Film. Her dissertation is a political reappraisal of the early films,
performances, and rooms made by Maria Nordman. Laura has taught modern and contemporary art at UCs Berkeley and Santa Cruz, the Prison University Project at San Quentin, and the San Francisco Art Institute where she is also Faculty Head of the Low-Residency MFA Program. Her approach to teaching is interactive, pragmatic, and interdisciplinary; recent seminar topics and research interests include endurance/performance art, the economics of art, expanded cinema and installation art, and theories of time, space, and the everyday. Laura was the editor-in-chief of Artweek magazine from 2003 to 2008, and has published over ninety pieces of her own art criticism, including, “Anthony McCall: The Long Shadow of Ambient Light,” Oxford Art Journal (2012). Her current writing projects include “In Just Deserts: Maria Nordman’s Fire Performances,” an essay on the textile installations of Claudy Jongstra, and a survey of Gale Antokal’s drawings.

Course Taught at USF
Art Appreciation

Holly Sherratt, MA
Adjunct Faculty, Art History/Arts Management

Holly Sherratt has more than twenty years of auction, business development, and non-profit experience. As Director of Modern and Contemporary Art at Heritage Auctions and founding Director of Made in California Art at Bonhams, Holly has worked in the auction industry for more than a decade. Holly was also Head of Museum Programs at Art.com, managing strategic partnerships with museums such as MoMA, British Museum, and the de Young. Holly received her BA in Art History from UCLA and MA in Visual Studies from UCI. She trained at the Smithsonian American Art Museum and Laguna Art Museum. Holly also completed coursework at Loyola Law School and received the distinguished American Jurisprudence Awards for both legal writing and criminal law before transferring to graduate school. She is an active member of the San Francisco arts community and has served on the Board of Directors of Contemporary Extension at SFMOMA.

Course Regularly Taught at USF: Arts Management Internship Class (summer)

Jessica Snow, MFA
Adjunct Faculty, Fine Arts & Art History/Arts Management

Jessica Snow received a BA in Art Studio from UC Davis and a MFA from Mills College. She also studied at the Skowhegan School of Painting and Sculpture and Université de la Nouvelle-Sorbonne III. Squeak Carnwath, Hung Liu and Wayne Thiebaud were memorable teachers, to whom she's indebted for their mentoring. Recently she has had solo exhibitions at Galleri Urbane in Dallas and Jen Bekman Projects in NYC. She has also participated in shows at oqbo galerie in Berlin, Indianapolis Museum of Contemporary Art, Sonoma Valley Museum of Art, H Gallery in Chiang Mai and Paris Concret. This year her work was featured in the Harvard Business Review magazine. Jessica enjoys teaching Art Appreciation courses as well as studio in the Fine Arts area.
Course regularly taught in Art History/Arts Management:
Art Appreciation

Celia Stahr, PhD
Adjunct Faculty, Art History/Arts Management

Celia Stahr, PhD, has a background in Modern and Contemporary art history as well as African art and the Diaspora. Her secondary areas include Native and Mesoamerican art and visual culture. She is particularly interested in artists who cross cultural boundaries and the political, social, artistic, and psychological ramifications of such actual or imagined “border” crossings. Stahr has published essays on artists such as Frida Kahlo, Elaine de Kooning and Yong Soon Min. She is writing Frida Kahlo and the American Experience, a book that contextualizes Kahlo and her artistic production within the historical and social circumstances of San Francisco, Detroit, and New York during the Great Depression.

Courses taught at USF (away 2016-2017)
Art Appreciation
Survey of Western Art History II
Modern & Contemporary Art (occasionally)
African Art (CD)
Special Topics: Frida Kahlo seminar

Jessica S. Stewart, PhD
Adjunct Faculty, Art History/Arts Management (as of fall 2016)

Jessica Stevenson Stewart received her PhD in the History of Art Department from UC Berkeley in 2015 and is currently the Kress Interpretive Fellow at the Fine Arts Museums of San Francisco. She has been the recipient of several prestigious scholarships: she was a Smith Fellow at the Center for Advanced Studies in the Visual Arts at the National Gallery in Washington D.C., a Kress Institutional Fellow at the Zentralinstitut für Kunstgeschichte in Munich, and a Fulbright Scholar in Belgium. She has organized symposia for the Townsend Center for the Humanities, presented her own work at a number of conferences internationally, and published in and worked at prominent interdisciplinary academic journals. Dr. Stewart has also taught undergraduate coursework on European art and visual culture from the medieval to the early modern period, receiving an award in 2009 for excellence in teaching.
Courses taught at USF: Survey of Western Art History I

Jenifer Wofford, MFA
Adjunct Faculty, Fine Arts and Art History/Arts Management

Jenifer Wofford is a professional visual artist, curator, graphic designer, and illustrator who works both nationally and internationally. Wofford has shown her work extensively in the Bay Area, at venues such as Yerba Buena Center for the Arts, de Young Museum,
Berkeley Art Museum, and the San Jose Museum of Art. In addition to teaching at USF, she has also taught at UC Berkeley, California College of the Arts, Diablo Valley College, and the San Francisco Art Institute. She received her Bachelor of Fine Arts from the San Francisco Art Institute, and her Master of Fine Arts from UC Berkeley.

Course taught in Art History/Arts Management:
Filipino-American Arts (CD) (every other year)

John Zarobell, PhD
Assistant Professor, International Studies

John Zarobell is Assistant Professor and Undergraduate Director of International Studies at the University of San Francisco. Formerly, he held the positions of assistant curator at the San Francisco Museum of Modern Art and associate curator at the Philadelphia Museum of Art. He is a regular contributor to the San Francisco Art Quarterly (SFAQ) and the online journal Art Practical and he has written for numerous exhibition catalogues and has published in Art History, Nineteenth-Century Art Worldwide, and the Berkeley Review of Latin-American Studies. His first book, Empire of Landscape, was published in 2010 and his next, Art and the Global Economy, will be published by University of California Press in 2017.

Courses Occasionally Taught in Art History/Arts Management:
Modern & Contemporary Art
Special Topics: Art & the Global Economy
Special Topics: 19th-Century French Art

How are teaching assignments made within the program?

Faculty teach in the areas of their expertise which feeds the major/minor programs (given all hires were considered with these program needs in mind.) All faculty are expected to contribute to the University Core as well (including in courses with Core F, CD, and/or SL designations). For the most part, courses are designed to be regularly rotated.

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

ARTM faculty enjoy teaching their courses; pedagogical needs are balanced with faculty expertise and teaching/research interests.

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

To date, no, but now that we have a larger faculty we will need to be more flexible with teaching assignments in the future (i.e., we will not always be able to teach upper-division art history seminars every semester as we have in the past). While team-teaching might be desirable especially in Western art history survey courses (given varied faculty specializations, along the lines seen in other universities), team-teaching is
generally challenging at USF given contractual teaching loads so likely not a viable option in the near future. Other good opportunities to teach upper-division courses also exist in other interdisciplinary programs that can be cross-listed with ARTM, including the Honors Program in the Humanities, St. Ignatius Institute, Museum Studies, and the Master’s Program in Asian Studies (MAPS), to name a few.

In addition to the current Art Appreciation class, we are also looking at the possibility of introducing a Global Art History, Survey class, and/or Visual Literacy core class into the curriculum in the next couple of years as a Core F (Visual & Performing Arts) class, along with Women & Art, African Art, Asian Art, and Filipino-American Art.

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

Several years ago the University adopted Canvas as its course management tool. While faculty members are not required to use it, most in ARTM choose to do so and the general consensus is that using Canvas has improved how our courses are taught. Because of built in rubrics and grading tools students are always able to see how they are doing in relationship to learning outcomes and expectations. It has also been a good resource for distributing and collecting assignments, giving quizzes, and monitoring class discussions. Given its use University-wide students come to expect and are comfortable using it.

Over the past decade, new technology has significantly changed the way art history content is taught and delivered. Lectures that once were taught with slide projectors are now exclusively taught with PowerPoint using digital images derived from ArtStore, Google images and more. More recently, the introduction of iPads in the classroom has also meant that students and faculty are increasingly using new digital applications in teaching and learning. Course “Readers” that once were in hard copy are sometimes now found digitally in a student’s iPad via iBooks or iAnnotate. Textbooks are also increasingly accessed in digital formats.

While faculty has noted mixed results with some of these technologies, overall there is faculty commitment in the Program to embracing and using new technologies in the classroom. To this point, Program faculty have taken numerous optional classes in the University’s Center for Instructional Technology (CIT) and have participated in special workshops including iPads in the Classroom.

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

Faculty training and guidance is offered by the College of Arts and Sciences administration, and through a comprehensive program called the Center for Teaching Excellence (CTE) supported by the Dean of the College. The mission of CTE is to celebrate, support, and help develop excellent teaching across the university, at all stages of a faculty member's career. It offers regular pedagogical workshops and lectures,
including New Teaching Faculty workshops, as well as faculty learning communities, technology training, mobile tech support, new faculty workshops, Canvas support, peer coaching, a summer book club, and teaching retreats, among other activities. Given the strength of this comprehensive program supporting junior faculty in best practices in teaching, such training does not need to take place as an institutionalized activity within the art history program itself. Every new full-time faculty member is assigned a dedicated faculty mentor during their first year at USF, and these advisors can come from within the program or outside the program, depending on the Deans’ discretion. The College offers junior faculty a plethora of media-skills workshops, tenure-track workshops, and teaching discussion groups. A resource called the “Faculty Development Fund” is also available to faculty who propose projects that improve teaching effectiveness of that involve student research assistance.

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

The ARTM faculty members organize and sponsor visits with guest speakers from arts organizations and museums and sometimes organize special art-related field trips and other outings. At times, the faculty also agree to teach extracurricular, independent course study in the form of “Directed Study” courses, and offer assistance with internship and professional placement, as well as offer advice on graduate applications. Faculty also serves as student academic advisors. The new Art History Student Association (AHSA) also has a formal faculty advisor who works directly with students on planning group activities and field trips, arranging guest speakers, and organizing elections. Each year, a faculty mentor also works with one student selected to present their research at the Annual Bay Area Undergraduate Art History Symposium at the de Young Museum.

**FACULTY RESEARCH**

What are the faculty’s research and creative interests and aims? What are the primary areas of emphases and strength within the program? What is the recent history of research support, fellowships, grants, awards, contracts or commissions by members of the program?

See each of the faculty biographies featured within the “Faculty Biography” section of the ARTM Program appendix. See brief research biographies below for recent research support, fellowships, and grants.

**What is the recent history of research support, fellowships, grants, awards, contracts or commissions by members of the program? Please list by title any major research projects and include a brief description.**

**Paula Birnbaum:** Paula is the recipient of USF’s Distinguished Research Award (2014). Her scholarship appears in a variety of journals and focuses on modern and contemporary


**Karen Fraser:** Karen's research focuses on modern Japanese visual culture, with particular interests in Japanese photography from ca. 1860 through the 1930s, cross-cultural interactions and influences between Asia and the West, gender issues, and museum and exhibition history. Her recent and forthcoming publications include "Fukuhara Shinzō and the 'Japanese' Pictorial Aesthetic" in the *Review of Japanese Culture and Society* (vol. 26, December 2014) and "From Private to Public: Shifting Conceptions of Women's Portrait Photography in Late Meiji Japan," in *Portraiture and Early Studio Photography in China and Japan* (Luke Gartlan and Roberta Wue, eds., Routledge, forthcoming 2016), as well as the monograph *Photography and Japan* (London: Reaktion, 2011).
Catherine (Kate) Lusheck: Kate’s research focuses on the intersections of humanist drawings culture, early modern rhetoric, and the classical tradition, especially in the work of Peter Paul Rubens (Flemish, 1577-1640). Kate is completing a book-length manuscript for publication entitled Rubens & the Eloquence of Drawing, Visual Culture in Early Modernity Series (forthcoming, Routledge, 2017). Her essay entitled “Leonardo’s Afterlife in Rubens’s Studies of Nature” has been accepted for publication in Leonardo Studies, ed. C. Moffatt and S. Taglialagamba, vol. 2 (forthcoming, Brill, 2017). Kate is also a curator specializing in works on paper and has curated exhibitions at USF with students including Reformation: Duerer & the New Age of Print (2015), Mapping the East: Envisioning Asia in the Age of Exploration (2016), and the forthcoming, The Depravities of War: Sandow Birk & the Art of Social Critique (2016-17). She was a pre-doctoral fellow at the Center for Advanced Study in the Visual Arts (CASVA), the Metropolitan Museum of Art (Drawings), the Getty Museum (Drawings), and the Belgian-American Foundation. More recently, Kate was named a 2012 NEH Summer Scholar and attended the NEH Institute, Leonardo da Vinci: Between Art & Science, Florence, Italy (dir. Francesca Fiorani, University of Virginia). She has received regular travel grants for research in Europe from the College Faculty Development Fund (2010-16), and won research-related awards including the Provost’s Innovation Award (2011-12), and the University Post-Sabbatical Award (2015).

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

We have two brand new full-time, tenure-track hires in our program (beginning fall 2016): Nathan Dennis and Karen Fraser. They are expected to significantly contribute to shaping our program in the future by adding expertise in medieval and Islamic art and cultural preservation (Dennis) and Asian Art and Japanese photography (Fraser). Kate Lusheck was also hired since the last program review and has added needed expertise in early modern (Renaissance/Baroque) art and curatorial studies/exhibitions to the program. Her line was added in response to the executive summary recommendations from the last academic program review in 2009. With Thomas Lucas and Jean Audigier’s departure, Paula Birnbaum is now the senior art historian in the program and has been expanding her research and teaching in modern/contemporary art with a focus on gender issues to also include modern/contemporary Middle Eastern art as well.

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

We are indeed a heterogeneous faculty, and we have not experienced such communication variance. We regularly share best practices with one another (particularly with upper-division research seminars) and discuss ways of complementing one another’s various teaching interests and strategies.
What impediments to faculty productivity exist and in what ways can these be reduced?

As directors of their respective programs, Professors Birnbaum (Museum Studies) and Lusheck (Art History/Arts Management) both have very heavy service loads (including directing programs, advising, recruiting quality adjunct faculty, curriculum development, student mentoring, event planning, as well as other programmatic, departmental, college and university service obligations such as serving on numerous advisory boards etc.) that have at times impacted their ability to focus on their own research. While course releases -- including the two courses of release granted every two years to direct the undergraduate program -- and the arrival of Professors Fraser and Dennis are helping this situation, the heavy service load is still notable for faculty in the program wishing to do top-notch research and produce major research publications. Currently, both Professor Birnbaum and Professor Lusheck advise and personally mentor approximately 25 majors each on course selection, internships, and career development issues. This advising load will be split four ways beginning in AY 2017-18 when Professors Fraser and Dennis begin advising. The only service activity that currently comes with course releases for program faculty is directing the program. Complete lists of our service activities are available on our faculty cvs which we would be happy to provide anytime.

Overall, expected College & University service loads seem heavier than in my comparable institutions, making it sometimes difficult to take on and complete major research, writing and even creative projects such as exhibitions. College-sponsored weekend and day-long writing retreats, as well as regular faculty writing groups, have helped faculty productivity on this front, but are not in and of themselves enough to mitigate the continued, heavy service load. Further occasional research-related course releases, the ability to “buy out” of time teaching, or allowing intercession or summer teaching to substitute for regular teaching during the semester could help mitigate any imbalance.

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

The Art History/Arts Management Program shares the same expectations for faculty research with the College. The Dean of the College of Arts & Sciences, Marcelo Camperi, meets with each tenure track faculty member annually during their Academic Career Prospectus interview to advise them regarding the quality and quantity of their research. Associate Dean Eileen Fung meets with tenured faculty for the same. From what we have learned while attending these meetings, the college seems pleased with our various faculty members’ success at meeting research expectations, which in the field of art history, generally takes the form of book publications, publication of scholarly articles, book chapters, peer-reviewed conference papers and curated exhibitions (see faculty research). Professor Birnbaum was tenured and 2010 and Professor Lusheck was
tenured in 2016, and we look forward to supporting Professors Dennis and Fraser to advance towards tenure. Because the USF faculty is unionized, the Department is not involved in assessing a faculty member’s research for tenure and promotion (although faculty members regularly solicit letters of support from colleagues in the Department). Faculty members going up for tenure and promotion are able to suggest the names of up to three external reviewers of their research portfolio to the Dean’s office as part of the application process.

FACULTY SERVICE

What are the major service contributions made by faculty to the College and University over the last five years? Please be selective and do not include or append faculty resumes or vitae.

Paula Birnbaum: Paula’s most significant service contributions include serving as founding director and Academic Director of the Museum Studies Master’s Program (2013-present), Program Director of Art History/Arts Management (2003-2014), and Chair of the Department of Art + Architecture (which includes membership in the Arts Council and the College Council of the College of Arts & Sciences, 2005-8). Additional service contributions include: Faculty representative (invited by Provost), Academic Affairs Committee, Board of Trustees, USF (2014-2016); Committee member (by invitation), Dean’s Task Force for Student Research and Creativity; Committee member (peer elected), Distinguished Research Award Committee, (2015-2018). Paula also serves as a Committee member, Advisory Board for Jewish Studies and Social Justice Minor (2009-present) and Committee member, Advisory Board for Gender and Sexualities Studies Minor (2003-present). She has served on 9 faculty searches in the Department of Art + Architecture and chaired 8 of them, as well as serving and chairing numerous searches for full-time staff positions.

Kate Lusheck: Kate’s major service contributions include serving as Director of the Art History/Arts Management Program (2014-present); as the Dean’s appointee on the College Curriculum Committee (2015-present), and as an Advisory Board Member (by invitation) for the Center for Teaching Excellence (2014-16), the Center for Research and Scholarly Excellence (2015-present), and the European Studies advisory board (2010-present). Kate was also on the founding committee for the new Museum Studies Master’s Program (2011-12), and currently serves on the M.A. in Museum Studies admissions committee and faculty advisory/curriculum committee (2013-present). She has also served on two tenure-track hiring committees (one as chair), and on staff hiring committees (2012-2016). Most recently, Kate co-curated a loan show by invitation from the Ricci Institute for Chinese-Western Cultural Studies entitled Mapping ‘The East’: Envisioning Asia in the Age of Exploration (2016) and organized a special scholarly panel and series of public lectures in conjunction with her exhibition, Reformations: Durer & the New Age of Print (2015). Kate has consulted for the Donohue Rare Book Room, Thacher Gallery, and Manresa Gallery, and has lectured widely in classes and special museum-related events at the University.
Nathan Dennis and Karen Fraser will not begin their positions until fall 2016, so it is too soon to comment on this point for them.

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

Paula Birnbaum: Paula works closely with educators and curators on educational programming at a number of San Francisco Bay Area museums, arts organizations and galleries, with close ties to the Fine Arts Museums of San Francisco and the Contemporary Jewish Museum. She is a volunteer lecturer in art history and French studies at Saint Ignatius College Preparatory School, San Francisco. Paula also has served on the host committee for several annual Bay Area fundraisers hosted by the FSH Society, a nonprofit, patient-driven organization supporting research and education for facioscapulohumeral muscular dystrophy (FSHD), one of the most prevalent forms of muscular dystrophy.

Kate Lusheck: Kate is actively involved in local arts organizations and museums, and does occasional pro bono art consulting for members of the community. Her community outreach work has included helping to plan, execute, and teach a summer-long art program with the Samoan-American Community Development Center in Visitacion Valley, San Francisco with faculty collaborators (2011-12). Kate has participated (on invitation) in special education programs and exhibition lectures at area museums including the Contemporary Jewish Museum and the de Young Museum. She has variously volunteered for events in conjunction with the Alzheimer’s Association, the San Francisco Food Bank, and the University of California, Berkeley (scholarship reading events).

Nathan Dennis and Karen Fraser will not begin their positions until fall 2016, so it is too soon to comment on this point for them.

FACULTY RELATIONSHIP WITH OTHER DEPARTMENTS AND PROGRAMS

In what ways does the program collaborate with other departments and programs at USF? What is the program’s assessment of the successes and disappointments of those collaborations?

The Art History/Arts Management Program collaborates with several other programs, most notably the MA program in Museum Studies and several interdisciplinary majors and minors within the College. Many of our courses are cross-listed, for example: the Women & Art course serves as an elective in the minor program in Gender and Sexualities Studies; the Asian Art course serves as an elective course in the Asian Studies Major; the Filipino-American Art course serves as an elective in the Yuchengo Philippine Studies Minor Program; the African Art course serves as an elective in the African
Studies Minor Program; the Israeli and Palestinian Art seminar serves as an elective course in the Swig Program in Jewish Studies and Social Justice Minor; and the Renaissance and Baroque Art courses serve as electives in the European Studies Program. The Honors Program in the Humanities and St. Ignatius Institute also include courses (Honors Renaissance Culture and SII: Art & Music taught by Kate Lusheck) that count in the ARTM major (and their programs include selected ARTM majors too.) Nathan Dennis’s Christians, Muslims and Jews in the Medieval Mediterranean is cross-listed with MidEast Studies and Religious and Theological Studies, and Karen Fraser’s upper-division courses will likely be cross-listed with Asian Studies. ARTM faculty regularly collaborates for pedagogical purposes with the Thacher Gallery and the Donohue Rare Book Room, Gleeson Library.

These efforts have largely been successful in that the cross-listing of courses can help us to recruit new majors and minors into the Art History/Arts Management Program. In addition, the Program and Department have co-hosted guest lectures in the arts with other interdisciplinary programs, including: The Center for Asia Pacific Studies, Urban Studies, Media Studies, Latin American Studies, Latin@-Chican@ Studies, Performing Arts and Social Justice, Critical Diversity Studies, International Studies, and European Studies. Art History/Arts Management faculty are regularly invited by colleagues in other Departments to give guest lectures in their classes and to students enrolled in interdisciplinary programs (Honors Program in the Humanities, Saint Ignatius Institute, University Scholars Program), and sometimes volunteer to take these students on small, private tours of local museum exhibitions. Faculty also participate in programming for the annual Global Women’s Rights Forum and the Human Rights Film Festival on campus and actively recruit and mentor students to participate in the annual Creative Activity and Research Day (CARD). ARTM faculty have also participated in sponsored interdisciplinary faculty programs including the Provost’s Innovation Team Award (Lusheck, 2011-12), weekend sponsored writing retreats that include faculty from across the College (Birnbaum and Lusheck, 2010-present), and serve on interdisciplinary committees with faculty from across the College and University (Birnbaum and Lusheck; see Service).

While such inter-departmental programming and collaboration efforts have largely been successful, efforts to engage in team teaching with colleagues from other departments are discouraged by the administration as they complicate expected teaching loads (faculty who team teach receive credit for only half of the units of the course). We would appreciate having a larger discussion about strategies for promoting team-teaching across the university as certain courses in the Art History/Arts Management program could be enriched by team-teaching. Continued cross-listing of courses is also highly desired to allow for continued interdisciplinary collaborations and teaching opportunities. Overall, though, faculty is pleased with the College and University support of other cross-disciplinary interactions and collaborations, especially through the Center for Teaching Excellence (CTE) and the new Center for Research, Artistic, and Scholarly Excellence (CRASE).
Are there any impediments to developing interdisciplinary research or connections to other departments or programs? How could the University aid you in strengthening and developing such ties?

As stated above, we would appreciate a university-wide discussion of possibilities for team-teaching, with proposals for a new model for interdepartmental collaboration through pedagogy. The College’s increasing discouragement of cross-listed classes is also viewed as a potential impediment to developing interdisciplinary connections with students and faculty in other majors and disciplines.

Otherwise, the severe physical constraints of the space of the arts building (Fromm XARTS) make collaboration across programs within the Department of Art + Architecture difficult, as space is limited for hosting events such as special exhibitions, lectures, receptions, films, projects, and guest artist visits that could provide further opportunities for interaction amongst Departmental faculty and students. These space constraints also mean that Departmental faculty across the four programs do not all teach in the same building and that Art + Architecture faculty offices are also not all in the same building. While the majority of faculty and staff offices are in XARTS, some faculty and staff have offices in Kalmanovitz Hall (Berdugo) and Masonic (including Dennis, Fraser, and Jaspersen) due to the extreme facility limitations.

FACULTY RECRUITMENT AND DEVELOPMENT

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

ARTM just hired two new FT faculty to fill important gaps in Asian Art and Late Classical/Medieval/Islamic Art, so does not foresee any new tenure-track hires in the near future. However, the one area where we feel a need for regular coverage (and no longer have it since Emily Breault’s departure) is in Arts of the Americas (to cover the Arts of the America class and Art in the Age of Exploration seminar.) We could also use more regular coverage in teaching the fall Survey of Western Art History I especially since Kate Lusheck also teaches in the Museum Studies and Honors Program in the Humanities Programs in fall (on a rotating basis.) A term hire (perhaps as a diversity scholar) in the next five years could help us solve this problem, and offer more coverage in important areas for our students, including our Hispanic, Chicano/a and Native American students seeking courses in Latin, South American, and indigenous Native American arts.

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

None.

In what ways does the department help foster professional development and growth of the faculty?
As mentioned above, the College of Arts and Sciences and Department of Art + Architecture provides its new faculty with formal faculty mentoring. Otherwise, the College of Arts and Sciences offers new faculty members ongoing opportunities for growth in the form of pedagogical counseling, teaching advisement, student research assistance, grant writing assistance, generous project funding, and special teaching and research workshops sponsored through the Provost’s and Dean’s Offices, as well as through the Centers for Teaching Excellence (CTE) and new Center for Research and Scholarly Excellence (CRASE). The Center for Instructional Technology (CIT) also sponsors a host of technology-based training sessions for faculty. Finally, the Dean’s Office in the College of Arts and Sciences also sponsors regular writing workshop sessions, and a bi-annual, weekend Writing Retreat that faculty can apply for to complete special projects.

**STUDENTS**

**What is the program looking for in its students? What kind of students is the program well suited to serve? How does the program define “quality” in terms of admission to the program where relevant?**

Because we value a diverse student body, and because we uphold the value of a strong liberal arts foundation, we welcome into our program students with curiosity about the world and the desire to develop critically and conceptually as thinkers, researchers, writers, cultural managers, art historians, and arts professionals even if they have no previous art history, arts administration or art and design experience. Students with a desire for a hybrid humanities- and “learning-by-doing”-based education, particularly with strong interests in social and community engagement, are particularly suited for our program.

While the program actively seeks and welcomes international students too, some challenges have presented themselves in this regard for the Program particularly for ESL/Conditional admit students, particularly given the heavy emphasis on reading, writing, speaking, and thinking critically (in English) beginning with the first semester of the program. To date, these linguistic problems have been mitigated by delaying the start of art history courses for ESL/Conditional admits until their second or third semesters. While this has mostly been an effective solution, it has also been observed that ARTM loses some of these students to other majors in the interim. We are continuing to seek ways to serve and appeal to these students early on without compromising their ability to succeed in their coursework before their language skills “catch up” to course and program expectations.
Are there striking ethnic, racial, and/or gender disparities among majors and non-majors taking courses in the program and the USF students as a whole? If so, are there ways to attract those not normally attracted to the program?

As the following tables provided by the University Center for Institutional Planning and Effectiveness (CIPE) clearly demonstrate, striking ethnic, racial and gender disparities continue to exist for majors in our program. However, these disparities are far less pronounced for our ARTM core classes once other students from the University and Department of Art + Architecture Design and Fine Arts programs are factored into the equation. (As described earlier, ARTM shares core courses for the majors with DSGN and FNAR, and shares other Core F (Visual & Performing Arts) courses with the College and University students at large.

Following is the overall enrollment trend of ARTM showing gender trajectories in the major from fall 2008-2016. This graph shows that gender breakdowns have largely tracked enrollment trends in the major during the same period with little significant variance:
The gender disparity in the ARTM Program continues to be both striking and of concern. As of spring 2016, the ARTM Program majors include 94% female and only 6% male. While there is also a gender disparity at the University (65% female; 35% male), it is obviously significantly higher than within the College of Arts and Sciences and University more broadly. In part, this also almost certainly reflects a large gender imbalance nationwide in art history programs nationwide, and in the field at large. The program actively seeks to attract and retain more male students to its ranks, but admission recruiting and decisions are out of our hands, making this difficult to improve or rectify within the program.

To a slightly lesser degree, there are also striking disparities in the race and ethnic backgrounds of our students. The following graphs (provided by CIPE, July 2016) provide breakdowns of ARTM majors by race and ethnic factors, followed by a graph of students in the College of Arts & Sciences, and a further breakdown of ARTM majors along race and ethnic lines for the previous five years:
In terms of racial/ethnic backgrounds, as of spring 2016 the ARTM Program Majors were 41% minority, 16% other, and 14% white, though percentages were more heavily weighted toward white students in prior years. The program is pleased that these numbers...
show an increase in minority student enrollments over previous years since 2008. Thus, while there is a higher percentage of white students compared with minority students in ARTM compared with the rest of the University, this disparity (unlike gender disparities which remain unchanged) it is the program’s hope that this disparity is narrowing. Some possible factors for this recent shift may include what seems to be a rising number of Chinese students at USF, a possible increase in interest in minorities, especially Asian and Hispanic students, in Museum Studies and Arts Administration fields, as well as an increase in Hispanic and Chicano/a students recruited by the University (from 16% in 2008 to 24% in 2016).

As the CIPE report concludes, “The largest population comprising the Minority student population were Hispanic/Latino students, followed by Asians, and African Americans (Table 3). Compared to the overall enrollees in the College of arts and Sciences, there is a higher rate of White students and a lower rate of Minority students than Art History/Arts Management majors… This suggests that there is a minority gap in this program; however, based on the results deeper investigation must be conducted to better understand why Minority students choose this major at lower rates than White students.”

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

This past year (AY 2015-2016), a group of art history majors, with faculty mentorship, founded the Art History Student Association (AHSA). This mission of the association is to build student interest in art history and museum studies in the area, to assist with building professional networks, and to provide a social outlet for our majors.

ARTM students (especially with or through MUSE) also enjoy the visits of many top-notch guest speakers at USF and exhibitions in Thacher Gallery related to art and art history throughout the year. Receptions are usually held in conjunction with these events which also positively affects the intellectual and social climate in the program. Students also plan the annual Thacher Annual art exhibition, and host an awards and reception for the exhibition every May.

Special field trips are planned during most semesters, especially in conjunction with the University Scholar, Honor Scholar in the Humanities, and St. Ignatius Institute Programs: all of which have ARTM majors in their ranks.

Finally, in the Fall of 2016, the Art + Architecture Department as a whole is commencing a monthly lunch speaker series for its students, in order to broaden their horizons of intellectual, artistic, and career oriented possibilities.

Do students affect policy and operations (e.g. student membership on program committees, representation at faculty meetings, etc.)?
ARTM Program students do not have representation at faculty meetings or on program committees. Our students do lead the Art History Student Association (AHSA) at USF, with faculty mentorship. Our students also take an important role in organizing the Thacher Annual student art exhibition (through the spring Thacher Annual course), including selecting the Student Award and helping to invite jurors for the show.

How are program expectations communicated to students?

ARTM Program expectations are communicated to students via the syllabi for our courses, advising documents and group and individual advising meetings, program meetings, and regular program announcements. Students also receive more informal program announcements through regular email lists from the Program Director and Program Assistant.

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

Yes. As a whole, the ARTM Program curriculum is shaped to shepherd students through a broad arc of carefully considered program learning outcomes, as discussed in the “Curriculum” section of this document. Within each individual course, students are kept informed through written and verbal feedback, and grades as to their progress.

DIVERSITY AND INTERNATIONALIZATION

The ARTM Program does not have any input regarding the diversity and national origins of our students. Different offices of the university administration make these decisions for us. That said, we very much welcome and remain consistently inspired by the diverse body of students who major and minor in the ARTM Program every year. Our students indeed take advantage of study-abroad programs, and we actively advise ARTM majors to study abroad if at all possible. While the approval of study abroad programs are under the aegis of the university’s Office of Global Education, ARTM faculty meet with study abroad program representations to evaluate the appropriateness of programs for our students. Closer coordination however, is sought with the Office of Global Education (that often advises our students) on suggesting and approving programs though, particularly related to Art History/Arts Management. We also will work to individually tailor an ARTM student’s study abroad curriculum to meet the needs of our program requirements.

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

In addition to study abroad opportunities during the academic year and summer, many of our courses require that professors introduce topics pertaining to both cultural diversity and globalization within the course learning outcomes. As one example, the Modern & Contemporary Art Seminar requires that students:

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● Develop abilities to interpret and evaluate significant movements and works of modern and contemporary art produced in a global context, and demonstrate orally and in writing their aesthetic, social, political and economic context.

In another such example, the Renaissance Art course requires that students:

● Draw critical distinctions between differing European visual traditions in this period and at the same time, explore “points of contact” and artistic exchange between differing (global) traditions.

For more specific information about the range of learning outcomes that focus on cultural diversity and globalization, see the ARTM Program Outcomes and Curricular Map in the ARTM Program appendix.

**Have faculty participated in international programs sponsored by USF or other institutions? Does the program have any international partnerships and collaborations?**

Yes, FT faculty have participated in international programs sponsored by other institutions. These include:

Paula Birnbaum participated in the Brandeis University, Schusterman Institute for Israel Studies fellowship, June-July 2010, an international program that supports curriculum development in the area of Israel Studies with coursework both at Brandeis University and a study tour in Israel. She presented a paper, “Street Art on the Separation Barrier: Resistance or Commodification?” in the Association of Israel Studies Annual Conference, University of Haifa, Israel. June 2012. Paula also delivered an invited lecture in 2011 at an international conference on visual culture at the National Yang Ming University in Taipei, Taiwan. Paula will present a paper at the international Comité International d’Histoire de l’Art (CIHA) 34th World Congress of Art History, Beijing, China in September 2016 and will also give an invited lecture at Shanghai University. She has been invited to serve as the keynote speaker for international conference, “Politics of Location and Belonging: New Directions in the History of Art in Israel,” Art History Department, The Yolanda and David Katz Faculty of Arts, Tel Aviv University, May 17-18, 2017.

Kate Lusheck participated in the 2013 Summer Institute of the National Endowment for the Humanities in Florence, Italy entitled “Leonardo da Vinci: Between Art & Science,” (dir.: Francesca Fiorani) that included a host of international Leonardo da Vinci scholars. Since the seminar, Kate has participated in two professional conferences with this group of international scholars (at CAA and RSA), and will be publishing an essay in the second volume of Brill’s *Leonardo Studies* series (eds. Constance Moffatt and Sara Taglialagamba). Kate has also recently curated an exhibition of works from Sophia
University, Tokyo collection entitled *Mapping ‘The East’: Envisioning Asia in the Age of Exploration* with the Ricci Institute for Chinese-Western Relations at USF.

Nathan Dennis is coming to USF in fall 2016 from the American Academy in Rome where has spent the last two years on a Ph.D. finishing grant. Nathan also actively collaborates with international colleagues on issues related to his work on documenting early Christian baptistery and other sites in North Africa and the Middle East.

Karen Fraser was Visiting Scholar at the Institute of Comparative Culture, Sophia University, Tokyo, 2013, supported by a grant from the Japan Foundation, and Postdoctoral Research Fellow at the School of Oriental and African Studies (SOAS), University of London, 2007-08, supported by a grant from the Sainsbury Institute for the Study of Japanese Arts and Cultures (SISJAC)

While we do not have a formal partnership, we regularly send students to study abroad in locations such as Paris, Rome, Madrid, Florence, London, Dublin, St. Andrew’s, Oxford, Munich, and many other locales through programs sponsored by Boston University (which also has an internship program), Loyola University, Fairfield University, University of Florida, Middlebury College, and many others.

**FACILITIES**

The number one assessment priority of the External Academic Program Review of 2009 was the inadequacy of space and facilities. The department facilities remain largely unchanged and remain highly problematic, despite numerous entreaties to the college and university.

As discussed at length in our departmental Self-Study document, the severe lack of proper facilities and space thus remains of paramount concern to all of our programs in the Department of Art + Architecture, including ARTM. To emphasize its importance we have collected detailed observations, evidence, and thoughts concerning this issue in one place. Please see the highlighted “Space and Facilities” discussion in the Department-wide summary section toward the beginning of this document which includes a discussion of these issues for both the department and ARTM.

**CONCLUSIONS**

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

First and foremost, the ARTM Program is unique in its integration of traditional art historical curricular focus on research and writing with “hands-on” museum and arts management experience, pre-professional training, and an emphasis on social justice and community engagement throughout the curriculum. This makes us distinct from
traditional undergraduate art history programs nationwide. While our BA degree limits the total number of major credit hours for our students, this is also a strength, as it encourages our (and the University’s) commitment to a broad, liberal arts education with an extensive Core Curriculum. As the last program review concluded, the ARTM program boasts pre-professional components “that are unusually strong compared with other programs nationally.” This helps to set us apart, as we seek to train students for successful careers in the visual arts as well as for skills important to employers including critical thinking, writing, oral, collaborative, and “soft” skills important in the workplace. The ARTM Program’s close relationship with local and national museums, galleries, and non-profit organizations – built over the past 15+ years – has helped cement our status as one of the strongest pre-professionally oriented art history BA programs in the area. This status is also helped by the close relationship that the ARTM program shares with USF’s new M.A.in Museum Studies Program (especially since the graduate program was initially born of the ARTM program and most of our FT faculty teach in both programs.) In sum, we feel we can be a leader in the field of offering excellence in art historical training combined with serious pre-professional training at the undergraduate level, particularly in an environment that promotes the values of social engagement and justice.

This unique approach has been validated by the increasing success of our students in their post-graduate pursuits, whether they are employed full-time in museums in regular or paid internship positions (Fine Arts Museums of San Francisco, SFMOMA, Contemporary Jewish Museum, the Metropolitan Museum of Art, MOMA, the Museum of the Moving Image etc.), non-profit institutions (Daedalus Foundation, Teach for America), top-notch art galleries (Fraenkel Gallery, Catharine Clark Gallery, Gallery Wendi Norris etc.), or pursuing advanced study (at top-tier institutions like the New York University, Columbia University, Johns Hopkins University, Tulane University, Trinity College, Dublin, Georgetown University, Sotheby’s and more), and in our strong and growing professional relationships with community institutions, museums and galleries.

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

While the “hybrid” nature of our Art History/Arts Management Program is one of our real strengths (offering the significant pre-professional training that both employers and students want and need), providing a strong, comprehensive art history education at the BA level that is rigorous and comprehensive enough to make our graduates competitive for top graduate schools and curatorial positions remains a challenge. There is simply not enough in curriculum for more upper-division art history and capstone courses given the ‘hybrid’ program with significant coursework in pre-professional classes and internships, and we are forced to make difficult curricular compromises as a result.

The program also sees serious continued challenges in the facilities/space arena, especially in our wider Department which affects departmental student, faculty, and staff
morale (and likely learning and enrollments too) alike. The overall decline in humanities enrollment in the Program, and across the College and nation also contributes to morale and admissions/enrollment challenges which directly affect our ability to offer as many and as varied upper-division seminars and special topics courses as perhaps in the past.

Other miscellaneous, ongoing challenges include the difficulty in finding a diverse pool of qualified PhD adjuncts to teach Core F classes; an appearance of “creep” of art and art historical content into other programs at the university; and a disciplinary identity problem at the university given that many of our colleagues (faculty and staff) do not seem to realize art history is a different program or discipline than fine art and/or museum studies. (This, in part, is caused by the use of ART for all art, art history and design classes, and the overlapping faculty between ARTM and MUSE programs.)

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

During a time of general decline in enrollments and support for the humanities and arts across the nation (and perceptions that such fields are economically inferior to STEM programs), we feel even more compelled to educate our students and colleagues in the administration about the value of an education in art history in promoting critical-thinking and problem-solving skills that translate to a wide breadth of professional careers. Data shows that students who major in the humanities show significantly higher gains in critical thinking, complex reasoning, and writing skills over time than students in other fields of study. In today's media-saturated age, there is a clear economic demand (from corporations, nonprofits and all types of organizations) for individuals who are able to think analytically about images and how they transmit meaning, and who are able to think, write and speak critically about issues of all types. Over the past five years we have noticed that the University has chosen to dedicate more and more of its resources to programs and building initiatives focused on STEM and athletics, and we are concerned about the overall lack of advocacy for the merits of our discipline and the arts in general, particularly on the level of facilities.

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

Now more than ever, art history seems to be moving in an interdisciplinary direction, thus further cementing its ties with other disciplines in the humanities and social sciences, such as history, philosophy, literature, politics, religious studies, economics and more. Reflecting these interdisciplinary concerns, ARTM faculty teach in other programs as well too, including Museum Studies, Jewish Studies, European Studies, the
interdisciplinary Honors Program in the Humanities and St. Ignatius Institute and more as of AY 2016-17.

Interest in area studies seem to be rising at the University (and perhaps nationally too), and art history is well-poised to contribute to new area studies programs. Experiential and service-learning opportunities are also greatly valued both by students seeking more “hands on” learning and pre-professional experience, as well as the University which values students participating actively in their communities. The ARTM program provides many opportunities for students who wish such experiential and/or service learning opportunities including internships, exhibitions work with Thacher and Manresa Galleries, study abroad (some with internships), and other opportunities. Technological change has not fundamentally changed the field, with the possible exception that art students with technological interests may be turning more to design related fields in which new technologies is a key component, thus possibly also contributing to declining enrollments.

Are there differences between the program’s view of its role versus expectations that the College and University expect for the program?

As mentioned elsewhere in this document, the Department of Art + Architecture continues to experience severe space limitation issues, especially in the FNAR, DSGN and ARCD studios, that severely hampers the Department’s ability to teach courses, retain students/majors, and attract students. While ARTM fares better on this front given most of our art history courses are taught in normal classrooms, there are still serious deficiencies in facilities to teach art history courses in an effective way. Please see the highlighted “Space and Facilities” discussion in the Department-wide summary section toward the beginning of this document.

ARTM also seeks a more direct line with the Admissions Office to ensure they are accurately promoting our program and understanding our curricular goals and the program’s unique opportunities for students.

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

The morale and atmosphere in the program are exceptionally positive. Collegiality, mutual support, and a shared vision (and workload) are prized in the ARTM program, and Paula Birnbaum and Kate Lusheck enjoy a close and fruitful working relationship. We also welcomed our two new, full-time faculty members, Karen Fraser and Nathan Dennis, in fall 2016 and expect this warm and mutually supportive atmosphere, conducive to building an excellent program, to continue. Collegial relationships between FT faculty and PT faculty also seem strong, though more activities and opportunities to interact between FT and PT faculty could be offered. Plans for more such social and
professional encounters including between ARTM faculty and MUSE faculty are being made for AY2016-17, including a joint faculty ARTM/Museum Studies “meet-and-greet” reception in fall 2016 which approximately 25 program faculty and staff members attended. Working relationships between ARTM faculty and our colleagues in Art + Architecture are also strong, collegial, and productive.

COMPREHENSIVE PLAN FOR THE FUTURE

Please indicate the program’s integrated plan for improvement over the next five years (curricular, research, facilities, faculty recruitment and development, diversity goals, etc. What is the sequence of action to be taken for each item? What are the major obstacles that impeded the program’s progress and the success of reaching these goals?

To improve the ARTM Program over the next five years, the following steps have, or plan to be, enacted:

- Hire two new full-time, tenure track faculty to help Program coverage and ensure further chronological and geographic breadth: one in Asian Art and one in Late Classical/Medieval/Islamic Art. These goals were accomplished in AY 2015-16 with the hires of Karen Fraser (Asian Art) and Nathan Dennis (Late Classical/Medieval/Islamic). Both will be starting at USF full-time in fall 2016 and we look forward to their mentoring by USF faculty appointment by the Dean, and ultimately their success and tenure (in 2-3 years by Fraser; and likely in 6 years by Dennis);
- Engage in an overall curricular review with all four, full-time faculty and make necessary changes and updating to the major and minor as a result (which will require the Dean’s Office and Curriculum Committee approval) to reflect areas of pedagogical need (e.g., a methods or capstone course), shifting faculty expertise (with Jean Audigier’s recent retirement and the hiring of Professors Fraser and Dennis), and evolving needs in graduates’ skills and competencies in the professional sphere;
- Related to curricular review, ongoing submission of new ARTM core and upper-division courses for Departmental and (if necessary) further approval that will keep the Program current and vibrant;
- Further encourage and build a culture of research and creative excellence by seeking and promoting new and existing ways to support faculty research activities, collaborations, writing projects etc. (including but not limited to working with the new CRASE);
- Continue to work with Museum Studies on ways of further integrating the ARTM and MUSE programs and undergraduate and graduate students (including further consideration of a 4+1 program, cross-listed courses, further “joint” lectures, programs and panels, social interactions etc.);
- Continue to work with the Dean’s Office on strengthening Program and Course assessment activities to ensure Program Learning Outcomes are being met;
● Continuing to collaborate with Thacher Gallery and the Donohue Rare Book Room to provide top-notch “hands on” exhibition and other arts management-related skills for undergraduates;
● Continuing to work to build more diversity in ARTM adjunct faculty (possibly by building a pool of diversity candidates and/or applying for a USF diversity scholar);
● Working with Admissions more closely to help build ARTM major enrollments back to 2013 levels, including in minority and male ARTM majors to address racial, ethnic and gender disparities, and overall declining enrollment in the major (first through increased interaction between Program Director and the Admissions Office);
● Continuing to build closer ties between ARTM adjunct and full-time faculty (through social and academic/teaching engagements and opportunities);
● Continuing to build new and closer connections with area partners for internship sites and professional opportunities, including museums, galleries and non-profits (through the work of staff members Barbara Jaspersen and Stephanie Brown, and through expanded faculty contacts);
● Last but not least, hopefully having the opportunity to work with A+A colleagues and the University on solving our mutual severe facilities and space issues.

What improvements can only be addressed through additional resources?

Space. It is critical for ARTM, like our sister A+A programs, to have significantly more, good quality space, especially classrooms, seminar rooms, a lecture hall, and dedicated exhibition space.

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

Given what seems to be an increasing emphasis nationwide on attaining professional skills and opportunities for employment post-graduation, the Program plans to continue to emphasize and strengthen the pre-professional training piece of the degree that has long been one of its hallmarks. At the same time, our goal is to strengthen further the art history piece the curriculum with a greater variety of more rigorous offerings of a more global and increasingly interdisciplinary nature. Finally, we believe in the centrality of the visual arts – and the study of art history and cultural heritage more specifically – to a liberal arts/ humanities and a Jesuit education. In this light, we will continue our work to educate students and university administrators, faculty, and staff to recognize the truly significant contributions that the study of art history/arts administration can make to the betterment of our students’ lives and the health and well-being of our communities.
Art History/Arts Management Program Learning Outcomes
(PLOs) (Shared with Fine Arts and Design Programs)

PLO1: Students will gain solid historical knowledge of the objects of art and principal artists of all major periods, and their associated theories, analysis and criticism. This includes a broad understanding of the cultural diversity of art movements from prehistoric times through contemporary culture, both locally and globally. [a.] Identify sources and tools for art historical research and produce formal analytic written papers or projects; and [b.] Evaluate, compare and criticize different forms of art, architecture and design representing different social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.

PLO2: Students will gain an understanding of basic visual principles, concepts, media, and formats in the various fine art disciplines, and the ability to apply them to meet a specific objective. This includes an ability to think critically and propose creative solutions to aesthetic problems. [a.] Develop and practice skills, techniques and processes to make new original project work in two-dimensional and three-dimensional formats; and [b.] Create finished works of art, grounded in personal expression, that demonstrate knowledge of historical and contemporary principles of composition, form, style, and technique.

PLO3: Students will gain a deep appreciation and knowledge of how to use their skills to work with diverse communities both locally and globally to create social change. This includes the acquisition of professional skills that will serve them as post-graduate students, professional practitioners, educators, and community leaders. [a.] Express understanding through written and oral reflection of the role that art has and can play in encouraging positive social change; [b.] Produce [add: or contribute to] a meaningful service learning project to a local non-profit arts organization, with active participation and leadership in addressing both organizational and civic concerns.

PLO4: Students will gain knowledge and skills in the use of basic tools, technologies, and processes sufficient to conduct advanced research or project work. This includes the mastery of bibliographic research and understanding of the digital tools and processes necessary to develop that research. [a.] Identify appropriate research related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context. [b.] Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors (PLO4(b) is subject to revision or deletion.)
APPENDIX 2. ART HISTORY/ARTS MANAGEMENT (ARTM) PROGRAM, DEPARTMENT OF ART + ARCHITECTURE -- Program Learning Outcomes X Courses

<table>
<thead>
<tr>
<th>PLO1</th>
<th>PLO1 (a.)</th>
<th>PLO1 (b.)</th>
<th>PLO2</th>
<th>PLO2 (a.)</th>
<th>PLO2 (b.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>Identify sources and tools for art historical research and produce formal analytic written papers or projects.</td>
<td>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.</td>
<td>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.</td>
<td>Develop and practice skills, techniques and processes to make new original project work in two-dimensional and three-dimensional formats.</td>
<td>Create finished works of art, grounded in personal expression, that demonstrate knowledge of historical and contemporary principles of composition, form, style, and technique.</td>
</tr>
</tbody>
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Courses or Program Requirement

### CORE MAJOR CLASSES

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
<th>Year</th>
<th>Semester</th>
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<tbody>
<tr>
<td>ART 101</td>
<td>SURVEY OF WESTERN ART HISTORY 1</td>
<td>4</td>
<td>I</td>
<td>I</td>
</tr>
<tr>
<td>ART 102</td>
<td>SURVEY OF WESTERN ART HISTORY 2</td>
<td>4</td>
<td>I</td>
<td>D</td>
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<td>ART 104</td>
<td>FABRICATION LAB</td>
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<td>ART 120</td>
<td>ART FUNDAMENTALS</td>
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<tr>
<td>ART 155</td>
<td>VISUAL COMMUNICATION 1</td>
<td>4</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>ART 200</td>
<td>MUSEUM STUDIES I</td>
<td>4</td>
<td>D</td>
<td>D</td>
</tr>
</tbody>
</table>

### ELECTIVE MAJOR CLASSES

**NON-WESTERN/GLOBAL ELECTIVE / CD**: ART 307: Asian Art; ART 308: African Art, ART 316: Filipino-American Art, ART 390: Special Topics Seminar with Non-Western Focus (4 units)

**PRE-MODERN, UPPER-DIVISION ART HISTORY ELECTIVES** (must take at least 2): ART 302: Renaissance Art (4 units); ART 303: Baroque Art (4 units); ART 311: Medieval Art & Society (4 units); and ART 390: Special Topics Seminar with Pre-Modern Focus (4 units)

**MODERN/CONTEMPORARY UPPER-DIVISION ELECTIVES** (must take at least 2): ART 305: Modern & Contemporary Art (4 units); ART 306: Women & Art (4 units); ART 363: Triumph of Impressionism (4 units); ART 390: Special Topics Seminar with Modern Focus (4 units); ARCD 101, 102, 203, or 204: History of Architecture sequence (students should take 2 of these (i.e. 2 units each)

**ARTM INTERNSHIPS**: (students must choose at least two of the following three types):

- ART 421: Museum Internship (1-4 units)
- ART 422: Gallery Internship (1-4 units)
- ART 423: Non-Profit/SL Internship (1-4 units)

**Key:**
- I = Introductory
- D = Developing
- M = Mastery
- C = Comprehensive
### PLO3

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.

**PLO3 (a)**
- Express understanding through written and oral reflection of the role that art has and can play in encouraging positive social change.

**PLO3 (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. (Note from Kate Lusheck: This outcome would be met if a student takes ART 423, but since our internship requirement has changed from 3 to 2 required internships, it is possible this could not be met within the ARTM program. This issue may need to be revisited.)

### PLO4

Students will gain knowledge and skills in the use of basic tools, technologies, and processes sufficient to conduct advanced research or project work. This includes the mastery of bibliographic research and understanding of the digital tools and processes necessary to develop that research.

**PLO4 (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.

**PLO4 (b)**
- Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors. (Note from Kate Lusheck: I would like to reconsider PLO4 (b) this year with ARTM and A+A faculty as I do not believe this is being taught in a coordinated way, and thus able to be assessed.)

### Courses or Program Requirement

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Core Major Classes</th>
<th>Elective Major Classes</th>
</tr>
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<tbody>
<tr>
<td><strong>ART 101: SURVEY OF WESTERN ART HISTORY 1 (4 UNITS)</strong></td>
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<td>D</td>
<td>C</td>
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<tr>
<td><strong>ART 102: SURVEY OF WESTERN ART HISTORY 2 (4 UNITS)</strong></td>
<td>I</td>
<td>D</td>
<td>C</td>
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<tr>
<td><strong>ART 104: FABRICATION LAB (1-2 UNITS)</strong></td>
<td>I</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td><strong>ART 120: ART FUNDAMENTALS (4 UNITS)</strong></td>
<td>I</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td><strong>ART 155: VISUAL COMMUNICATION (4 UNITS)</strong></td>
<td>I</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td><strong>ART 200: MUSEUM STUDIES I (4 UNITS)</strong></td>
<td>D</td>
<td>D</td>
<td>C</td>
</tr>
<tr>
<td><strong>NON-WESTERN/GLOBAL ELECTIVE / CD (ART 307: Asian Art; ART 308: African Art; ART 316: Filipino-American Art; ART 390: Special Topics Seminar with Non-Western Focus (4 units)</strong></td>
<td>D</td>
<td>D</td>
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<tr>
<td><strong>PRE-MODERN, UPPER-DIVISION ART HISTORY ELECTIVES</strong> (must take at least 2): ART 302: Renaissance Art (4 units); ART 303: Baroque Art (4 units); ART 311: Medieval Art &amp; Society (4 units); and ART 390: Special Topics Seminar with Pre-Modern Focus (4 units)</td>
<td>D</td>
<td>D</td>
<td>C</td>
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<tr>
<td><strong>MODERN/CONTEMPORARY UPPER-DIVISION ELECTIVES</strong> (must take at least 2): ART 305: Modern &amp; Contemporary Art (4 units); ART 306: Women &amp; Art (4 units); ART 363: Triumph of Impressionism (4 units); ART 390: Special Topics Seminar with Modern Focus (4 units); ARCD-101, 102, 203, or 204: History of Architecture course (students should take 2 of these (6) 2 units each)</td>
<td>D</td>
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<td><strong>ARTM INTERNSHIPS:</strong> (students must choose at least two of the following three types):</td>
<td>D</td>
<td>D</td>
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<td><strong>ART 421: Museum Internship (1-4 units)</strong></td>
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<td><strong>ART 422: Gallery Internship (1-4 units)</strong></td>
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<tr>
<td><strong>ART 423: Non-Profit/SL Internship (1-4 units)</strong></td>
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**Key:**
- I = Introductory
- D = Developing
- M = Mastery
- C = Comprehensive
<table>
<thead>
<tr>
<th>PLO1</th>
<th>PLO2</th>
<th>PLO3</th>
<th>PLO4</th>
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<td>Students will gain solid historical knowledge of the objects of art and principal artists of all major periods, and their associated theories, analysis and criticism. This includes a broad understanding of the cultural diversity of art movements from prehistoric times through contemporary culture, both locally and globally. [a.] Identify sources and tools for art historical research and produce formal analytic written papers or projects; and [b.] Evaluate, compare and criticize different forms of art, architecture and design representing different social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.</td>
<td>Students will gain an understanding of basic visual principles, concepts, media, and formats in the various fine art disciplines, and the ability to apply them to meet a specific objective. This includes an ability to think critically and propose creative solutions to aesthetic problems. [a.] Develop and practice skills, techniques and processes to make new original project work in two-dimensional and three-dimensional formats; and [b.] Create finished works of art, grounded in personal expression, that demonstrate knowledge of historical and contemporary principles of composition, form, style, and technique.</td>
<td>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 postgraduate students, professional practitioners, educators, and community leaders. [a.] Express understanding through written and oral reflection of the role that art has and can play in encouraging positive social change; [b.] Produce or contribute to a meaningful service learning project to a local non-profit arts organization, with active participation and leadership in addressing both organizational and civic concerns.</td>
<td>Students will gain knowledge and skills in the use of basic tools, technologies, and processes sufficient to conduct advanced research or project work. This includes the mastery of bibliographic research and understanding of the digital tools and processes necessary to develop that research. [a.] Identify appropriate research related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context. [b.] Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors; though the latter is subject to revision or deletion.</td>
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### Institutional Learning Outcomes

1. Students reflect on and analyze their attitudes, beliefs, values, and assumptions about diverse communities and cultures and contribute to the common good.
2. Students explain and apply disciplinary concepts, practices, and ethics of their chosen academic discipline in diverse communities.
3. Students construct, interpret, analyze, and evaluate information and ideas derived from a multitude of sources.
4. Students communicate effectively in written and oral forms to interact within their personal and professional communities.
5. Students use technology to access and communicate information in their personal and professional lives.
6. Students use multiple methods of inquiry and research processes to answer questions and solve problems.
7. Students describe, analyze, and evaluate global interconnectedness in social, economic, environmental and political systems that shape diverse groups within the San Francisco Bay Area and the world.

<table>
<thead>
<tr>
<th>Key:</th>
<th>I = Introductory</th>
<th>D = Developing</th>
<th>M = Mastery</th>
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<td>7</td>
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<td>I</td>
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To what extent did the student use appropriate research sources (in type and level) in his/her paper given the stated topic?

To what extent did the student use a wide range of peer-reviewed or other trustworthy research sources (e.g., museum exhibition catalogues/websites etc.), including academic journal articles and books?

To what extent did the student use research resources (e.g., found in Gleeson Library, Link+, Interlibrary loan, or through professional art databases) that went beyond what could be easily located online on popular websites?

To what extent did the student’s final bibliography reflect sources reflect knowledge of recent or updated research in the related field or discipline?

To what extent did the student incorporate these sources effectively and in proper Chicago Manual of Style format into their final research paper in the form of properly cited material (including footnotes etc.)?

<table>
<thead>
<tr>
<th>Students (11; 10 completed; 1 incomplete)</th>
<th>Q1</th>
<th>Q2</th>
<th>Q3</th>
<th>Q4</th>
<th>Q5</th>
<th>% M</th>
<th>% D</th>
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Q1: M=70%; D=30%; I=0%  
Q2: M=40%; D=60%; I=0%  
Q3: M=70%; D=30%; I=0%  
Q4: M=20%; D=80%; I=0%  
Q5: M=60%; D=20%; I=20%

Key:  
I = Introductory  
D = Developing  
M = Mastery
APPENDIX 5

Art History/Arts Management Full-Time Faculty

Paula Birnbaum is the founding director and Academic Director of the Museum Studies Master of Arts Program (which launched in 2013) and Associate Professor of Arts History/Arts Management at USF (a program that she directed from 2003-2014). Birnbaum is a specialist in modern and contemporary art and holds a doctorate in Art History from Bryn Mawr College. She is a former Fulbright Scholar and fellow at the Institute for Research on Women and Gender at Stanford University. Birnbaum is the recipient of USF’s Distinguished Research Award (2014). Her scholarship appears in a variety of journals and focuses on modern and contemporary art in relationship to gender and sexuality, as well as institutional and social politics, with a recent focus on Israeli and Palestinian art. She is the author of *Women Artists in Interwar France: Framing Femininities* (Ashgate, 2011) and co-editor with Anna Novakov of *Essays on Women's Artistic and Cultural Contributions 1919-1939* (Edwin Mellen, 2009). She is presently writing a monograph on Chana Orloff (1888-1968), a prolific Ukrainian Jewish sculptor who made her career in both France and Israel (forthcoming in 2018 with Brandeis University Press) and also working on a new project on street art and global visual culture. Most recent publications include: “Street Art: Critique, Commodification, Canonization,” in *Revisioning the Contemporary Art Canon in a Globalizing World*, ed. Ruth E. Iskin (London: Routledge Publishing, forthcoming in 2016); “Modern Orthodox Feminism: Jewish Law, Art, and the Quest for Equality,” in *Contemporary Israel: New Insights and Scholarship*, ed. Fred Greenspahn (New York: New York University Press, 2016), 131-65; “Chana Orloff: A Modern Jewish Woman Sculptor of the School of Paris,” *Modern Jewish Studies*, vol. 15, number 1, January 2016, 65-87; “Tamara de Lempicka: the Modern Woman Personified,” in a special series *Archiwum Emigracji (Archives of Emigration)*, ed. Ewa Bobrowska (Torun, Poland: Nicolaus Copernicus University Press, 2014), 116-26. Birnbaum received the Brandeis University, Schusterman Institute for Israel Studies fellowship, June-July 2010 and has received regular travel grants for research from the College Faculty Development Fund (2004-16).

In 2008 Paula received the Distinguished Teaching Award at USF. She enjoys teaching a variety of classes including the introductory graduate course, Museum Studies - History and Theory, as well as undergraduate courses in Modern and Contemporary Art, European Art 1900-1945, Women and Art, and a new course on Israeli and Palestinian Art. She also enjoys working with students on exhibition projects in USF’s Thacher Gallery, and has supervised student internships since 2003 with educators from Bay Area Museums including the Fine Arts Museums of San Francisco, SFMOMA, the Contemporary Jewish Museum, among many others. Paula lectures widely on gender and modern art at a variety of museums and universities (the Legion of Honor; the de Young Museum; the Royal Academy of Art in London; the Fogg Art Museum, Harvard University, Cambridge; National Yang Ming University, Taipei, Taiwan; University of Haifa, Israel, Shanghai University, China, to name a few). In addition she regularly presents peer-reviewed conference papers (recent papers presented at the annual meetings of the following organizations: College Art Association; Feminist Art History Conference – American University; The Feminist Art Project; the Association of Israel Studies; the Association of Jewish Studies; the Modern Language Association).

In addition to teaching the first half of USF's "Survey of Western Art History," Dennis also teaches a range of introductory undergraduate courses on western medieval, Byzantine, and Islamic art and architecture, and he has taught upper-division seminars on cross-cultural networks in the medieval Mediterranean and the role of conflict and confluence in artistic exchange between Christians, Jews, and Muslims; the role of sensory perception in medieval and Byzantine art; Early Christian and medieval art in North Africa; Roman art and archaeology; and the transition from late-medieval Italian art to the beginning of the Renaissance.

Karen M. Fraser earned her Ph.D. from Stanford University, where she studied both traditional Japanese art and the history of photography. Her research focuses on modern Japanese visual culture, with particular interests in Japanese photography from ca. 1860 through the 1930s, cross-cultural interactions and influences between Asia and the West, gender issues, and museum and exhibition history. Fraser’s academic appointments have included serving as the Robert and Lisa Sainsbury Research Fellow at the School of Oriental and African Studies (SOAS), University of London; Visiting Scholar in the Institute of Comparative Culture, Sophia University, Tokyo; and Assistant Professor of Asian Art at Santa Clara University. She has been awarded grants from a variety of international organizations including the Japan Foundation, the Sainsbury Institute for the Study of Japanese Arts and Cultures, the Association for Asian Studies, and the Stanford Institute for International Studies. Her recent publications include "Fukuhara Shinzō and the 'Japanese' Pictorial Aesthetic" in the Review of Japanese Culture and Society (2016) and "From Private to Public: Shifting Conceptions of Women's Portrait Photography in Late Meiji Japan," in Portraiture and Early Studio Photography in China and Japan (Luke Gartlan and Roberta Wue, eds., Routledge/Ashgate, in press). She is also the author of the monograph Photography and Japan (London: Reaktion, 2011). Fraser has been an invited speaker at a number of academic and museum venues both in the United States and abroad, and she has presented papers and organized panels at national and international conferences in Asian studies and in the visual arts. Her teaching experience includes survey and upper-level courses on both traditional and modern Asian art, museum studies, and the second half of the Western survey, as well as study abroad courses in Paris.

Kate Lusheck specializes in early modern, European art, works on paper, and curatorial practice. She is Associate Professor of Art History/Arts Management and Museum Studies and has been Program Director of Art History since fall 2014. Lusheck received her PhD in the
History of Art from the University of California, Berkeley in December 2000 specializing in Northern Baroque Art. Her research and teaching interests include the art of Peter Paul Rubens (Flemish, 1577–1640), Renaissance humanism and the classical tradition, style and early modern visual rhetoric, and drawing and artistic pedagogy in the Italian Renaissance tradition. Her book-length manuscript, *Rubens & the Eloquence of Drawing*, Visual Culture in Early Modernity Series is forthcoming from Routledge/Ashgate, Visual Culture in Early Modernity series (2017). Her essay entitled “Leonardo’s Afterlife in Rubens’s Studies of Nature” has also been recently accepted for publication in Leonardo Studies, ed. C. Moffatt and S. Taglialagamba, vol. 2 (forthcoming, Brill, 2017). Lusheck is also an experienced curator specializing in works on paper and has curated both single-vision and collaborative exhibitions at USF with students including *Reformations: Dürer & the New Age of Print* (2015), *Mapping ‘the East’: Envisioning Asia in the Age of Exploration* (2016), and the forthcoming, *The Depravities of War: Sandow Birk and the Art of Social Critique* (2016-17), as well as a number of exhibitions while Associate Curator at the Crocker Art Museum. She has presented her research at many universities and museums in the U.S. and abroad, as well as at the annual meetings of the Renaissance Society of America and the College Art Association.

Prior to joining USF, Lusheck was a lecturer in Renaissance and Baroque Art at Santa Clara University (2006-10), and Associate Curator specializing in European art at the Crocker Art Museum in Sacramento (2003-04). She has been a private curator and consultant for major private collections in New York, California, and Europe, and was Specialist-in-Charge of Modern and Contemporary Art at Bonham's and Butterfield's auction house in San Francisco (2001-02). She was awarded a Smith Fellowship at the Center for Advanced Study in the Visual Arts (CASVA; Washington, D.C.), a Chester Dale and Theodore Rousseau Fellowship at the Metropolitan Museum of Art, and a pre-doctoral fellowship from the Belgian-American Foundation (Brussels/New Haven). Her museum credentials also include year-long, residential graduate internships in the J. Paul Getty Museum’s Department of European Drawings (Malibu) and the Smithsonian Institution's National Museum of American Art (Washington, D.C.). Before pursuing her career as an art historian, she was Program Coordinator of Face-to-Face at the Carnegie Endowment for International Peace in Washington, D.C.

At USF, Lusheck teaches a variety of pre-modern courses in the western tradition, including the Survey of Western Art History I course, upper-division and special topics courses in Renaissance and Baroque Art, Museum Studies, and a variety of Directed Studies. She also teaches Renaissance Culture in the University’s Honors Program in the Humanities (HPH) and the Curatorial Practicum class in the M.A. in the Museum Studies Program that she helped to found. She is a recipient of the USF/USFFA Distinguished Teaching Award (2013), a winner of the Provost’s Faculty Innovation Award (2011), and the recipient of the University Post-Sabbatical Merit Award (2014). She was selected as an NEH Summer Institute Scholar in 2012, participating in *Leonardo da Vinci: Between Art & Science* (Florence, Italy, Francesca Fiorani, director). She currently serves on the advisory board of the Center for Research, Artistic & Scholarly Excellence (CRASE) at USF, the College Curriculum Committee, the College’s Humanities Advisory Board, and the admissions and curriculum committees for the M.A. in Museum Studies Program.