

**ART HISTORY / ARTS MANAGEMENT PROGRAM**

Academic Program Review  
Self-Study

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

### **A. CURRICULUM**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

This depends very much on the type of course. University wide “Core Curriculum” art history courses such as Art Appreciation, The Imaginary Museum, Asian Art, and African Art cap at 40 students and usually fill to that number. Other university-wide Core Curriculum classes (that also double as electives for the major) fill to about 25: Women & Art, and Filipino-American Art, depending upon the semester. The required sequence of Survey of Western Art History 1 and 2 usually fills with 40 students per section, as it is required for three different majors in the Department. Studio courses that are required for the major have lower caps: Studio Systems caps at 14, and Visual Communication, at 18 students. Most of the upper-division required and elective courses in the majors (with the exception of those that double as university-wide core classes), cap at 20: Museum Studies 1 and 2, Art and Business, and the Arts Management internship class (3 course numbers meet as one group and average about 20 students per semester).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Skills to be acquired by the student research assistant:

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

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

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

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

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

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

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

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

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

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

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

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

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

**B. ADMISSION AND TRANSFER POLICIES**

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

There are no requirements for admission that have been instituted by the Art History/Arts Management Program. All admission decisions are made outside of our program through the College's Office of Admissions. The Department of Art + Architecture has never required prospective students to present a portfolio or writing sample as part of the admissions process, and we have no objections to this policy.

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

No, the College makes these decisions.

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

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

**C. ASSESSMENT**

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

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

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

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

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

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

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

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

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

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

#### **D. FACULTY**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

#### **9. What does the department do to help faculty, particularly junior faculty, improve student learning?**

Faculty training and guidance is offered by the College of Arts and Sciences administration, and does not take place as an organized activity within the Art History/Arts Management Program. Assistant Professor Paula Birnbaum, as Program Director of the Art History/Arts Management major, has independently served as a teaching mentor to several adjunct faculty members, and plans to continue serving as a teaching mentor as needed, or upon request.

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

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

## E. FACULTY RESEARCH

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

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

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

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

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

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

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

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

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

The Art History/Arts Management Program shares the same expectations for faculty research with the college. The Dean of the college, Jennifer Turpin, meets with each faculty member annually during their Academic Career Prospectus interviews. From what we have learned while attending these meetings, the college seems pleased with our various faculty members' success at meeting research/artistic creation/performance expectations.

## F. FACULTY SERVICE

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

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

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

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

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

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

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

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

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

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

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

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

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

No.

## H. RECRUITMENT AND DEVELOPMENT

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

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

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

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

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

The Department of Art + Architecture provides its new faculty with faculty mentoring during their first year of service as professors. Otherwise, the College of Arts and Sciences offers new faculty members ongoing opportunities for growth in the form of pedagogical counseling, teaching advisement, student research assistance, grant writing assistance, and generous project funding.

## I. STUDENTS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**ART HISTORY / ARTS MANAGEMENT PROGRAM APPENDIX**

Academic Program Review  
Self-Study

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

Department of Art + Architecture

University of San Francisco

Requirements for the Major (48 units)

Required Core Courses

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

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

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

Art History Electives (Choose at least one)

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

Internships (Complete all three)

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

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

### **Short Course Descriptions:**

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

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

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

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

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

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

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

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

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

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

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

Prerequisites: BAVA - 120, BAVA - 101. Visual Communication will introduce students to the study of graphic design as a wide-ranging practice for the creation, reproduction, and dissemination of visual messages. Through sustained project work, students will investigate the ways that text and image can foster both positive and negative cultural representations as instruments of information, identification, and persuasion. Lectures, readings, and student research will supplement project work, introducing students to the concentrated disciplines of typography, semiotics, visual rhetoric, and design history.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**VA - 422. Commercial Gallery Internship**

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

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

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

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

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

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

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

**Program Goals and Outcomes Template:**

**Department of Art + Architecture**

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

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

<b>Program Goal</b>	<b>Outcome(s)</b>
<b>1.</b> Students will gain solid historical knowledge of the objects of art and principal artists of all major periods, and their associated theories, analysis and criticism. This includes a broad understanding of the cultural diversity of art movements from prehistoric times through contemporary culture, both locally and globally.	<b>a)</b> Identify sources and tools for art historical research and produce formal analytic written papers or projects. <b>b)</b> Evaluate, compare and criticize different forms of art, architecture, and design representing diverse social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.
<b>2.</b> Students will gain an understanding of basic visual principles, concepts, media, and formats in the various fine art disciplines, and the ability to apply them to meet a specific objective. This includes an ability to think critically and propose creative solutions to aesthetic problems.	<b>a)</b> Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats. <b>b)</b> Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.
<b>3.</b> Students will gain a deep appreciation and knowledge of how to use their skills to work with diverse communities both locally and globally to create social change. This includes the acquisition of professional skills that will serve them as post-graduate students, professional practitioners, educators, and community leaders.	<b>a)</b> Express understanding through written, oral, and visual reflection of the role that art has and can play in encouraging positive social change. <b>b)</b> Propose and produce a meaningful service-learning project to a local non-profit cultural organization, gallery, or socially engaged group, with active participation and leadership in addressing both organizational and civic concerns.
<b>4.</b> Students will gain knowledge and skills in the use of basic tools, technologies, and processes sufficient to conduct advanced	<b>a)</b> Identify appropriate research-related resources to produce a final written or visual project, such as a thesis, portfolio, or

<p>research or project work. This includes the mastery of bibliographic research and understanding of the digital tools and processes necessary to develop that research.</p>	<p>exhibition, for presentation within a public context.</p> <p><b>b)</b> Write and prepare applications for graduate study, grants, and other professional endeavors.</p>
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**Program/Departmental Outcome Rubrics  
Art History/Arts Management, Design, and Fine Arts Majors: Art + Architecture Dept., USF**

<b>Outcome</b>	<b>Very Poor Achievement of Outcome</b>	<b>Poor Achievement of Outcome</b>	<b>Average Achievement of Outcome [Benchmark Standard]</b>	<b>Good Achievement of Outcome</b>	<b>Very Good Achievement of Outcome</b>
<p>1a. Identify sources and tools for art historical research and produce formal analytic written papers or projects.</p>	<p>Student produces writing that lacks verbal competency and that contains flaws in thesis development and/or research methodology.</p>		<p>Student is able to produce writing that is verbally competent and that demonstrates the student's ability to conduct independent research.</p>	<p>Student is able to produce writing that is verbally competent and that demonstrates the student's ability to conduct independent research and to establish a personal thesis.</p>	<p>Student is able to write an original paper that features engaging rhetoric, a strong thesis, and advanced knowledge of formal analysis.</p>
<p>1b. Evaluate, compare and criticize different forms of art, architecture, and design representing diverse social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.</p>	<p>Students fail to express ideas or understanding of works of art and their contexts, either verbally and/or in group discussion. During class discussions, students do not speak unless asked by the professor.</p>		<p>Student is able to describe and compare different styles of art, artists, and movements in written form and while participating in classroom critiques and discussions.</p>		<p>Students can eloquently express connections between the formal, social, and cultural ideas in the arts of various places and historical contexts, in both written form and while participating in classroom critiques and discussions.</p>
<p>2a. Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.</p>	<p>Students use limited skills, techniques, and processes to create project work that is poorly crafted, both visually and structurally.</p>		<p>Student is able to demonstrate aptitude using a variety of two-dimensional and three-dimensional skills, techniques, and processes.</p>	<p>Student is able to demonstrate aptitude and dexterity using a variety of two-dimensional and three-dimensional skills, techniques, and processes.</p>	<p>Student is able to demonstrate masterful fluency and refinement using a wide range of two-dimensional and three-dimensional skills, techniques, and processes.</p>

<p><b>2b.</b> Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.</p>	<p>Student is unable to demonstrate fluency with conceptual development or compositional principles across a select range of project formats or media.</p>		<p>Student is able to demonstrate fluency with conceptual development and compositional principles across a select range of project formats or media.</p>	<p>Student is able to demonstrate fluency with conceptual development, compositional principles, and formal experimentation across a select range of project formats or media.</p>	<p>Student is able to demonstrate fluency with conceptual development, compositional principles, and formal experimentation while creating finished works of art grounded in personal expression.</p>
<p><b>3a.</b> Express understanding through written, oral, and visual reflection of the role that art has played and can play in encouraging positive social change.</p>	<p>Student is unable to identify and describe the key concepts and working methods within the history and theory of social practice through their writing, class discussion, and project work.</p>		<p>Student is able to identify and describe the principle theories and movements within the field of social practice through their writing, class discussion, and project work.</p>	<p>Student is able to identify and describe the comprehensive theories and movements within the field of social practice through their writing, class discussion, and project work.</p>	<p>Student is able to identify and describe the comprehensive theories and movements within the field of social practice through their writing, class discussion, and project work, and is able to critically reflect and build upon this knowledge through their community involvement.</p>
<p><b>3b.</b> Propose and produce a meaningful service-learning project for a local non-profit cultural organization, gallery, or socially engaged group, with active participation and leadership in addressing both organizational and civic concerns.</p>	<p>Student fails at forming a personal affiliation with a non-profit organization.</p>		<p>Student forms a personal affiliation with a non-profit organization and defines a meaningful role for themselves while working with that organization.</p>	<p>Student forms a personal affiliation with a non-profit organization and defines a meaningful role for themselves while working with that organization. Student demonstrates an ability to reflect upon their experience in their visual, written, and oral coursework.</p>	<p>Student takes on a leadership role with a non-profit organization and engages that community with exemplary service in the arts. Student completes original visual or written project work that serves both the organization and the community.</p>

<p><b>4a.</b> Identify appropriate research-related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context.</p>	<p>Student is unable to complete independent research for their project work by using library collections, bibliographies, and digital databases.</p>		<p>Student is able to complete independent research for their project work by using library collections, bibliographies, and digital databases.</p>		<p>Student is able to complete sustained and comprehensive research for project work by using library collections, bibliographies, and digital databases.</p>
<p><b>4b.</b> Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors.</p>	<p>Student finishes their coursework at USF without the knowledge to further their access to resources within their respective field.</p>		<p>Student demonstrates an ability to prepare applications for grants, graduate study, or other post-professional endeavors, including written applications and visual databases or portfolios.</p>		

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

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

	Your Course Numbers: all with prefix VA									
	101	120	155	200	300	306	308	420	421	423
<b>Your Program/Departmental Goals/Outcomes</b>										
1. Students will gain solid historical knowledge of the objects of art and principal artists of all major periods, and their associated theories, analysis and criticism. This includes a broad understanding of the cultural diversity of art movements from prehistoric times through contemporary culture, both locally and globally.										
a. Identify sources and tools for art historical research and produce formal analytic written papers or projects.	M		M	C		C	C			
b. Evaluate, compare and criticize different forms of art, architecture and design representing different social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.	I			C		C	C			
2. Students will gain an understanding of basic visual principles, concepts, media, and formats in the various fine art disciplines, and the ability to apply them to meet a specific objective. This includes an ability to think critically and propose creative solutions to aesthetic problems.										
a. Develop and practice skills, techniques and processes to make new original project work in two-dimensional and three-dimensional formats.		C	C							
b. Create finished works of art, grounded in personal expression, that demonstrate knowledge of historical and contemporary principles of composition, form, style, and technique.		C								
3. Students will gain a deep appreciation and knowledge of how to use their skills to work with diverse communities both locally and globally to create social change. This includes the acquisition of professional skills that will serve them as post-graduate students, professional practitioners, educators, and community leaders.										
a. Express understanding through written and oral reflection of the role that art has and can play in encouraging positive social change.	I				I	C			C	C
b. Propose and produce a meaningful service learning project to a local non-profit arts organization, with active participation and leadership in addressing both organizational and civic concerns.									C	C
4. Students will gain knowledge and skills in the use of basic tools, technologies, and processes sufficient to conduct advanced research or project work. This includes the mastery of bibliographic research and understanding of the digital tools and processes necessary to develop that research.										
a. Identify appropriate research related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context.				C				C	C	C
b. Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors.					M			C	C	C

## **Paula Birnbaum – Professional Biography**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## **Tom Lucas – Professional Biography**

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

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

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

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