



**ANNUAL PROGRAM REPORT**

|                             |                                   |
|-----------------------------|-----------------------------------|
| College                     | CLASS                             |
| Department                  | ART                               |
| Program                     | BA & BFA in Art, MA in Multimedia |
| Reporting for Academic Year | 2016-17                           |
| Last 5-Year Review          | 2014-15                           |
| Next 5-Year Review          | 2021-22                           |
| Department Chair            | Gwyn Rhabyt                       |
| Date Submitted              | 20 October, 2017                  |

**I. SELF-STUDY** (*suggested length of 1-3 pages*)

**A. Five-Year Review Planning Goals**

*Curriculum Area Goals:*

- Undertake various curriculum revisions and fold into the process of converting the curriculum from quarter system to semesters. This would include:
  - The common core for Art majors,
  - The undergraduate multimedia option,
  - Strengthen the BFA options by reducing reliance on Independent Study
- Develop rubrics for all courses, beginning with the common core, to facilitate consistent and assessable outcomes
- Plan and implement revisions in the Multimedia Graduate Program curriculum and possibly to upgrade the degree from M.A. to M.F.A.
- Address the need for better writing skills, oral presentation skills, and digital printing skills
- Continue implementing further assessment rubrics for PLOs year by year as planned, and follow up with curricular fine-tuning if needed.
- Evaluate the feasibility of further M.F.A. options and begin planning
  - Discuss revising/upgrading the Graphic Design option

*Student Area Goals:*

- Make an enhanced effort to increase Multimedia Graduate Program enrollment as planned.
- Support student efforts (such as clubs) to build community and bridge the gap between traditional and digital art cultures
- Evaluate tactics for increasing BFA enrollment. If feasible, plan and implement
  - Consider whether and how to increase enrollment in the Spatial Arts option

*Faculty Area Goals:*

- Add enough faculty to replace retiring and FERPing faculty, to meet demands of increasing enrollment, to respond to changes in the field, and to maintain or improve the department's competitive position among Bay Area art programs
- Add tenure-track faculty in appropriate ratio to lecturers
- Search for tenure-track candidates who can participate in newer art practices as well as helping to sustain and revitalize heritage media
- Offer assessment workshops for all faculty, to provide further training, discussion, and input on the assessment process
- Strategize ways to increase the perceived value to faculty of the assessment process
- Under the new department leadership, continue to practice collegiality and seek input from lecturers and staff on matters of particular concern, such as curriculum, leadership, and resources

*Other Resource Goals:*

- Continue reorganizing the photo area to meet the needs of 21st-century digital art practices
- Make further efforts to revitalize the 3-D facilities: continue to refurbish the ceramics studio area; develop appropriate staffing and studio practices to integrate the new fabrication equipment into the sculpture yard
- Stabilize computer lab funding
- Upgrade the PC lab
- Implement the painting storage plan
- Identify more exhibition spaces for student work
- Tend to deferred maintenance on the aging building
- Continue to seek and utilize the Library, College, and University Programs to support Curriculum and Professional Achievement

## **B. Progress Toward Five-Year Review Planning Goals**

*Report on your progress toward achievement of the 5-Year Plan. Include discussion of problems reaching each goal, revised goals, and any new initiatives taken with respect to each goal.*

### ***Curriculum Area Goals:***

- Many goals in this area have been achieved as part of the Semester Conversion curricular transformation process. Remaining goals surround converting the existing MA to an MFA and investigating the feasibility of adding new MFA concentrations or degrees. These graduate initiatives have been put on hold while we work on increasing enrollment (see below). We also still plan to develop more detailed assessment procedures.
- However, the primary goal in the curricular area for the coming two years will be stabilizing our radically transformed semester curriculum with its new emphasis on BFA rather than BA concentrations. This will require close attention to enrollment numbers, polling students, and possibly focus groups.

### ***Student Area Goals:***

- Increasing enrollment in the graduate program to a more sustainable level. Currently the MA program has 20 students but would be more efficient and stable with 40. As this is in the context of a nationwide fall in graduate Art and Design enrollment, we are also working on adding cost saving measures on an incremental basis.
- Student integration between traditional and digital student cultures is progressing well with student clubs and an expansion of cross disciplinary course offerings.
- Making sure that the bulk of our majors choose the longer and more professional BFA degree as this will add stability to the program and increase the career and graduate school success of our students.

### ***Faculty Area Goals:***

- We made a brief recovery from our falling ratio of classes taught by regular faculty in 2016 with the hire of a professor in the painting area, which was encouraging. Unfortunately, since then we have had one professor move into FERP and two

finish FERPing, meaning that we now have the lowest FTEF of regular faculty in the history of the department despite having the fifth highest FTES on record.

- This has become especially acute in the area of Art History. With the full separation of the senior Art History professor, we now have only one tenure track professor and a growing problem locating qualified art history lecturers. Despite an extensive Art History and Visual Studies Lecturer Search, we have been unable to retain candidates in the face of Bay Area expenses. This is partly because the local doctoral granting institutions, Stanford and UC Berkeley, are top five in the country and their Art History PhDs are offered positions with both better pay and more security outside the area. For these reasons, hiring a second tenure track professor is of crucial importance.
- Increasing faculty involvement in department, degree, and concentration assessment is still of importance but has been focuses on examining and improving semester offerings, rather than the last round of quarter courses and options.

#### ***Other Resource Goals:***

- Many of these goals have been impacted by the restructuring of curricular needs in the conversion to semester. Particularly encouraging is the integration of traditional practices with digital ones exemplified by the installation of a 3D ceramics printer which ties the oldest and newest media in the department.
- Of continuing concern is the ever-changing university approach to funding the refresh cycles of our digital media computer labs. Having gone from department to ITS and back to the department, the current practice is using A2E2 IREE funds to refresh the labs. Because the art department has four media specific labs (as opposed to some other departments who use ITS refreshed labs), this has meant that, because IREE monies are distributed publicly between departments, the art department receives little or no research equipment funding beyond the lab refreshes.

### **C. Program Changes and Needs**

*Report on changes and emerging needs not already discussed above. Include any changes related to SB1440, significant events which have occurred or are imminent, program demand projections, notable changes in resources, retirements/new hires, curricular changes, honors received, etc., and their implications for attaining program goals. Organize your discussion using the following subheadings.*

**Overview:** The primary change that has developed since our Five Year Review has been the planning for the conversion to semesters. Discussion of some of the known impacts of this is mentioned above with other concerns mentioned below

**Curriculum:** The massive work of prepping for 80+ transformed classes is daunting. There is some concern about a noticeable dip in instructional quality for the first two semesters until faculty, lecturers, and students adjust to the new demands and rhythms of semesters.

**Students:** Although enrollment in both major courses and general education courses has remained constant, the elimination of GE Area F and its partial replacement by Area C3 presents an uncertainty about future enrollments, with a downside risk. There is also concern that CSUEB students will follow the pattern described for CSULA students, who instead of treating five semester classes as full time, continued to enroll in four semester classes. This is not unique to the Art Department but will deliver a significant fall in FTES.

**Faculty:** As indicated above, we have an acute need for an Art History instructor and are having continuing difficulty locating qualified lecturers.

**Staff:** With the retirement of our slide librarian and the creation of a permanent, if part time, position for the manager of the University Art Gallery, our staff position is sustainable.

**Resources:** As indicated above, there is a concern that A2E2 IREE funds will be limited to computer lab refreshes and leave no resources for new research or innovation.

**Assessment:** It will be an unfortunate byproduct of the transition to semesters with a new set of PLOs, transformed concentrations, and transformed courses, that comparative assessment will be difficult and of limited value for a few years.

**Other:**

#### D. **SUMMARY OF ASSESSMENT** *(suggested length of 1-2 pages)*

##### ○ **Program Learning Outcomes (PLO)**

*Students graduating with a B.A. in Art from California State University East Bay will*

1. Think creatively from the expression of an idea to the completion of a work of art. (ILO 1 & 6)
2. Apply art fundamentals successfully. (ILO 6)
3. Demonstrate an awareness of the history and context of art in relation to contemporary topics and social, political and cultural issues. (ILO 1 & 6)
4. Communicate an understanding for the use of an art medium for expression. (ILO 2)
5. Communicate and apply technical proficiency in areas appropriate to their degree option to produce a cohesive body of work. (ILO 6)

##### ● **Program Learning Outcome Assessed**

*List the PLO(s) assessed. Provide a brief background on your program's history of assessing the PLO(s) (e.g., annually, first time, part of other assessments, etc.*

4. Communicate an understanding for the use of an art medium for expression.

##### ○ **Summary of Assessment Process**

*Summarize your assessment process briefly using the following sub-headings.*

**Instrument(s):** Input was based on discipline associated word choices and their frequency of inclusion within student's final writing of their graduating artist statement

**Sampling Procedure:** Using the online mapping services of three different word analysis sites (tagcrowd.com; wordsift.org; wordle.net), results were mapped according to (a) specialized discipline area, (b) word frequency (top 100 & 10 word choices) and (c) combined creative disciplines.

**Sample Characteristics:**

**Data Collection:** Faculty who taught capstone / professional practice related art and design classes during Winter quarter 2016/17 were requested to contribute content. These classes included ART 4720 Senior Seminar (Fine Arts Practice) — 8 students, ART 4745 Senior Project in Photography — 10 students and ART 4740 Professional Practice (Multimedia and Graphic Design) — 8 students

**Data Analysis:** (see results section, below)

○ **Summary of Assessment Results**

*Summarize your assessment results briefly using the following sub-headings.*

- . **Main Findings:** In all four group findings — three specific creative disciplines (electronic and non-electronic) and one combined as collective art & design students — the most numerous word choices sorted from individual artist statements, reflected awareness of specific characteristics and practices of their creative discipline, shared word choices of creative contemplation across disciplines and personal aspirations for practicing and expressing their confidence with their art medium abilities to a greater audience in their future career practices.

Our primary conclusion is that majors need more experience writing about their own art practice.

**Recommendations for Program Improvement:** With the conversion to semesters all art majors will be required to take ART 229: Writing about Art as their level 2 composition course.

**Next Step for Closing the Loop:** The loop will not be completely closed on this PLO as all Degree PLOs have been rewritten for Semesters and the quarter PLO addressed here does not exist in the new PLOs

**Other Reflections:** The written content used for this PLO assessment were artist statements reflecting the aspirations of soon to be graduating students and their hopes for future practice in life after university. To assess for other areas of specific expression / language of their medium, I would recommend students in their capstone classes respond to an additional two prompts for articulation of their discipline and acquired creative insights:

1. Compose a written critique of someone else's work (either fellow class members or an outside work)
2. Articulate an approach for troubleshooting or solving or developing a response to a creative discipline related situation.

- **Assessment Plans for Next Year**

In 2017-18 we will assess the last of our quarter PLOs:

5. Communicate and apply technical proficiency in areas appropriate to their degree option to produce a cohesive body of work.

This is a challenging PLO to assess as we have 12 different options within the department and each has different standards and expectations for technical proficiency. We will likely examine a sample of student works from sophomore level courses and compare them to senior level work to seek evidence of value added application and communication of proficiency.

After this we will start a new assessment cycle with our new semester PLOs

## E. DISCUSSION OF PROGRAM DATA & RESOURCE REQUESTS

*Each program should provide a one-page discussion of the program data available through CAPR. This discussion should include an analysis of trends and areas of concern. Programs should also include in this discussion requests for additional resources including space and tenure-track hires. Resource requests must be supported by reference to CAPR data only. Requests for tenure-track hires should indicate the area and rank that the program is requesting to hire. If a program is not requesting resources in that year, indicate that no resources are requested.*

- **Discussion of Trends & Reflections**

**Notable Trends:**

Looking at the data presented by CAPR, there are no statistically significant trends. Over the five years to Fall 2016, enrollment, headcount, FTEF, FTES, have been roughly static, with changes of 10% in one direction in one year countered by an equal fall the following year. An examination of data from before the recession shows a variance of  $\pm 10\%$  year-on-year to be the norm. This indicates to us that maintaining current staffing and faculty levels will continue to maintain student enrollments and success.

**Reflections on Trends and Program Statistics:**

More clarity in the presentation of the CAPR data would be helpful. Currently the tables

provided by CAPR seem to imply that ART enrollment is simultaneously (for 2016) 67% Majors and 84% General Education:

### Majors

|                  | Fall 2012 | Fall 2013 | Fall 2014 | Fall 2015 | Fall 2016 |
|------------------|-----------|-----------|-----------|-----------|-----------|
| Enrollment Count | 1,165     | 1,286     | 1,314     | 1,281     | 1,295     |
| % of Enrollment  | 67.6%     | 69.9%     | 69.0%     | 71.7%     | 67.5%     |

### General Education

|                  | Fall 2012 | Fall 2013 | Fall 2014 | Fall 2015 | Fall 2016 |
|------------------|-----------|-----------|-----------|-----------|-----------|
| Enrollment Count | 1,344     | 1,477     | 1,571     | 1,436     | 1,620     |
| % of Enrollment  | 78.0%     | 80.3%     | 82.6%     | 80.4%     | 84.4%     |

Equally, the presentation of FTES totals is less than perfectly clear – is it 310 or 437 in Fall of 2016?

### Full-time Equivalent Students (FTES)

| Instructor Type    | FTES      |           |           |           |           |
|--------------------|-----------|-----------|-----------|-----------|-----------|
|                    | Fall 2012 | Fall 2013 | Fall 2014 | Fall 2015 | Fall 2016 |
| Lecturer           | 100.2     | 121.2     | 132.4     | 163.3     | 152.3     |
| Teaching Associate | 5.1       |           |           |           |           |
| Tenure Track       | 194.5     | 189.9     | 182.8     | 117.0     | 158.5     |
| Total              | 299.7     | 311.1     | 315.2     | 280.4     | 310.8     |

### Additional Categories

|               | Fall 2012 | Fall 2013 | Fall 2014 | Fall 2015 | Fall 2016 |
|---------------|-----------|-----------|-----------|-----------|-----------|
| Major FTES    | 198       | 212       | 210       | 204       | 205       |
| GE FTES       | 200       | 216       | 228       | 187       | 232       |
| Waitlist FTES | 14        | 11        | 9         | 3         | 4         |

## ○ Request for Resources

### ▪ Request for Tenure-Track Hires

As of Fall 2016, our needs were met. However, since then we have had one professor leave FERP (loss of 0.5 FTEF), one professor join FERP (loss of another 0.5 FTEF) and one professor announce intent to leave FERP as of March 2018. This will be a loss of 1.5 FTEF between June 2017 and March 2018 and will leave us badly short-handed for the transition to semesters. Given that permission for a search takes a year to approve and the search itself takes a year, if this report

does not trigger permission to search for a new Art History faculty member, the department will be critically understaffed for the first two year of semesters.

Our greatest need is unquestioningly for an Art Historian. This is crucial for two reasons:

1. We have had a repeated difficulty in hiring and retaining qualified art history lecturers. Exit interviews (and failed hire interviews) have indicated that low security and pay are combining with the escalating Bay Area cost of living, so make CSUEB an undesirable employer in the field. All qualified lecturer candidates have left (or never started) because they were offered tenure track positions elsewhere. Most indicated that they would be interested in a tenure track position at CSUEB but not a lecturing one.
2. Our Art History classes have an SFR of 44 compared to our studio classes' SFR of 18, so it is crucial for maintaining our departmental SFR that we keep offering our full quota of Art History courses. When we are short of both lecturers and the tenure track instructors, we are forced to cut the most beneficial courses -- our lower division GE Art History classes that have an average SFR of 60 -- because failure to offer required major courses will delay student graduations.

Within Art History, our need is for a faculty member focusing on global art and design. With the full retirement of our Latin Americanist in June 2015 and the full retirement of our Asianist in June 2017, we have no faculty with specialities outside of US/Europe. At a time when our student body is becoming more diverse, and we have a ILO imperative to take a global outlook, it is embarrassing and disheartening to students and faculty alike to be moving in the opposite direction.

▪ **Request for Other Resources**

Just a stable means of refreshing computer labs that doesn't change every few years and doesn't preclude equipment for research and innovation.