California State University, East Bay

5-Year Program Review for
ART Department

2014-5

Self Study and 5-Year Plan approved by faculty on: January 9, 2015, unanimous approval by faculty
External Reviewer Report received by the program on: April 1, 2015
Program’s Response to External Reviewer’s Report completed on: May 1, 2015
Complete 5-Year Program Review Report submitted to CAPR on: May 11, 2015
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1. Summary of the Program

This document sets forth briefly the state of the Art Department, its condition, actions, and achievements since the last 5-year review in 2009.

At the beginning of our Mission Statement (see Appendix I) we declare that the education of the artist centers on creativity, but it must be accompanied in the curriculum with cultural knowledge, technical skill, and disciplined practice in order to form the complete creative person. The department aims to educate students in these virtues in a region and state that stand as world leaders in creative expression and cultural production.

To those ends the Art Department offers a BA degree in seven option areas: Art History, Art Studio, Graphic Design, Multimedia, Photography, Pictorial Arts, and Spatial Arts. As of Fall 2009, the different options require various unit levels — from 64 for Art History to 86 units in the Electronic Arts options — for completion of the degree.

The department also offers a BFA degree with options in Traditional Art, Graphic Design, Multimedia, and Photography. This degree requires 102 units of study in the Art Department. Students accepted into these honors programs must maintain a 3.5 GPA in all Art classes.

Heeding the advice of our last external reviewer, we have expanded our core curriculum across all the studio art options to five classes. This core curriculum consists of three art history courses, Advanced Survey of World Art, Modern Art History, and Contemporary Art, and two art practice classes, Creative Process, and Drawing I. Among the Electronic Arts options (i.e., Graphic Design, Photography, and Multimedia) the following additional 5 classes extend the common core requirements: Digital Photo, Basics of New Media, Principles of Design, Web Design, and History of Art & Technology.

The department also offers Minors in Art Studio, Art History, Multimedia, and Photography each of which requires 36 units of study.

Many students from outside the department rely on our introductory art history and studio classes to fulfill respectively their Area C and Area F General Education requirements. We find our ceramics, drawing, photography, sculpture, painting, printmaking and digital media classes full with enthusiastic students who often discover their creative side, and a few are inspired to become artists and art majors.

The department offers the Master of Arts in Multimedia as of Fall 2014, when the Multimedia Graduate Program became a part of the Art Department. Over the last few years this graduate program transitioned from Graduate Studies to the College of Letters, Arts and Social Sciences (CLASS) to solely in Art. The Multimedia MA Program will be taken into account in this review.

As of Fall 2013, we are one of the larger departments on campus with approximately 430 majors (not counting the 23 graduate multimedia majors) and with 21 full-time and part-time faculty and 6 staff members. The department manages and presents classes in a variety of studio spaces, many with complex equipment issues:

- 2 sculpture studios and a large shop area which now includes computer controlled equipment
- 1 printmaking/bookmaking studio
- 3 ceramics studios and a kiln room
2. Self-Study

2.1 Summary of Previous Review and 5-Year Plan

Art Department (BA and BFA)
The following outlines the status of items from the Art Department's previous 5-year Plan (2009-2013) which was based on the Reviewer's recommendations.

Curriculum/Programs:
- Build our count of student majors and enrollments.
  Undergraduate majors has gone from 412 (Fall 2009) to 430 (Fall 2013) and total Full Time Equivalent Students (FTES) taught has risen from 281 to 301 in the same period.
- Maintain our BFA programs, particularly in Traditional Arts.
  The number of BFA students has fluctuated slightly and currently stands at 17 compared to a high of 21 in Fall 2009. These fluctuations were probably the result of statewide economic conditions. Upon completion, BFA Students continue to have success entering graduate school or becoming professional artists. Overall, the BFA remains an energetic center for student creative expression and faculty participation.
- Sustain our traditional fine arts offerings and art history program.
  Course offerings and enrollments in these areas remain strong. Interest in traditional fine arts is strong among digital arts option majors and GE students. Art History has been sustained by increased online offerings and adding an additional art history course to the studio option core requirements.
- Create a new Animation/Game Design option.
  Due to budget conditions and a CSU moratorium on new options/degrees, no action was sought on this initiative.
- Revitalize the Spatial Arts option through a reorientation of its Interactive Sculpture track to support a new option of Animation/Game Design.
  Upgrades of Spatial Arts area equipment and the introduction of new computer controlled routers and laser cutters helped inject more life into this area.
- Examine the long-standing core curriculum.
A third art history course (ART 4071-Contemporary Art) was added to the core curriculum for all art options. Previously, 2 studio art and 2 art history classes formed the core.

- Examine the need for a requirement for digital arts component in the core for all our students.
  This was discussed by the faculty and there was general agreement that it should be done, but it was not determined whether a course (e.g., ART 2025 - Basics of New Media) should be added to the core requirements for all major options.

- Evaluate the results of the curricular changes in three of the options areas (Multimedia, Graphic Design, and Photography) which went into effect Fall 2009.
  The gist of these changes were to re-orient Photography to a digital basis and to expand the common core in the Electronic Arts (i.e., Multimedia, Graphic Design, and Photography). This expanded core created a clear and coherent curricular foundation for these 3 options while insuring good course enrollments and efficient use of computer labs/classrooms due to high demand.

- Complete the implementation of the assessment procedures across the option areas.
  The department's assessment activities will be addressed in section 2.2 "Curriculum and Student Learning" below.

- Deliver and assess the curriculum revisions in the Art History option (namely the transition to online classes).
  The 3 art history courses in our core are now being offered exclusively online. Being online, the courses can now accommodate more students per class with greater flexibility to their schedules.

- Near the end of this 5 year cycle, re-evaluate the feasibility of creating an MFA program.
  The past fiscal climate and moratorium on new programs kept this idea on hold. The department intends to investigate this more fully especially in light of the upcoming change to a semester system.

Faculty positions:
- Specialist in web/multimedia.
  This position was requested for 4 years running and finally granted in 2013. A successful search was conducted and the new faculty member started in Fall 2014.

- Specialist in pictorial arts.
  This position was to be requested after the web/multimedia hire; however a FERP and another announced retirement in the Art History faculty prompted a request for an Art History position to become an urgent priority. This Art History request was granted in 2014 and a search is underway.

- Specialist in Animation/Game design (upon the creation of the Animation/Game Design option).
  As the creation of an Animation/Game Design option was postponed, no request has been made in this area.

Facilities:
- Maintenance and upgrade of kilns in the ceramics area.
Replacing 30-year-old equipment, one new kiln has been installed and a second kiln is on order this year.

- Support the Ceramics program maintenance and kiln room operations without relying on extra work from lecturers.
  
  Some volunteers are carrying out operational tasks under the direction of the lecturer, but a completely satisfactory solution to this issue has yet to be found.
- Painting and drawing studios need more storage racks for the students’ in-progress art works, better tables and work surfaces, and adequate lighting.
  
  New track lighting was installed and has improved the studios. Additional storage has been designed and the costs to build them are being estimated; however, funding would need to be found to build this storage.
- Photography needs to complete its transition to digital technology.
  
  The facilities and curriculum has completed the transition to digital technology. As mentioned before, this has led to an expanded common core with the other Electronic Arts options.
- We need to expand exhibition space to show student work.
  
  A larger, additional gallery space was created on the first floor for student exhibitions.
- Maintain our computer laboratories.
  
  The department has managed to maintain its computer labs with assistance from CLASS, campus IT, and university fees.

**Multimedia Graduate Program (MA)**

The following outlines the status of items from the Multimedia Graduate Program's previous 5-year Plan (2009-2013). The five-year plan focused on re-visioning and re-positioning the Program.

- Realigning the administration of the Program, moving it from the Office of Academic Programs and Graduate Studies (OAPGS) to CLASS.
  
  The Program has been smoothly and successfully transitioned from OAPGS to CLASS.
- Instituting a three-tiered admission process (students admitted regularly without provision; admitted provisionally, but needing to take a limited set of classes to prepare for the program’s demands; or admitted for a preparatory year, to take a prescribed series of classes to increase their skills).
  
  The three-tiered admission process has been implemented and has successfully addressed the strains on the Program from uneven skills in matriculating students.
- Expanding enrollment to 40 students in the regular 2-year program.
  
  The Program has not been able to achieve its goal of enrolling 40 students in the regular 2-year program while maintaining the current high standards. There are a number of issues, many of which will be addressed by the coming merger with the Art Department. The major loss of institutional knowledge of recruitment with the departure of both the Director and the Administrative Assistant (with 15 years’ experience in the Program) in the Summer of 2012 has also had a negative impact on the Program's enrollment.
impact. A new positioning and marketing strategy was developed in Fall 2013 and Winter 2014 but was hampered by difficulties with underperforming staff and two faculty retirements. The work required for the Planning for Distinction review also absorbed significant time and resources from this small department. Better progress is expected in 2014-15 with the availability of Art Dept. staff. However the MM Grad Director’s sabbatical in Spring 2015 will pose a challenge.

- Increasing the number of appropriate faculty in the Departments of Art and Music (as the Graduate Program has no dedicated faculty of its own) to support the programs curricular needs.

After a ten year gap in hiring, during which no faculty with supporting skills were hired by either the Music or Art departments, this year’s search for a multimedia specialist by the Art department was successful, with the hire of Ian Pollock, due to start in Sept 2014. But with the retirement of Professor James Petrillo, the Program’s founder, and the decision to FERP on the part of Professor Phil Hofstetter, the pool of Tenure Track instructors has still declined. The only positive note is that Art has been granted a search in Contemporary Art History, which will relieve some faculty pressure.

- Increasing funding for hardware and software, especially consumable materials for students to create cutting edge projects and prototypes.

Funding for hardware, software, and technology supplies has been addressed with the implementation of the university-wide student fee and funding system (known as A2E2). It has been a great relief to see faculty able to teach the full range of skills necessary in the program because equipment and materials are available.

- An increase in funding for guest lecturers to enable the Program to draw on the expertise of the local technology industry.

A2E2 funding has also provided for an expansion of our guest lecturer program, which has been met with enthusiasm from both the Multimedia Graduate students and undergraduate students in Art and Music.

2.2 Curriculum and Student Learning

2.2.1 Student Learning Outcomes (SLOs) Assessment

The department's plan was to develop SLOs (we developed 5 for undergraduate and 4 for graduate, see tables below), then assess one SLO per year. The process was begun in 2012 with SLO #5, and continued in 2013 with SLO #1. The specifics of each year's data gathering were tailored to the SLO being assessed.

The Art Department’s Assessment Document is attached as Appendix 1. This document contains the following components: 1) Art Department Mission Statement, 2) University Mission Statement and Institutional Learning Outcomes, 3) Rubrics for Evaluating Senior Projects, and 4) Assessment Plans for the BA, BFA, and MA degrees.
Student Learning Outcomes - Art BA

Students graduating with a B.A. in Art from Cal State East Bay will:

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

The specific assessment process for SLO#5 was as follows:

Students in capstone courses were instructed to create and post a PDF portfolio with samples of their capstone work. This was posted to the B.A. Art Student and Faculty Organization on Blackboard. A survey was posted on Blackboard for faculty evaluating the portfolios, but it was later found that faculty may take surveys, however, their results did not tabulate. The survey was redone using SurveyMonkey, a free online app. The faculty was assigned a small group of portfolios and given instructions and links to the survey.

Summary of Assessment results for SLO #5:

Although only 60% of the faculty members participated in this initial survey, the assessment data was useful and favorable. The results were all in the "average" to "excellent" range with no data in the "poor" range.

In the area of student technical proficiency, there could be some improvement to lift more of the "average" students higher into the "good-excellent" levels. This is something that would be best addressed in the lower division courses. It is indicated that across-the-board rubrics be used for those classes along with clear demonstrations of skills and indication of standards followed by student practice and faculty feedback. Sharing findings with all faculty and discussing the results and improvement potential would also be quite helpful. Currently, many of the lower division courses are taught by lecturers and graduate student teaching assistants. They need clear expectations, course objectives, and grading rubrics.

The results with regard to producing "a cohesive body of work" were mostly favorable. Improvements might be seen by introducing the practice of a cohesive series in more upper division courses, and making this aspect of the SLO clearer to the capstone students in all areas. Faculty instructing capstone courses would benefit by discussion of the departmental rubrics as well. Again, there are lecturers instructing some capstone
courses and they are not always aware of the already established rubrics for senior capstone projects. The department would benefit from a systemized way of sharing this important information.

Some faculty members suggested that in the future assessment of this SLO that the students also provide an Artist's Statement (i.e., information about the intent of their work) in the portfolios. This information would aid in the review process.

The specific assessment process for SLO#1 was as follows:
The plan for assessing SLO#1 was to videotape a sample of seniors in various Option areas. The Assessment Coordinator, Professor Suzy Wear, videotaped interviews of students discussing their idea and process as well as showing sketches, notes and artwork. The Assessment Coordinator, who had been hoping to encourage greater faculty involvement in the Assessment Process, created a Blackboard Organization for Tenure-Track/Tenured Faculty Members. The Organization contains: Departmental Information (a Primer on Assessment written by Professor Wear to explain and simplify the process, the Art Department Mission Statement that was updated in 2012, Rubrics for the Senior Capstone Courses, a list of Capstone Courses, 2012-2013 Art Assessment Documents, and the 2009 Five Year Report Files), links to CSUEB Materials, Helpful Information Folder and a link to the Survey for 2014. The website also has a discussion set up on assessment.

The video interviews were conducted with students finishing or finished with their capstone course projects. The students were asked to present their project by recounting their process from start to finish. In addition to talking about their projects, the students showed evidence of the process (e.g., sketches, plans, research notes and images, preliminary stages, etc.). To complete this Direct Method of assessing the SLO, the videos were posted on the Faculty Blackboard Organization (referenced above) and viewed by faculty. Faculty then completed a linked survey rating each video interview (student) on how well their process was completed.

Summary of Assessment results for SLO #1:
Possible ratings were Excellent, Very Good, Competent, Acceptable and Low
The results of the survey were:
Excellent: 26.09%
Very Good: 41.30%
Competent: 15.22%
Acceptable: 15.22%
Low: 2.17%

These results are very positive with 67% of students rated at “Very Good” or "Excellent". However, faculty comments indicated a need to improve student's oral presentation skills in the videos. A requirement for "project presentations" in the capstone class could act as a rehearsal before the videotaping is done in order to improve student presentation skills.
The Assessment Coordinator had the following general recommendations for future assessment activity:

1) A departmental effort to develop rubrics for all courses. The rubrics in each class would be developed while keeping the SLO’s in mind. This would help facilitate consistent course goals and assessable outcomes regardless of who was teaching the course.

2) The department should form an Assessment Committee rather than relying on one person to form, gather, analyze and provide suggestions for improvement in regards to assessment.

3) Rotate the Assessment Coordinator position every 2-3 years to encourage knowledge and participation of all faculty members in the process.

4) Adopt and utilize the Blackboard assessment system to provide assessment data in the future.

<table>
<thead>
<tr>
<th>Student Learning Outcomes - Multimedia MA</th>
</tr>
</thead>
<tbody>
<tr>
<td>On graduating with a M.A. in Multimedia from CSU East Bay, students will be able to:</td>
</tr>
<tr>
<td>1. Demonstrate competency in digital imaging, and interactive, web, video, and audio production.</td>
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<tr>
<td>2. Research and critically assess new developments in the field of multimedia at both the cultural and the technical level.</td>
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<tr>
<td>3. Show an understanding of the effects of media and the evolution of information across a variety of media types.</td>
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<tr>
<td>4. Produce an interactive thesis project that demonstrates a novel and/or creative use of a single or combination of interactive technologies, with written documentation of a professional standard, by working within a collaborative team.</td>
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</table>

**Summary of Process for MM Graduate SLO #1:**

Because the natural time of assessment of most of the Program’s SLOs is the very end of Spring quarter, there is no time to act on the results. So, starting this year, we are splitting the data collection and the analysis and closing the loop into different years. So this years SLO will be measured in late Spring 2014 but analyzed and acted on in Fall 2014 and Winter 2015.

Because the Program is small and cohort-based, we were able to assess all graduating students. All students completed their first, or competency year, with the courses Introduction to Thesis (MM6860) and Multimedia Software Design (MM6120). Three assignments were chosen from these two classes and the four-member faculty graduate committee assessed their output on a custom rubric to address the SLO. Within each area of the rubric, the student was given the highest score they had received between the three assignments (because each assignment had different emphases).
An indirect assessment of the students’ self-perceptions of progress on each element of the SLO across the curriculum was also sent to all graduate students.

Summary of Assessment results for MM Graduate SLO #1:
Fully tallied rubrics and student assessments are not available at the time of this report (see section above). The only conclusion from this year’s assessment is that the current process seems less effective than it should be. A number of other graduate programs in CLASS use an alternate process in which students are required to assemble a “competency portfolio” for assessment, in which they can directly address the requirements of the SLO. It is likely that the Multimedia Graduate Program will shift to this method of assessment and employ it annually. The final decision will be made after all results are gathered from this round.

2.2.2 Course Offerings and Comparison to similar CSU & Other Programs

The department offers undergraduate classes in Art History and Art Studio which includes 5 program areas: Graphic Design, Multimedia, Photography, Pictorial Arts, and Spatial Arts. A set of core requirements are common across all the BA/BFA options and includes the following courses: Creative Process, Drawing I, Advanced Survey of World Art, Modern Art, and Contemporary Art. At the graduate level the department offers a mix of history, theory and practice courses for the MA in Multimedia.

Art History
The department has 18 Art History courses in the catalog of which 13 are regularly offered each year. The majority of sections are now offered in an online format. We have found that this reduces scheduling conflicts for many students and allows us to have larger sections because class sections are not limited by the number of seats in a classroom.

Studio Arts (Graphic Design, Multimedia, Photography, Pictorial Arts, and Spatial Arts)
The Graphics Design Option focuses on the theory and practice of contemporary design and its reliance on digital graphic production. The program recognizes the importance of being capable with traditional media as well with the production tools for New Media and the web. Courses include Basics of New Media, Principles of Design, Introduction to Web Design, Web Authoring, Digital Imaging, Typography, Graphic Design 1, Graphic Design 2, Production for Print and Screen, Computers to Print, Graphics Senior Project, and Professional Practices. The option also requires a targeted art history class: History of Graphic Design.

A BFA in Graphic Design with an additional 20 units of coursework, with a bias toward independent studies, is also available to qualified students by application. A number of our best students have applied and have gained their advanced degrees. Along with the Multimedia BFA we manage this program simply as an adjunct to the BA degrees in the Electronic Arts area. It requires some extra effort but no additional resources.

Art Department Self-Study 2014-5
Multimedia


A BFA in Multimedia with an additional 20 units of coursework, with a bias toward independent studies, is also available to qualified students by application.

Photography

The department has two main goals for the photography program--to present contemporary theory and practice in the photographic discipline and to introduce fine art, aesthetics, and appreciation for art to the large number of non-art majors who take photography classes.

For photography majors we offer advanced courses in black and white printing, camera technique, color printing, studio lighting, digital photography, and portrait photography. In all the classes there is an emphasis on the artistic potential and use of the medium. The Photography option requires students, before their graduation, to present a one-person exhibition in the student gallery.

For all photography BA and BFA students the capstone requirements feature a Photography Senior Project class and Photography Career Preparation class. The department offers a BFA degree in photography and has graduated a number of students, some of whom have gone on to MFA programs.

Pictorial Arts

The Pictorial Arts option at CSU East Bay teaches several levels of painting, drawing, printmaking and bookmaking in a variety of media. The course offerings include 3 levels of Painting plus Figure Painting, 3 levels of Drawing plus Figure Drawing, Storyboarding, Illustration, 2 levels of Printmaking, 2 levels of Bookmaking, Visual Literacy, Junior/Senior Seminar. At the capstone are 3 senior level courses one of which requires the student exhibition.

A special course in drawing, the 2-unit ART 3144 - Drawing Lab, is offered for the Multimedia and Graphic Design option students and is required to be taken 3 times. The course and requirement were meant to extend these students' drawing practice over time and give them more "pencil mileage" and exposure to different topics. This course has had some success improving the degree options, but unfortunately also created a number of problems. The department now believes that it would be better to require standard 4-unit drawing classes each with a defined topic.

The BFA Program in Traditional Arts — Students may come to this program with specialties in Painting, Sculpture, Ceramics, or Printmaking, but most enter from the Pictorial Arts option. This program has become an energetic focus for students and faculty alike. The BFA cohort and
the pictorial arts faculty meet two or three times during the quarter to view, critique, and converse about new work. These meetings are important social occasions and have served as a focal point of creative expression in the traditional fine arts area of the department.

**Spatial Arts**

The Spatial Arts Program at CSU East Bay teaches sculpture in a variety of media, with an auxiliary focus on ceramics as a sculptural medium. Although the Spatial Arts degree option is on-hold due to limited student majors, we are able to offer select popular courses every year. These include Sculpture 1, Advanced Sculpture, Ceramics 1, Ceramics 2, and Ceramics 3. Additionally, the Art common core course *Creative Process* which spans 2D and 3D media is offered every quarter.

**Comparison with Other Institutions** — A review of art department programs in the wider CSU system, and at other liberal arts colleges and universities nationwide indicates that our curriculum and programs are centered inside the mainstream of university art education. Colleges and universities may differ somewhat in where they center their new media or media design studies. On our campus the study of Multimedia and Graphic Design is housed in the Art Department.

### 2.3 Students, Advising, and Retention

In the following tables Academic Performance Review (APR) Data is presented for both the Art Department's undergraduate programs and the newly acquired Multimedia graduate program. Since the merger of the programs only became effective in Fall 2014, the data is presented in separate tables.

#### APR Summary Data

**Fall 2009 - 2013**

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<th>Art</th>
<th>Fall Quarter</th>
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<td>3. Graduate</td>
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<td>4. Total Number of Majors</td>
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<td>2. Graduate</td>
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<td>3. Total</td>
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Art Department Self-Study 2014-5

11
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<th>C. Faculty</th>
<th>2009</th>
<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
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<td>Tenured/Track Headcount</td>
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<td>3b. % Tenure Track</td>
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<td>Lecturer Headcount</td>
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<td>6a. Total Non-Tenure Track</td>
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<td>11</td>
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<td>6b. % Non-Tenure Track</td>
<td>63.0%</td>
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<td>44.4%</td>
<td>52.4%</td>
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<td>11a. FTES Taught by Tenure/Track</td>
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<td>11b. % of FTES Taught by Tenure/Track</td>
<td>44.6%</td>
<td>78.9%</td>
<td>68.3%</td>
<td>66.5%</td>
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</tr>
<tr>
<td>12a. FTES Taught by Lecturer</td>
<td>155.7</td>
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<td>93.9</td>
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<tr>
<td>12b. % of FTES Taught by Lecturer</td>
<td>55.4%</td>
<td>21.1%</td>
<td>31.7%</td>
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<td>Instructional FTE Faculty (FTEF)</td>
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<td>8. Tenured/Track FTEF</td>
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<td>1. Tenured/Track</td>
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<td>5. Upper Division</td>
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<td>E. Section Size</td>
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<td>4. Average Section Size for UD</td>
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<td>--------------</td>
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<td>2011</td>
<td>2012</td>
<td>2013</td>
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</tr>
<tr>
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<td>324</td>
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<tr>
<td>4. Total Number of Majors</td>
<td>390</td>
<td>341</td>
<td>325</td>
<td>391</td>
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<tr>
<td>1. Undergraduate</td>
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<td>16</td>
<td>14</td>
<td>11</td>
<td>17</td>
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<td>1</td>
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<td><strong>Arts Administration</strong></td>
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<td>2. Postbaccalaureate</td>
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<th>College Years</th>
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<tr>
<td><strong>Degrees Awarded</strong></td>
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ART Undergrad Majors by Option (departmental count)

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<tr>
<th>OPTION</th>
<th>Fall 2012</th>
<th>Fall 2013</th>
<th>Fall 2014</th>
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<tr>
<td>Art History</td>
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<td>12</td>
<td>10</td>
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<tr>
<td>BFA-GD</td>
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<td>3</td>
<td>1</td>
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<tr>
<td>BFA-MM</td>
<td>0</td>
<td>0</td>
<td>0</td>
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<tr>
<td>BFA-Photography</td>
<td>4</td>
<td>5</td>
<td>3</td>
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<tr>
<td>BFA-Traditional</td>
<td>7</td>
<td>12</td>
<td>7</td>
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<tr>
<td>Graphic Design</td>
<td>191</td>
<td>225</td>
<td>225</td>
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<tr>
<td>Multimedia</td>
<td>97</td>
<td>88</td>
<td>106</td>
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<tr>
<td>Photography</td>
<td>46</td>
<td>45</td>
<td>40</td>
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<tr>
<td>Pictorial</td>
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<td>14</td>
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<td>Spatial</td>
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<td>3</td>
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<tr>
<td>Studio</td>
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<td>32</td>
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<tr>
<td>Undeclared</td>
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Multimedia graduate program

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<th>2010</th>
<th>2011</th>
<th>2012</th>
<th>2013</th>
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<td>0</td>
</tr>
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<td>2. Postbaccalaureate</td>
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<td>0</td>
<td>0</td>
<td>0</td>
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<td>College Years</td>
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<td>B. Degrees Awarded</td>
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<td>08-09</td>
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<td>Fall Quarter</td>
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<tr>
<td>C. Faculty</td>
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<td></td>
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<tr>
<td>Tenured/Track Headcount</td>
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<td>2. Part-Time</td>
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</table>
### Art Department Self-Study 2014-5

#### 3a. Total Tenure Track

<p>| | | | | | |</p>
<table>
<thead>
<tr>
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#### 3b. % Tenure Track

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</table>

#### Lecturer Headcount

<p>| | | | | | |</p>
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<th></th>
<th></th>
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<tbody>
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</table>

### Instructional FTE Faculty (FTEF)

<p>| | | | | | |</p>
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<tr>
<th></th>
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<tbody>
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#### Lecturer Teaching

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<tbody>
<tr>
<td></td>
<td>6.9</td>
<td>9.6</td>
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</table>

#### D. Student Faculty Ratios

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<th></th>
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<td></td>
<td>13.2</td>
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### E. Section Size

<p>| | | | | | |</p>
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<tbody>
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<td>14.3</td>
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<td>18.7</td>
<td>20.7</td>
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</table>

The above data indicate the overall strength and vitality of the Art Department. Looking at the beginning (2009) and end (2013) of the 5-year review period we see improvement in almost all metrics. We have grown from 412 majors to 430 majors. Since Fall 2012 the department has kept track of its majors by option and notes that all options have remained stable with significant growth coming in the Graphic Design option in Fall 2013. The Student Faculty Ratio (SFR) for all faculty has grown from 19.8 to 24.4 which is quite an accomplishment considering the majority of the course offerings are studio classes which cap at 20 or 24 students.

A dip in some performance statistics in 2010 and 2011 (e.g., number of majors, sections offered, etc.) corresponds to declines in course allocations from the college which in turn stem from CSU system-wide budget reductions and the accompanying system-wide drop in Full Time Equivalent Students (FTES).
An increase in FTES taught by tenured faculty and reduction of FTES taught by lecturer is partly accounted for by the reduction in total sections (lecturers bear the brunt of cuts in bad budget times), and partly by the tenured faculty often enrolling students beyond the normal student capacity in their classes. Further improvement to the SFR and FTES were due to a switch from on-site to online class format for the three core art history courses required of all Art Majors.

The percent of FTES taught by Lecturer still remains too high at nearly 40%. Because we have a number of long term and excellent lecturers, this high percentage does not significantly impact instruction, rather the negative impact is more in the areas of department administration, student advising, and recruitment. The complexity and size of the department creates heavy loads for the tenured faculty in terms of advising, option management, and recruiting.

Despite the difficult circumstances during the last 5 years, the Art Department finds itself operating as well as or better than before. In addition to the large number of majors, we are proud to report that the ethnic and gender diversity of our majors reflects the diversity of the general population of the Bay Area (see table below). Future resources permitting, we believe that we can sustain or grow slightly with our current options, and possibly see significant growth with the introduction of new options in the areas of Game Design, Animation, and Illustration.

<table>
<thead>
<tr>
<th>Ethnicity of Art BA Majors (Fall 2013)</th>
<th>Number</th>
<th>Percent</th>
<th>Ethnicity, Percent of Bay Area Population, 2010 Census</th>
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</thead>
<tbody>
<tr>
<td>Black</td>
<td>43</td>
<td>10</td>
<td>7</td>
</tr>
<tr>
<td>Asian/Pacific Islands/Filipino</td>
<td>102</td>
<td>25</td>
<td>24</td>
</tr>
<tr>
<td>Hispanic</td>
<td>88</td>
<td>21</td>
<td>24</td>
</tr>
<tr>
<td>White</td>
<td>109</td>
<td>26</td>
<td>53</td>
</tr>
<tr>
<td>American Indian</td>
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</tr>
<tr>
<td>Other (unknown, or multiple ethnicity)</td>
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<td>13</td>
<td>16</td>
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<tr>
<td>International</td>
<td>16</td>
<td>4</td>
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<table>
<thead>
<tr>
<th>Gender of Majors (Fall 2007)</th>
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</thead>
<tbody>
<tr>
<td>Female</td>
<td>299</td>
<td>55</td>
</tr>
<tr>
<td>Male</td>
<td>184</td>
<td>45</td>
</tr>
</tbody>
</table>

2.4 Faculty

Since the last 5-year review in 2009, the following tenure-track positions have been requested:
1) Digital & Interactive Media, 2009-10  
2) Digital & Interactive Media, 2010-11  
3) Digital & Interactive Media, 2011-12  
4) Digital & Interactive Media, 2012-13 (Granted and Filled Fall 2014)
5) Art Historian, 2013-14 (Granted, search in progress)

Full copies of the requests are attached (see Appendix 3).

In the past 5-year period, 1 Faculty Early Retirement Program (FERP) professor entered full retirement after Spring 2014, and 2 other faculty entered the FERP. We successfully completed the search for one tenure-track professor in Digital & Interactive Media with a Fall 2014 start. A search for an Art History position is in progress Fall 2014.

Looking forward to the next 5 year period the department believes that tenure-track positions in Drawing/Painting and Graphic Design will serve the program best. Lecturers currently teach more than half of the sections in these options. Other faculty needs are outlined in the new Five-Year Plan.

2.5 Resources

Information Technology — Our computer laboratories rely on a 3 year equipment refresh schedule which replaces approximately one-third of our computers and monitors each year. The resources for this refresh comes from the campus Information Technology Services (ITS) which provides a base-level of funding. The Art Department requires more powerful machines for creative production, and the College provides funding above the base-level for this added capability. In the recent past ITS has deployed 100baseT network cabling as well as wireless nodes to reach all our ground-floor computer laboratories. The department receives IT staffing support from campus level ITS.

Library — the University Library has inquired each year for suggested purchases of instructional and research materials. Our faculty has responded annually with requests for scholarly and illustrated volumes that support our mission.

Spaces — Excluding offices, the department manages and equips 27 studios, laboratories, and support spaces. They all require sustained attention by staff and faculty alike. They also come with equipment refresh issues as well as hazardous material and safety management issues. We periodically undergo CAL-OSHA inspections which we have passed with flying colors.

The facilities for the Graphic Design, Multimedia, and Photo options include 3 Macintosh computer labs, 1 PC lab, and a Graduate Student Thesis Project lab. Currently the lab computers are replaced/upgraded every 3 years. The department provides Wacom tablets for digital drawing. The department likewise attempts to keep current on new digital still cameras and capable digital video cameras for student check out.

Gifts & Donations — In each of the past 5 years the department has received gifts of books and artworks by prominent artists from a private collection. The department continues to receive long-standing annual monetary gifts that fund our juried and competitive scholarships.

Services & Supplies Budget — The department S&S budget hit a low point in 2008-9. It has increased slightly over the following 4 years. One positive point has been that the College has allowed the department to roll-over unused S&S to the next year's budget. In general, this low
level of S&S funding will continue to impact the department as we attempt to modernize and refresh equipment in our studios and offices if other funding sources cannot be found.

The University Art Gallery—The Gallery maintains two exhibition spaces, a large 2400 sq. ft. main gallery and a much smaller 225 sq. ft. room. In these the gallery director and his assistants mount 4 major and 4 minor exhibitions during the regular academic session. The exhibitions focus on student instructional support and university mandates for cultural (ethnic and international art) diversity. Of the four major shows per annum, two are specifically aimed at student work: the annual Juried Student Exhibition and the Bachelor of Fine Arts Show. The other two major exhibitions are the Faculty Exhibition and one curated show that typically supports our mandate for cultural diversity, presenting in the recent past the exhibitions Emerging Artists, and Conceptual Photography Exchange Exhibition: China and USA.

Art History Image Resources - The Visual Resources Library (VRL), which is supervised by the Senior Art Historians, operates under the direction and maintenance of a permanent half-time Slide Librarian. The most important work in the VRL is the conversion of the collection for digital access and digital presentation in classes. More than 35,000 digitized slides and another 5000 digital images comprise the digital collection at present.

Our Visual Resources Library collaborates in the Image Project Database (based at San Jose State, Dr. Kathleen Cohen, director) and has contributed thousands of new images that are accessible on the Worldimages website. In the past five years, interns have worked here under the supervision of our Slide Librarian to add more images to the collaborative database.

2.6 Unit Requirements

Given that a student's General Education requirements can be satisfied with as few as 72 units and that their Art Major Option requires between 64-102 units (see table below), the Art degrees can be achieved with 180 units.

<table>
<thead>
<tr>
<th>Option</th>
<th>BA units required</th>
<th>BFA units required</th>
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</thead>
<tbody>
<tr>
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<td>-</td>
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<td>Photography Option (B.A., B.F.A.)</td>
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<td>Traditional Arts Option (B.F.A.)</td>
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Art Department 5-Year Plan (2014-2018)

The department plans to take action on a number of items in the next 5 years. We elaborate on these items in the 4 sections: 1) Curriculum, 2) Students, 3) Faculty, and 4) Other Resources. Surely, as we take action there will be need to adjust and refine items and in some cases to change direction based on new circumstances and assessment results.

3.1 Curriculum

The major item in this area is the mandated change from the quarter system to the semester system. The department sees the semester conversion process as a good time to examine our courses, programs, and degree options for needed changes. The University’s goal is to start on the semester system in Fall 2018, so it would seem that we will have 1-2 years to devise and articulate our new semester courses, programs, and degrees. This work will be undertaken by the regular faculty as a whole, but with some specific tasks undertaken by the Curriculum Committee.

The conversion to semesters also presents the opportunity to complete the integration of the Multimedia Graduate Program into the Art Department and possibly adding an MFA degree to the existing MA degree.

Curricular Assessment over the past 5 year period indicated items to be addressed and actions to be taken in the next 5 years. The Assessment Coordinator related that faculty comments indicated a need to improve student's written skills (e.g., artist’s statements, project proposals) and oral presentation skills. A requirement for "project presentations" in various classes could improve student presentation skills. Likewise, additional emphasis on writing “artist’s statements” could improve results; although part of the issue concerning students’ writing skills lies outside the department’s realm.

Faculty observations have also indicated the need to improve the digital printing skills of the Multimedia and Graphic Design students. This might be addressed by involving these students directly in the printing of their digital work. A convergence (currently in progress) of the photography print lab with the electronic arts print service facility will allow all students in the department to print their own work and enhance their printing skills.

The Assessment Coordinator also had the following general recommendations for future assessment activity:

1. A departmental effort to develop rubrics for all courses. The rubrics in each class would be developed while keeping the SLO’s in mind. This would help facilitate consistent course goals and assessable outcomes regardless of who was teaching the course.
2. The department should form an Assessment Committee rather than relying on one person to form, gather, analyze and provide suggestions for improvement in regards to assessment.

3. Rotate the Assessment Coordinator position every 2-3 years to encourage knowledge and participation of all faculty members in the process.

4. Adopt and utilize the Blackboard assessment system to provide assessment data in the future.

The department would like to take action on each of the Assessment Coordinator’s recommendations, and it can easily create an Assessment Committee and rotate the Coordinator position amongst the faculty. However, there is the need for further support and training of the faculty in the area of assessment in order for the department to implement a highly functional and useful assessment program. Support and training must be sought and received from the College and University if we are to be more successful with assessment.

Summary of Curriculum Area Tasks:

- Undertake various curriculum revisions and fold into the process of converting the curriculum from quarter system to semesters. This would include:
  1) The common core for Art majors,
  2) The undergraduate multimedia option,
  3) 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.
3.2 Students

Overall, the Department believes that the total number of Art majors (413 undergraduate and 23 graduate majors as of Fall 2013) is at a good and sustainable level given the number of regular faculty and resources available to support the curriculum. There is some room for student growth in the graduate program which might reasonably have a total of 40 majors with little need for additional resources. An increase in BFA students would allow for more dedicated BFA courses and reduce reliance on Independent Study and course repetition for degree completion.

The growth of the Multimedia Graduate Program would be accomplished through additional recruiting efforts, closer integration with the undergraduate program, and possibly adding an MFA degree to the existing MA degree. The responsibility for these tasks would fall upon the department faculty in general, but more specifically upon the Graduate Program Coordinator and the faculty who teach in the program.

Student enthusiasm and interaction is high and we plan to sustain these with continued support for clubs and events.

Given the department’s overall success with total enrollments and retention, we feel there is no need for major changes in our current recruiting, outreach, advising and retention efforts.

Summary of Student Area Tasks:

- 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.

3.3 Faculty

The faculty will need and seek a number of faculty positions in the coming 5 years. Currently, of the 10 regular faculty, 8 are at full-time rank and 2 are half-time FERP. Considering the aging of the faculty, likely retirements, and Student Faculty Ratios (SFRs) in the option areas, the department sees strong need for new positions in 1) Drawing/Painting, 2) Graphic Design, and 3) Art History, and potential need in 1) Photo, and 2) a hybrid Sculpture/Drawing position.
Summary of Faculty Area Tasks:

- 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.

3.4 Other Resources

Staff
The various option areas require a variety of facilities and accompanying staff support. The staff positions are:

1) Art Dept. Office Administrative Support Coordinator (ASC) – Jan Martinez;
2) Multimedia Graduate Program Office ASC (half-time) – Linda Clark;
3) Visual Resources Library, Instructional Support (half-time) – Malka Helfman;
4) Photo Lab, Instructional Support – James Saxon;
5) Computer Labs, Instructional Support – Robert Foster;

The Visual Resources Library provides support to the Art History faculty and students. The lab and shop positions provide vital support to the faculty and students in the Graphic Design, Multimedia, Drawing/Painting/Printmaking, and Photo courses. They also insure safety and security in their respective facilities. The department also extends the services in these areas by making use of work-study students and volunteers.

The office staff does an admirable job under the circumstances, i.e., too much work to be done for the number of staff. In light of the Multimedia Graduate Program becoming part of the Art Department, the best resolution of the under-staffing problem would be a shift from the current half-time ASC to a full time Administrative Support Assistant (ASA) under the direction of the current Art Department ASC.
Equipment

With the on-going convergence of digital technology with photography and with machine tools there will be opportunity and need to integrate the services offered in the various labs and shop to better accommodate the faculty and students and support the curriculum. The first steps are happening with the introduction of computer-controlled router and a laser cutter in the machine shop. Additional steps need to be taken to provide a centralized location for quality digital printing and check-out of peripheral hardware (e.g., cameras, microphones, tablets, etc) for all art students. The department plans to co-ordinate the activities of the photo lab and the computer lab facilities and staff to provide and support these activities.

The shop equipment, photo equipment, and the computers in the classroom labs all rely on the budgetary support of the College and University for maintenance and occasional replacement.

Library

The department will continue to utilize the support of the Library collections. Despite the recent down-sizing of the Library’s holdings in its regular stacks, books remain an important resource to the visual artist, art historian, and art student. The faculty and students will continue to make use of the full range of Library services and holdings (book stacks, reserves, Special Collections, computers, and electronic materials). The department will continue to request acquisitions of both printed and electronic materials as needed.

Travel Funds

Department faculty will continue to rely on Travel Funds to defray the costs of travel related to professional activities. These funds are important to aide faculty engagement within their fields, and especially important support for junior faculty seeking to meet retention and promotion requirements.

Information/instructional technology; assistive technology

The department faculty and staff will continue to rely on the support of campus IT for its Information Technology needs and its Instructional tech needs (smart classrooms, web servers and accounts, data servers and accounts, BlackBoard for online classes and BlackBoard for assessment).
Other Resource Needs
Establishing additional exhibition spaces and exhibition opportunities would enhance the student experience while supporting curricular goals.

Summary of Other Resource Area Tasks:

- 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.
California State University East Bay Art Department  
5-Year Program Review  
Outside Reviewer's Report

Overview

There is much to praise about the CSUEB Art Department. In interviews, site visit, and documents, I saw a dedicated faculty with visions of excellence and a widespread enthusiasm for the University's diverse student population. I saw resilience and continued commitment among the underemployed longterm lecturers and drastically downsized staff. I heard that collegiality among faculty is at a new high. I heard confidence in the current Chair and Dean. I saw students who value their teachers, staff, and facilities. I'm sure I didn't see everything, and I would guess many interviewees were presenting their best face, but I have to say, I saw a surprisingly healthy post-recession art program, ready to build on its pioneering history with digital art and to rebuild its heritage in traditional art practices.

The current vigor of the Department is especially remarkable given the massive loss of resources during the budget crisis of the recent recession years. In 2010, the Department laid off most non-tenure-track faculty and operated with severely reduced staff time and facilities/equipment budget resources. Even as budgets recovered somewhat and lecturers were rehired at lower levels, student enrollment increased strongly, so that (long story short) the Department is serving more art majors with significantly fewer resources than in 2009.

Despite these stresses, a number of specific successes have been achieved in the last five years, • During the worst of the budget crisis, the Department was able to graduate all majors on time even as 25% fewer course sections could be offered. • A successful transition to online delivery was made for core Art History classes, a move that increased the overall efficiency of the curriculum and also provided schedule flexibility for the complex lives of CSUEB's diverse student population. • Initiatives to reorganize, rehabilitate, and upgrade facilities were undertaken even as resources and staffing bottomed out. • A promising collaboration among departments, the School of Arts and Media, was formed.

Going forward, the wild card is, of course, the State's contribution to CSU budgets. If budget recovery and strong student enrollment continue, the next five years could be a great time for the Department to advance decisively toward its vision of excellence. The Draft 5-Year Plan outlines many steps currently envisioned, most of which I would endorse. In interviews, several other potential directions were brought up, and I will recommend a few for further discussion.

If the budget takes another dive, the Department will once again have to shelve many worthy initiatives, make do with what's available, and concentrate on delivering core curriculum for its majors. The good new is, faculty and staff have done this before, and
they're quite capable of doing it again.

In my view, the crucial elements in realizing the Department's potential are increased staffing and increased tenure-track faculty. The staffing piece is critical because current levels are so marginal, so close to dysfunctional that program growth would not be adequately supported. The tenure-track faculty piece is critical because the advances that are envisioned all require planning and leadership efforts that are properly the role of regular faculty.

Faculty

A key challenge for a 21st-century university art department is to sustain and renew heritage art practices while simultaneously developing and extending digital technology art practices. Full excellence requires both. More than ever, the traditional and the new exist in a dynamic tension, which is played out in student enrollment, curriculum, and the makeup of the faculty.

The CSUEB Art Department was a 1990s pioneer in developing new technology curriculum and programs. Strong student enrollment supported growth in faculty with digital technology strengths. Meanwhile, traditional media such as sculpture struggled to attract majors and made do with declining faculty resources.

The Department currently appears to enjoy a relatively mild version of the endemic, systemic stresses of the two-tiered faculty system that has dominated higher education in the U.S. for 35 years. The department is fortunate to have the support of a seasoned corps of longtime lecturers who remain dedicated and generous, despite layoffs during the budget crisis, despite current assignments that have not rebounded to pre-crisis levels, despite wanting to teach more than they now do. As is the case in almost any department in almost any college or university, crucial pieces of the curriculum are delivered by these theoretically temporary non-tenure-track faculty who are part-time by definition and fiat rather than by choice. Although leadership, planning, and universitywide committee responsibilities must be undertaken by regular faculty, lecturers remain extremely important to the teaching mission.

At this time, the Department has ten regular faculty, of whom two are FERPing and a third will retire this year. Several more retirements can be expected in the next five years. In short, the tenured faculty is already undergoing significant turnover. In the last two years, searches have been approved and conducted (both successfully) for a multimedia specialist and an art historian. Barring another huge budget crisis and/or unanticipated student enrollment decline, CLAS will need to approve at least two more searches in the next few years just to keep the tenure-track faculty at adequate strength and to keep the tenured/lecturer ratio within shouting range of universitywide goals. More than two searches could be expected to enable significant program advances.

The Department's Draft 5-Year Plan identifies Drawing/Painting as the first of three
areas with strong need for new positions. This represents a commitment to supporting and renewing the traditional art practices that constitute the roots and the basics of the field. As numerous faculty and students pointed out to me, there have been no tenure-track hires targeting the traditional fine arts (drawing, painting, sculpture) since 1985. One tenured faculty is fully identified with heritage media. Failure to approve a search in this area would be a de facto choice for a digital-only program.

At the same time, the Department will benefit most from this proposed faculty hire if the successful candidate is fully capable of developing a healthy, productive relationship between traditional and new media. Collegiality, collaborations, crossovers will be key.

The other two areas identified as strong need in the Draft Plan are Graphic Design and Art History. Graphic Design is by far the most heavily-enrolled option, but only one tenure-track faculty is fully identified with the field and professionally active as a graphic designer. Art History is a crucial element in the core curriculum, and FERP/retirement impacts will bring the need for a second new position within the next five years.

Areas identified as "potential need" are Photo and a hybrid Sculpture/Drawing position. Both are areas that are navigating rapid change in contemporary art. The Sculpture/Drawing position concept is especially intriguing because a successful candidate could spearhead a revival in the Spatial Arts option while contributing to the ever-basic task of teaching drawing.

The next year will see a change in Department leadership as the Chair of the last five years steps down and FERPs. I heard plenty of praise for the outgoing Chair. My own perception is that the relatively harmonious relations of faculty and staff at this moment owe much to his collegial leadership style. I would hope for the Department that the value of collegiality has been internalized no matter what leadership style comes next. The new Chair will of course bring his/her own new strengths to the job; the Department is full of able faculty who could lead well.

Recommendations:

• 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
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.

**Curriculum**

The transition to the semester system will provide a special opportunity for rethinking curriculum, as many faculty recognize. Several curricular projects that have already been discussed could be pushed forward at this time.

Especially pressing is a fresh look at the undergraduate Multimedia option curriculum. Outside academia, the digital technology field goes through such fundamental changes so rapidly that CSUEB’s pioneering program needs to be nimble and farsighted in order to stay competitive. Curriculum cannot be allowed to stagnate. Relevant Multimedia faculty are ready to rethink the curriculum, and next year would be a great time to do it.

The plan to upgrade the Graduate Multimedia degree from M.A. to M.F.A. will presumably require some revision of curriculum, which would take place most efficiently if folded into the semester transition process.

Another project that could be part of the semester transition is developing assessment rubrics by course, especially for the common core classes taught by several faculty. Reaching clarity and consensus on goals and outcomes will not only improve the department’s assessment profile, but also will help assure that students reach upper level classes with more consistent skill levels. And the process of discussing goals and outcomes will give rise to pedagogical conversations that will inform each faculty’s teaching practice.

Core course rubrics might be the best place to address the need (identified in the assessment process) for improved student skills in writing and oral presentation. The Art History core classes would be a natural place for an enhanced writing component.

Looking beyond the semester transition, further revisions to the common core have been discussed, such as a basic new media class and/or a digital photography class. This conversation is probably one too many for the semester transition period, but the issue could be taken up subsequently, when experience of the current (relatively new) core configuration has matured.

The Graphic Design options might be a good candidate for curricular revision later in the upcoming five-year period, especially if a tenure-track search for another graphic designer takes place, to increase the planning and leadership energy available for this project. As the largest of the options, Graphic Design enrollment can probably sustain a
more tiered curriculum, with more than one level of Typography, for example. Several Bay Area programs (e.g. San Jose State, CCA) would be successful models for such a curriculum, and current faculty would support such a move.

As the implementation of assessment rubrics rolls out year by year, further curricular tweaks are bound to come up for discussion, to address the weaknesses and strengths that emerge in the assessment process.

Larger curricular developments seem ripe for serious discussion and planning. Does the Department aspire to grow its small B.F.A. degree program into something more competitive with offerings at other CSUs and Bay Area art colleges? If so, what would it take to make that happen? Similar questions arise about graduate programs. Now that the Graduate Multimedia Program has been integrated into the Art Department, should the Department develop graduate offerings in other areas of art practice? If so, should the target degree be an M.A. or an M.F.A.? These are questions that have been raised and discussed by various faculty; given the Department's robust current enrollment and relatively strong recovery from the cutbacks, the next five years might be the time to undertake a broad discussion of where the overall curriculum is headed.

**Recommendations:**

- Prioritize the various curriculum revisions that are on the table and select several to fold into the process of converting the curriculum from quarter system to semesters.

- Revise/update the undergraduate multimedia option

- 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 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 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.

- Continue discussion of further revisions to the common core

- Discuss revising/upgrading the Graphic Design option.

**Students and Enrollment**
At this point, undergraduate enrollment in the Art major is growing with little special effort, and retention does not seem to be an issue. I get the impression that students find their own way to the Department, like it, and stay. The three largest options (Graphic Design, Multimedia, Photography) are handling as many students as their facilities can accommodate.

Only Spatial Arts attracts too few majors to be truly sustainable as an option, though (as I saw when I visited) General Education students are making enthusiastic use of the well-equipped facility. Growing the option, at this moment in history, might require integrating the foundational practices and media (ceramics, metal, wood, casting, welding, cutting) with the digital world's newer interest in fabrication, making, tinkering. The current equipment configuration in the sculpture yard has begun to suggest such a merger of old and new tools and practices, and several faculty are thinking along those lines. But it will take focussed faculty leadership, a pioneering spirit, and appropriate staff support to create such a 21st-century hybrid.

Growing the BFA options would bring many benefits for students as well as the faculty and the University. For students, a larger cohort would make possible a more articulated advanced curriculum and provide fuller peer input and support. For faculty, a stronger BFA program would make the Department more attractive to good students who aspire to enter a graduate program, and it would allow a longer, more rewarding teacher-student experience. For the University, a stronger BFA option would increase prestige. During interviews, several faculty expressed a desire for more BFA students; their perception is that CSUEB students tend to think they can't afford the extra year. Given the potential benefits, it might be worthwhile to explore what it would take to make a larger BFA program viable (targeted scholarships or awards? more active recruitment?).

The program already slated for enrollment growth is the Graduate Multimedia Program. A stepped-up recruitment initiative is underway, involving several program faculty interacting with applicants and working with the Director to select the cohort. A curricular effort to upgrade the degree from M.A. to M.F.A. is expected to enhance the program’s profile. The program faculty has been strengthened by the recent tenure-track hire but is challenged by deficiencies in staffing that urgently need attention if the growth goal is to be achieved.

The students who sought me out during my site visit were community-builders, leaders of two student clubs that aim to bring Art majors together, the Creative Pioneers and the Multimedia Club. Both students were keenly aware of the cultural divide between traditional and new media and practices that is visible in faculty and staff, not to mention in art worlds outside the University. For students, this divide is perhaps too reinforced by curriculum; a Painting option major and a Multimedia option major might have few or no classes in common after the first common core classes. The Creative Pioneers club gathers together students from both cultures in a common space for shared critiques. The Multimedia Club organizes game nights which have broad appeal for tech-savvy
students and provides networking opportunities. Both are commendable and deserve plenty of faculty encouragement and support.

Recommendations:

• 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.

Resources

Staff

Recovery from the budget cutbacks has been weakest in staffing. Simply put, the Department is understaffed. Cutbacks were severe, typically cutting positions by half. Among those I interviewed, most faculty and almost all staff perceive current staffing levels as inadequate. In several areas, faculty report taking on responsibilities that properly belong to staff. Staff report being unable to keep up with the work.

This already-stressed staff is now facing the recent departure of the longtime Photo Tech and the imminent departure of the Gallery Director. These positions will need to be filled in a timely way.

Among the understaffed areas, particular urgency was expressed about the Graduate Multimedia Program.

Recommendations:

• Address the pervasive understaffing situation, giving special priority to Graduate Multimedia.

Facilities and Equipment

The Art Department occupies the oldest building on campus, a situation which precludes state-of-the-art facilities in several areas and places many restrictions on what can happen. Studio spaces, for example, are small, limiting class size. Adequate lighting is hard to achieve.
A new, purpose-built facility would be a game-changer. Given the enrollment growth of the program, the next 5-year plan should include at least beginning a conversation about the aging facility. Would a new facility be an appropriate and valuable next step for the Department and the University? What might a 21st-century artmaking facility look like?

The last five years have seen some success in addressing the worst deficiencies of the facility, though several problem areas still need attention. The drawing/painting studios, which lack sufficient natural light, now have additional track lighting. Plans for increased painting storage space have been prepared but need further budget support to be implemented. The ceramics studio is getting new wheels and kilns; the glazing room still needs to be refurbished. The sculpture yard has added equipment for 21st-century fabrication (a computer-controlled router and laser cutter), though staff support for the new equipment is an issue.

In the three computer labs, the rapid pace of advances in digital technology make timely funding of replacements and upgrades especially crucial to the program's continued success. Given the overall University budget constraints of recent years, the Art Department's digital facilities have kept their edge pretty well, though an unanticipated change in the funding formula resulted in one lab missing its scheduled (and much-needed) upgrade, so that the planned three-year replacement cycle is now running a little behind. The Department has done a good job of meeting strong student demand for such facilities. The undergraduate labs now appear to be pretty much at capacity, with little margin in current space, equipment, or staffing for much further enrollment growth.

The photography space has been in transition as digital printers replace darkroom processes. Two of the four rooms designated for photo have been reconfigured and opened to shared use as the needs of photo students and multimedia students converge. Reimagining the photo facility to work well in a changing world of artmaking will continue to be a challenge. The departure of the well-respected longtime Photo Tech is a loss, but it's fair to hope that a well-chosen replacement will bring fresh eyes and new energy to the challenge.

Exhibition space is an important resource for any art program. The University Art Gallery is a useful facility; it serves multiple functions but cannot meet all program needs. The departure of the current Gallery Director will present a natural transition time when priorities for the Gallery could be reviewed and discussed. For student work, efforts have been made in the last five years to find spaces in the building that can be used for exhibitions such as capstone shows. This is a good start, but more such spaces are needed.

Too often, old buildings and deferred maintenance to hand in hand. Apparently the Art Department building is no exception. I heard far too many mentions of the asbestos tile ceiling that has needed repair for too long.
**Recommendations:**

- Continue reorganizing the photo area to meet the needs of 21st-century digital photography 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

**Administration**

Several faculty commended the current CLAS Dean, whose relationship with Art Department faculty seems to be unusually harmonious and productive.

**Conclusion**

In my view, the CSUEB Art Department is well positioned to thrive in the next five years. Even in a worst-case budget scenario, I would expect this faculty, this staff, these students to make the best of whatever situation presents itself, as they have done in the past five years.

I would like to thank everyone I interviewed for their welcome and their good faith responses. I hope I have not misrepresented anything that was said to me, and I hope this report will be of some use to the Department and the University.

Submitted by Betsy Davids
Professor Emerita
California College of the Arts

1 April 2015
Art Department Response to Outside Reviewer’s Report

The Art Department regular faculty met to discuss the Outside Reviewer’s observations and recommendations and has concluded that we are in agreement with Prof. Davids’ findings. The department will integrate her recommendations into our finalized 5-Year Plan.

We were pleased to have our faculty and staff’s ongoing dedication, collegiality, and perseverance, especially during the budget crisis, recognized in the report. The support and positive role of the College and University was also recognized. We look forward to continuing support to maintain a healthy regular faculty in light of student enrollments, faculty retirements, and program changes. As the reviewer notes, we must address both the digital media and heritage art programs.

The reviewer had good advice regarding curricular issues. She suggested, and we agree, that the semester conversion process would be an opportune time to thoroughly examine and if necessary revise our academic programs and their assessment processes. One of the concrete suggestions was to add additional tiers to the Graphic Design option with the specific mention of having more than one level of Typography. This idea has merit but would probably be impossible in the BA because of unit restrictions; however, this would lend itself to the BFA degree program. The department would need to increase the number of students in the Graphic Design BFA in order to support higher tier courses. The examination of the core classes within the studio arts programs is another idea of particular interest to the department.

The reviewer noted some weakness in the levels of staffing, and the department will continue to work with the College and University to address these shortcomings to the extent budgets allow. On a positive note, we are glad to report that our longtime Photolab technician, James Saxon, is now back in Art after a temporary re-assignment to Music. Furthermore, Mr. Saxon’s duties may be expanded to cover areas outside of Photo in order to address lack of staff support in those areas.

The reviewer’s findings and recommendations regarding Facilities and Equipment were on target. We will strive to implement the recommendations that are in our control, and we will advocate for the ideas that are beyond our control like a new
building that had purpose-built art facilities. One slight error in the reviewer’s report is the statement that we have three computer labs while in fact we have four computer labs not counting the Multimedia Graduate Thesis lab.

In summary we find that the Prof. Davids’ observations were accurate and her recommendations worthwhile. The department has incorporated them into our final 5-Year Plan.
ART Department 5-Year Review

2014-5

Appendix 1: Assessment Documents
Creativity in the visual arts is central—but not enough. The successful artist needs imagination coupled with knowledge, technical skill and discipline. Providing students with in-depth knowledge and skills in one or more areas, the Art Program at CSUEB offers education in the traditional visual arts and in the new media arts. The Program fosters the development of creative, self-examined, ethical, responsible individuals capable of effectively expressing their vision in the chosen medium. Students develop skills in 2D, 3D and 4D media along with knowledge of art history and cultural history.

With its emphasis on content and personal direction, the curriculum fosters not only technical fluency, but also diversity and critical thinking in approaching the art-making process. Art courses make art relevant for all students and provide insights on the multiple relationships between art and its audience. Students develop an awareness of self within the context of past and contemporary art in world cultures. The development of verbal/written skills is integrated with artistic development for critical analysis and for understanding history’s ongoing relevance to current artistic practices, purposes and values.

The CSUEB Art Program provides a sense of community among faculty, staff, and students—a sense that helps build self-confidence and developmental momentum. As a final goal, students are encouraged to achieve a strong engagement with their own art, enabling them to pursue graduate study or to practice art as professional artists or for personal enrichment.
Art Department
Assessment

Rubrics for evaluating Senior Projects

<table>
<thead>
<tr>
<th>Skill, Mastery of the Medium</th>
<th>Quality of Presentation</th>
<th>Cohesive Quality</th>
<th>Level of Creative Expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Outstanding mastery of the tools, material/medium. Successful mastery of medium in its boundary areas; work shows a level of authority and proficiency.</td>
<td>Professional level of presentation, consistent with Gallery/Museum standards. Example: Print Work: professional level of matting/framing using bevel cut window mats on an acid free, gallery standard mat board.</td>
<td>Work shows clear, consistent integration and exploration of ideas, themes over the project</td>
</tr>
<tr>
<td>B</td>
<td>Demonstrates an above average skill in use of the medium. Experimentation in boundaries of medium, clear, demonstrative understanding of the basic properties.</td>
<td>Above average, thoughtful, clear and effective level of presentation.</td>
<td>Above average demonstration of cohesion, ideas are thought out in all the work.</td>
</tr>
<tr>
<td>C</td>
<td>Basic level of understanding. Demonstrates understanding of tool properties.</td>
<td>Basic, clean, thoughtful presentation.</td>
<td>Work demonstrates an average level of cohesive quality; ideas are clear and present in most of the work.</td>
</tr>
<tr>
<td>D</td>
<td>Lack of understanding but some experimentation.</td>
<td>Presentation is below average, careless.</td>
<td>No clear ideas presented and/or work is random in nature.</td>
</tr>
<tr>
<td>F</td>
<td>No demonstrated understanding of the basic properties of the medium.</td>
<td>Careless, ill planned level of presentation.</td>
<td>Work presented shows each area to be random, no cohesive quality represented.</td>
</tr>
</tbody>
</table>
ASSESSMENT PLAN: B.A. in Art
Updated Date: Winter, 2013, By Suzy Wear

PROGRAM MISSION

CSUEB Missions, Commitments, and ILOs, 2012

The successful artist needs imagination coupled with knowledge, technical skill and discipline. Providing students with in-depth knowledge and skills in one or more areas, the Art Program at CSUH offers education in the traditional visual arts and in the new media arts. The Program fosters the development of creative, self-examined, ethical, responsible individuals capable of effectively expressing their vision in the chosen medium. Students develop skills in spatial, pictorial and temporal media along with knowledge of art history and cultural history.

PROGRAM STUDENT LEARNING OUTCOMES (SLOs)

Students graduating with a BA in Art will be able to:

| SLO 1 | Think creatively from the expression of an idea to the completion of a work of art; |
| SLO 2 | Apply art fundamentals successfully; |
| SLO 3 | Demonstrate an awareness of the history and context of art in relation to contemporary topics and social, political and cultural issues; |
| SLO 4 | Communicate an understanding for the use of an art medium for expression; |
| SLO 5 | Communicate and apply technical proficiency in areas appropriate to their degree option to produce a cohesive body of work. |
### Year 1: 2012-2013

1. **Which SLO(s) to assess**
   - 5) Students will be able to communicate and apply technical proficiency in areas appropriate to their degree.

2. **Assessment indicators**
   - Direct: Students in the Capstone classes upload a pdf portfolio to the Art Majors Organization on Blackboard. All Tenure-track/tenure faculty review the portfolios and complete a survey to indicate the technical mastery and cohesive quality of the exit portfolio. Indirect: Students in capstone classes produce a cohesive Senior Project and/or Senior Gallery or online show of a series of artwork.

3. **Sample (courses/# of students)**
   - Exit Surveys were done this quarter for Art 4220 and Art 4230 which were capstone courses offered in the Spring (total of 39 students). Entry level portfolios were gathered in Art 2810/20 students.

4. **Time (which quarter(s))**
   - Spring

5. **Responsible person(s)**
   - Suzy Wear/Gwyn Rhabyt/Kathleen Lee

6. **Ways of reporting (how, to who)**
   - Upload to Bb; Survey online, results to Suzy Wear then to Chair Phil Hofstetter

7. **Ways of closing the loop**
   - Capstone classes in Photography and Studio Options are offered in Winter quarter. Those will be polled in Winter 2013-2014. Include Grace Munakata and Scott Hopkins, Studio and Photography program leaders, as responsible persons. Consider department add a capstone course to Art History Option.

### Year 2: 2013-2014

1. **Which SLO(s) to assess**
   - 1) Students will think creatively from the expression of an idea to the completion of a work of art.

2. **Assessment indicators**
   - Indirect: Interview videos will be produced on students sketchbooks leading to the finished work and shown on hall monitor in Art Building. Direct: Copies of sketches and projects videos will be reviewed and rated by Tenured Professors in department by survey

3. **Sample (courses/# of students)**
   - 3145, 4710, 4730, 4220, 4230 / 2 students from each course

4. **Time (which quarter(s))**
   - Fall, Winter

5. **Responsible person(s)**
   - Suzy Wear / Grace Munakata

6. **Ways of reporting (how, to who)**
   - Faculty reviews to Chair

7. **Ways of closing the loop**
   - Students self-produce videos?

### Year 3: 2014-2015

1. **Which SLO(s) to assess**
   - Students will apply art fundamentals successfully.

2. **Assessment indicators**
   - [It is ideal to have both a “direct” indicator (a test, paper, observations, etc.) and an “indirect” indicator (surveys, reflections, etc.) for each SLO assessment.]

3. **Sample (courses/# of students)**
   - Student Juried Show

4. **Time (which quarter(s))**
   - Spring

5. **Responsible person(s)**
   - Assessment Coordinator/ Tenured Faculty
<table>
<thead>
<tr>
<th>Year 4: 2015-2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Which SLO(s) to assess</strong></td>
</tr>
<tr>
<td><strong>2. Assessment indicators</strong></td>
</tr>
<tr>
<td><strong>3. Sample (courses/# of students)</strong></td>
</tr>
<tr>
<td><strong>4. Time (which quarter(s))</strong></td>
</tr>
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<td><strong>5. Responsible person(s)</strong></td>
</tr>
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<td><strong>6. Ways of reporting (how, to who)</strong></td>
</tr>
<tr>
<td><strong>7. Ways of closing the loop</strong></td>
</tr>
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<th>Year 5: 2016-2017</th>
</tr>
</thead>
<tbody>
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<td><strong>6. Ways of reporting (how, to who)</strong></td>
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<td><strong>7. Ways of closing the loop</strong></td>
</tr>
</tbody>
</table>
ASSESSMENT PLAN: B.F.A. in Art

Updated Date: Winter, 2013, By Suzy Wear

PROGRAM MISSION

CSUEB Missions, Commitments, and ILOs, 2012

The successful artist needs imagination coupled with knowledge, technical skill and discipline. Providing students with in-depth knowledge and skills in one or more areas, the Art Program at CSUH offers education in the traditional visual arts and in the new media arts. The Program fosters the development of creative, self-examined, ethical, responsible individuals capable of effectively expressing their vision in the chosen medium. Students develop skills in spatial, pictorial and temporal media along with knowledge of art history and cultural history.

PROGRAM STUDENT LEARNING OUTCOMES (SLOs)

Students graduating with a BA in Art will be able to:

<table>
<thead>
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<th>SLO 1</th>
<th>Think creatively from the expression of an idea to the completion of a work of art;</th>
</tr>
</thead>
<tbody>
<tr>
<td>SLO 2</td>
<td>Apply art fundamentals successfully;</td>
</tr>
<tr>
<td>SLO 3</td>
<td>Demonstrate an awareness of the history and context of art in relation to contemporary topics and social, political and cultural issues;</td>
</tr>
<tr>
<td>SLO 4</td>
<td>Communicate an understanding for the use of an art medium for expression;</td>
</tr>
<tr>
<td>SLO 5</td>
<td>Communicate and apply technical proficiency in areas appropriate to their degree option to produce a cohesive body of work.</td>
</tr>
<tr>
<td>SLO 6</td>
<td>Demonstrate the ability to create artwork that shows commitment in their work,</td>
</tr>
</tbody>
</table>
confidence in their vision and the ability to work in an individual style that expresses their particular view

### Year 1: 2012-2013

1. **Which SLO(s) to assess**
   - 5) Students will be able to communicate and apply technical proficiency in areas appropriate to their degree.
   - 6) Demonstrate the ability to create artwork that shows commitment in their work, confidence in their vision and the ability to work in an individual style that expresses their particular view.

2. **Assessment indicators**
   - **Direct:** Students in the Capstone classes upload a pdf portfolio to the Art Majors Organization on Blackboard. All Tenure-track/tenure faculty review the portfolios and complete a survey to indicate the technical mastery and cohesive quality of the exit portfolio.
   - **Indirect:** Students in capstone classes produce a cohesive Senior Project and/or Senior Gallery or online show of a series of artwork.

3. **Sample (courses/# of students)**
   - Exit Surveys were done this quarter for Art 4220 and Art 4230 which were capstone courses offered in the Spring (total of 39 students). Entry level portfolios were gathered in Art 2810/20 students.

4. **Time (which quarter(s))**
   - Spring

5. **Responsible person(s)**
   - Suzy Wear/Gwyn Rhabyt/Kathleen Lee

6. **Ways of reporting (how, to who)**
   - Upload to Bb; Survey online, results to Suzy Wear then to Chair Phil Hofstetter

7. **Ways of closing the loop**
   - Capstone classes in Photography and Studio Options are offered in Winter quarter. Those will be polled in Winter 2013-2014. Include Grace Munakata and Scott Hopkins, Studio and Photography program leaders, as responsible persons. Consider department add a capstone course to Art History Option.

### Year 2: 2013-2014

1. **Which SLO(s) to assess**
   - 1) Students will think creatively from the expression of an idea to the completion of a work of art.

2. **Assessment indicators**
   - **Indirect:** Interview videos will be produced on students sketchbooks leading to the finished work and shown on hall monitor in Art Building. **Direct:** Copies of sketches and projects videos will be reviewed and rated by Tenured Professors in department by survey.

3. **Sample (courses/# of students)**
   - 3145, 4710, 4730, 4220, 4230 / 2 students from each course

4. **Time (which quarter(s))**
   - Fall, Winter

5. **Responsible person(s)**
   - Suzy Wear / Grace Munakata

6. **Ways of reporting (how, to who)**
   - Faculty reviews to Chair

7. **Ways of closing the loop**
   - Students self-produce videos?

### Year 3: 2014-2015

1. **Which SLO(s) to assess**
   - Students will apply art fundamentals successfully.
2. **Assessment indicators**

   [it is ideal to have both a “direct” indicator (a test, paper, observations, etc.) and an “indirect” indicator (surveys, reflections, etc.) for each SLO assessment.]

3. **Sample (courses/# of students)**

   Student Juried Show

4. **Time (which quarter(s))**

   Spring

5. **Responsible person(s)**

   Assessment Coordinator/ Tenured Faculty

6. **Ways of reporting (how, to who)**

   Survey and comments on SurveyMonkey

7. **Ways of closing the loop**

---

### Year 4: 2015-2016

1. **Which SLO(s) to assess**

   Students will demonstrate an awareness of the history and context of art in relation to contemporary topics and social, political and cultural issues.

2. **Assessment indicators**

   Direct: Special assessment survey given to students in required Art History courses
   Indirect: Discussions encouraged in upper division critiques

3. **Sample (courses/# of students)**

   Art 4620, 4070, 3035, 4060

4. **Time (which quarter(s))**

   Fall, Winter

5. **Responsible person(s)**

   Assessment Coordinator, Art History Instructors

6. **Ways of reporting (how, to who)**

   Web to Assessment coordinator

7. **Ways of closing the loop**

---

### Year 5: 2016-2017

1. **Which SLO(s) to assess**

   Students will communicate an understanding for the use of an art medium for expression.

2. **Assessment indicators**

   Direct: Survey reviews of video documentation by faculty
   Indirect: Video documentation of critiques and interviews with upper division students

3. **Sample (courses/# of students)**

   4720, 4740

4. **Time (which quarter(s))**

   Winter, Spring

5. **Responsible person(s)**

   Assessment Coordinator

6. **Ways of reporting (how, to who)**

   Data results of survey to Chair

7. **Ways of closing the loop**
Multimedia Graduate Program, CLASS

ASSESSMENT PLAN: M.A. in Multimedia

Updated Date: Spring, 2013, By Gwyan Rhabyt

PROGRAM MISSION

CSUEB Missions, Commitments, and ILOs, 2012

The CSUEB Graduate Multimedia program mission is to educate the next generation of interactive digital media content creators who will have a central role in shaping our culture. The program is a unique learning environment that fosters imagination and collaboration in multimedia production. The program focuses on the creative and technical aspects of using computer technology to create, control, deliver and present content in a variety of interactive digital forms, with an emphasis on real world conditions centered on teamwork and production oriented goals. Students in our program develop a strong theoretical foundation in multimedia arts, enhance their creative and technical abilities and learn skills necessary to adapt quickly to new work environments.

PROGRAM STUDENT LEARNING OUTCOMES (SLOs)

Students graduating with a M.A. in Multimedia will be able to:

| SLO 1 | Demonstrate competency in digital imaging, and interactive, web, video, and audio production |
| SLO 2 | Research and critically assess new developments in the field of multimedia at both the cultural and the technical level |
| SLO 3 | Show an understanding of the effects of media and the evolution of information across a variety of media types |
| SLO 4 | Produce an interactive thesis project that demonstrates a novel and/or creative use of a single or combination of interactive technologies, with written documentation of a professional standard, by working within a collaborative team. |

Year 1: 2012-2013

1. Which SLO(s) to assess

SLO 2: Research and critically assess new developments in the field of multimedia at both the cultural and the technical level

2. Assessment indicators

Direct: Rubric based assessment of Final Written Thesis document. A score of 4 out 5 is satisfactory.
Indirect: Anonymous survey of students, who will be asked to self assess their absolute and value added achievements relative to the SLO. Students will also be asked about how much
### Year 2: 2013-2014

1. **Which SLO(s) to assess**
   - SLO 1: Demonstrate competency in digital imaging, and interactive, web, video, and audio production

2. **Assessment indicators**
   - Direct: Rubric based assessment of Individual Project Proposal presentations and written documents. A score of 4 out 5 is satisfactory.
   - Indirect: Anonymous survey of students, who will be asked to self assess their absolute and value added achievements relative to the SLO. Students will also be asked about how much different classes contributed to their progress.

3. **Sample (courses/# of students)**
   - All students in MM 6860: Intro to Thesis, the course in which students are evaluated for Advancement to Candidacy

4. **Time (which quarter(s))**
   - Spring 2014

5. **Responsible person(s)**
   - Four faculty members of the Multimedia Graduate Committee, coordinated by the Director of the Multimedia Graduate Program

6. **Ways of reporting (how, to who)**
   - Rubrics will be filled out by the four faculty and emailed to the Director, who will average the results.
   - Surveys will be required from all graduating students, emailed to the program admin assistant, who will collate and anonymize the results

7. **Ways of closing the loop**
   - Anything from recognition of a job well done, if all assessments are strong, to minor syllabus adjustments, to major curriculum redesign, if results are unsatisfactory.

### Year 3: 2014-2015

1. **Which SLO(s) to assess**
   - SLO 4: Produce an interactive thesis project that demonstrates a novel and/or creative use of a single or combination of interactive technologies, with written documentation of a professional standard, by working within a collaborative team.

2. **Assessment indicators**
   - Direct: Rubric based assessment of Final Written Thesis document and the Thesis Project. A score of 4 out 5 is satisfactory.
   - Indirect: Anonymous survey of students, who will be asked to self assess their absolute and value added achievements relative to the SLO. Students will also be asked about how much
3. **Sample (courses/# of students)**
   - All students in MM 6899: Thesis, the required capstone course will be assessed.

4. **Time (which quarter(s))**
   - Spring 2015

5. **Responsible person(s)**
   - Four faculty members of the Multimedia Graduate Committee, coordinated by the Director of the Multimedia Graduate Program

6. **Ways of reporting (how, to who)**
   - Rubrics will be filled out by the four faculty and emailed to the Director, who will average the results.
   - Surveys will be required from all graduating students, emailed to the program admin assistant, who will collate and anonymize the results.

7. **Ways of closing the loop**
   - Anything from recognition of a job well done, if all assessments are strong, to minor syllabus adjustments, to major curriculum redesign, if results are unsatisfactory.

---

### Year 4: 2015-2016

1. **Which SLO(s) to assess**
   - SLO 3: Show an understanding of the effects of media and the evolution of information across a variety of media types

2. **Assessment indicators**
   - **Direct:** A written essay and short answer exam. Scored on a written rubric.
   - **Indirect:** Anonymous survey of students, who will be asked to self assess their absolute and value added achievements relative to the SLO. Students will also be asked about how much different classes contributed to their progress.

3. **Sample (courses/# of students)**
   - All students in MM 6120: Graduate Tech III, a required course will be assessed.

4. **Time (which quarter(s))**
   - Spring 2016

5. **Responsible person(s)**
   - Four faculty members of the Multimedia Graduate Committee, coordinated by the Director of the Multimedia Graduate Program

6. **Ways of reporting (how, to who)**
   - Rubrics will be filled out by the four faculty and emailed to the Director, who will average the results.
   - Surveys will be required from all graduating students, emailed to the program admin assistant, who will collate and anonymize the results.

7. **Ways of closing the loop**
   - Anything from recognition of a job well done, if all assessments are strong, to minor syllabus adjustments, to major curriculum redesign, if results are unsatisfactory.

---

### Year 5: 2016-2017

1. **Which SLO(s) to assess**
   - SLO 2: Research and critically assess new developments in the field of multimedia at both the cultural and the technical level

2. **Assessment indicators**
   - **Direct:** Rubric based assessment of Final Written Thesis document. A score of 4 out 5 is satisfactory.
   - **Indirect:** Anonymous survey of students, who will be asked to self assess their absolute and value added achievements relative to the SLO. Students will also be asked about how much different classes contributed to their progress.

3. **Sample (courses/# of students)**
   - All students in MM 6899: Thesis, the required capstone course will be assessed.
<table>
<thead>
<tr>
<th>4. Time (which quarter(s))</th>
<th>Spring 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Responsible person(s)</td>
<td>Four faculty members of the Multimedia Graduate Committee, coordinated by the Director of the Multimedia Graduate Program</td>
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<td>6. Ways of reporting (how, to who)</td>
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</tr>
</tbody>
</table>
Changes to Mission and Transition from Mandates to Shared Strategic Commitments¹
(June 19, 2012)

Mission Statement (revised)

Cal State East Bay welcomes and supports a diverse student body with academically rich, culturally relevant, learning experiences that prepare students to apply their education to meaningful lifework, and to be socially responsible contributors to society. Through its educational programs and activities the University strives to meet the educational needs and to contribute to the vitality of the East Bay, the state, the nation, and global communities.

Cal State East Bay Takes Pride in its EIGHT SHARED STRATEGIC COMMITMENTS, which Express the University’s Values and Aspirations:

1. Reinforce academic quality through open-minded inquiry, innovative teaching, engaged learning, and distinguished scholarship

2. Enhance our inclusive campus, responding to the backgrounds and interests of our diverse community and promoting their academic, professional and personal development

3. Serve students first, by expanding access and enhancing each student’s educational experience and prospects for success as a graduate and life-long learner

4. Foster a vibrant community through enriched student services and student life that support student engagement and learning

5. Contribute to a sustainable planet through our academic programs, university operations, and individual behavior

6. Continuously improve our efficiency, transparency, and accountability while practicing mutual respect, responsiveness, and collaboration across the University

7. Support the civic, cultural, and economic life of all communities in the regions we serve through partnerships that promote education and social responsibility

8. Demonstrate our continuing record of leadership and innovation in higher education, focused on 21st century skills, including science, technology, engineering, and mathematics (STEM)

¹ For Background, See http://www20.csueastbay.edu/about/strategic-planning/index.html
Institutional Learning Outcomes (ILOs)
(Approved, May 24, 2012)

Using Competencies Developed through General Education, their Scholarly Disciplines and Co-curricular Activities, Graduates of CSUEB Will Be Able to:

Thinking and Reasoning

• Think critically and creatively and apply analytical and quantitative reasoning to address complex challenges and everyday problems.

Communication

• Communicate ideas, perspectives, and values clearly and persuasively while listening openly to others.

Diversity

• Apply knowledge of diversity and multicultural competencies to promote equity and social justice in our communities.

Collaboration

• Work collaboratively and respectfully as members and leaders of diverse teams and communities.

Sustainability

• Act responsibly and sustainably at local, national, and global levels.

Specialized Education

• Demonstrate expertise and integration of ideas, methods, theory and practice in a specialized discipline of study.
ART Department 5-Year Review

2014-5

Appendix 2: Faculty and Staff Curriculum Vitae
James Allison
1466 Rutherford Ln.
Oakley, CA 94561
925-337-5173

Born March 27, 1981

Solo Exhibitions

2012  A few seconds from above, Mohr Gallery, Mountain View, CA
2011 Transportation, CSUEB Oakland Professional Development Center, Oakland, CA
2010 My alarm is still fast, Gallery III, San Jose, CA
2010  A few seconds from above, Gallery II, San Jose, CA
2010 In Between, Gallery 8, San Jose, CA
2009 James Allison at John Pickelle Gallery, John Pickelle Gallery, San Jose, CA
2009 James Allison at Spritzers, Spritzers, Alameda, CA
2008 My alarm clock is fifteen minutes fast, California State University East Bay Union Gallery, Hayward, CA
2004 Selected Works, John Favors Warehouse, Oakland, CA

Selected Group Exhibitions

2014 Faculty and Staff Exhibition, California State University East Bay, Hayward, CA
2014 Yes We Can, Las Positas College Gallery, Livermore, CA
2013 Faculty and Staff Exhibition, California State University East Bay, Hayward, CA
2012 Faculty and Staff Exhibition, California State University East Bay, Hayward, CA
2012 Open Studio Tour Show, Gallery on Second, Brentwood, CA
2011 Statewide Painting Competition/Exhibition, Triton Museum of Art, Santa Clara, CA
2011 50th Annual Faculty and Staff Exhibition, California State University East Bay, Hayward, CA
2011 Lift Off 2011, Institute for Contemporary Arts (ICA), San Jose, CA
2011 Outlandish, Bedford Gallery, Walnut Creek, CA
2011 Faculty and Staff Exhibition, California State University East Bay, Hayward, CA
2011 Open Studio Tour Show, Gallery on Second, Brentwood, CA
2011 Small and High Quality, Art Ark Gallery, San Jose, CA
2011 West Coast Biennial, Turtle Bay, Redding, CA
2010 Where I'm From, Art Ark Gallery, San Jose, CA
2009 The Drawing Show, Herbert Sanders Gallery, San Jose, CA
2009 MFA Group Show, Gallery III, San Jose, CA
2008 220 Painting, San Jose State University Gallery 8, San Jose, CA
2008 CSUEB Annual Juried Student Show, California State University East Bay Gallery, Hayward, CA
2007 BFA Group Show, California State University East Bay Gallery, Hayward, CA
2007 CSUEB Annual Juried Student Show, California State University East Bay Gallery, Hayward, CA
2005 Las Positas College 27th Annual Spring Art Festival, Thompson Gallery, Livermore CA
2002 Las Positas College 24th Annual Spring Art Festival, Thompson Gallery, Livermore CA
2001 Pleasanton Art League 32nd Annual Fine Art Show, Pleasanton, CA
2001 What Lies Over/Under, Above & Through, Artworks Studios, Livermore, CA
2001 Las Positas College 23rd Annual Spring Art Festival, Thompson Gallery, Livermore CA
2000 Las Positas College 22nd Annual Spring Art Festival, Thompson Gallery, Livermore CA
Awards

2011  Cash Award, Outlandish, Bedford Gallery, Walnut Creek, CA
2011  Best of Show, West Coast Biennial, Turtle Bay, Redding, CA
2010  Kenneth & Mary Auvil Scholarship, San Jose State University
2009  Tower Foundation Scholarship, San Jose State University
2009  Willis Nelson Memorial Scholarship, San Jose State University
2008  General Endowment Scholarship, San Jose State University
2008  Portfolio Award, CSUEB Annual Juried Student Show, California State University East Bay Gallery
2007  Blick Art Award, CSUEB Annual Juried Student Show, California State University East Bay Gallery
2005  Cash Award, Las Positas College 27th Annual Spring Art Festival, Thompson Gallery
2002  Cash Award, Las Positas College 24th Annual Spring Art Festival, Thompson Gallery
2001  Pleasanton Art League Scholarship, Pleasanton Art League 32nd Annual Fine Art Show
2001  Purchase Award For Best In Show, Las Positas 23rd Annual Spring Art Festival, Thompson Gallery
2000  Las Positas College Bookstore Award, Las Positas 22nd Annual Spring Art Festival, Thompson Gallery

Publications

2011  Lift Off Cataloge, San Jose State University School of Art, Design, September 2011
2000  Eclectic Reflections Las Positas College Anthology, March 2000

Education

2010  MFA Pictorial Arts, San Jose State University, San Jose, CA
2008  BFA Traditional Arts, California State University East Bay, Hayward, CA
2006  A. A. Art Emphasis in Painting, Las Positas College, Livermore, CA

Teaching Experience / Employment

2010 - 2014  Lecturer, California State University East Bay
2012  Instructor, CSMA/ Summit Schools
2009  Teaching Associate, San Jose State University
2008 - 2009  Teaching Assistant, San Jose State University
2008  Teaching Assistant, California State University East Bay
EDUCATION

BA. Mass Communications
Mills College, 1986
MA. Broadcast & Electronic Communication Arts
San Francisco State University, 1996

RELATED EXPERIENCE

Courses Taught
- Beginning Web Design – HTML5 markup, progressive enhancement, design aesthetics and CSS3 for website creation
- Basics of New Media – Beginning drawing with computers and web design
- Web Site Design – beginning web site design class introducing aesthetic and technical concepts
- Dreamweaver Workshop – 16 hour workshop that introduces students to the basics of Dreamweaver
- Digital Video – Beginning film theory and practice. Nonlinear digital video editing and compression for the web
- Digital Video for the Web & DVD Beginning film theory and practice. Nonlinear digital video editing and compression for the web
- Multimedia Senior Project – Advanced video, animation or web project class
- Introduction to Time-Based Media – Basic film and animation theory and practice class
- Intermediate Time-Based Media – Animation and video composting class
- Advanced Time-Based Media – Advanced video project class
- Motion Graphics – Introduction to history, industry, aesthetics and practice of creating motion graphics for film, TV, and web delivery.
- 20 hour Premiere workshop for CSUEB Extension
- 20 hour Photoshop workshop for CSUEB Extension

Curriculum Design & Delivery
- Developed the schedule, assignments and lectures for Digital Video and Audio, Basics of New Media, Introduction to Time Based Media, Advanced Time Based Media, Motion Graphics and Beginning Web Design.
- Use Blackboard for content delivery in all my classes
- Teach film theory in Digital Video, Motion Graphic and Digital Video for the Web & DVD
- Created my own Readers for Introduction to Time-Based Media and Multimedia II: Digital Video & Audio
- Teach lower and upper division classes
- Teach a diverse group of students; ethnically, socioeconomically, age range and ability level.
  I teach graduates and undergraduates

Kristin Becker Resume
• Teach to many learning styles by providing video tutorials, books and magazine articles as support materials in my classes

Software Taught
• Final Cut Pro 6
• After Effects CS5
• Premiere CS3
• Painter 8
• QuickTime video compression
• Flash CS3
• Photoshop CS5
• Audacity
• Fetch & FireFTP
• Soundtrack CS3
• Illustrator CS5
• HTML 5 & CSS 3
• Dreamweaver CS4
• iTunes audio compression

Hardware Taught
• HDV Camcorders
• Drawing Tablets
• Microphones
• Digital Still Cameras
• Light Kits
• Scanners

Professional Experience
• Create a stop motion animation of still photos of the first year of my son’s life called, Oscar 365
• Shot video for 33 Fiddles by Gwyn Rhabyt that was distributed on Aspect: The Chronicle of New Media Vol.10.
• Produced No War a video that uses news footage to express my concerns about the devastation of the gulf wars. Shown at the Annual CSUEB Faculty Exhibit.
• Produced video for web delivery for the CSUEB Art Gallery's Zen and Modern Art show. The video shows an artist making a Zen painting
• Designed and produced 9 minute marketing video for Holy Names High School

Festival Juroring
• Produce the Annual Student Video & Animation Festival at California State University, East Bay. May 1998 – May 2013
• Produced the Annual Multimedia Festival at Ohlone College May 2010
• Juror for Apple Awards, the National Educational Media Network's Educational Film & Video Festival, May, 1998

WORK HISTORY

1996 – Present  Instructor  Art Department
California State University, East Bay

Fall 2008 & 2010 - 2012  Instructor  Multimedia Department
Ohlone Community College, Freemont

1998 - 2001  Instructor  Extension, California State University, Hayward

1994 - 1996  Manager  Body Time, Oakland, CA

1993 - 1994  Instructor  FutureKids, Oakland, CA

1991 - 1993  Graduate Assistant  School of Education Computer Lab, San Francisco State University
Michael Henninger
3277 Helen Lane,
Lafayette, CA 94549
Phone: 925-962-0626
Email: michael.henninger@csueastbay.edu

EDUCATION

California College of Arts and Crafts, Master of Fine Arts with High Distinction in Printmaking and Bookmaking, May 1993.

University of California at Berkeley, Bachelor of Arts in Applied Mathematics with an emphasis in Computer Science, June 1983.

CAREER

9/95 to present  Professor: teaching Printmaking, Bookmaking and Digital Art courses to undergraduate students of all levels. Serving as Advisor to Multimedia, Graphic Design, and other Art majors. Program Manager for Printmaking. Service on various department and college committees. Served as Department Chairman from 1/03 to 9/06. Department of Art, California State University East Bay, Hayward, CA.

1989 to present  Artist/Multimeda Consultant: production and design of limited edition artist books (over 50) and prints. Design and develop various multimedia projects. RatArt Press, Lafayette, CA. Website www.ratartpress.com

SELECTED PROFESSIONAL ACTIVITY:
EXHIBITIONS/PRESENTATIONS/EVENTS/AWARDS/CITATIONS

2014 “Under the Wings of Artemis” group exhibition curated by Lauren Dudley, at the Allen Library, University of Washington.


C.V. of M. Henninger, page 1
2013  “Artists’ Books on Display” group exhibition at the Norlin Special Collections Rare Books Program, University Colorado, Boulder, CO.


2012  Work included in *1000 Artists’ Books* by Sandra Salamony with consulting editors Peter and Donna Thomas, published by Rockport Publishers/Quarry Books in June 2012.

2012  “Good Eats: an Exhibition about Food” juried exhibit Kalamazoo Book Arts Center, Michigan, April 6-27.


2011-12  Member of the Exhibition Committee for the College Book Art Association (CBAA) Conference Juried Exhibit at the San Francisco Public Library main branch. Participated with 3 others in all aspects of planning, coordinating and producing this exhibit.


## PUBLIC COLLECTIONS (partial list)

<table>
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<th>Collection</th>
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<tr>
<td>Brooklyn Museum</td>
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<td>Colgate University</td>
<td>Texas Tech University Library</td>
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<td>Cornell University</td>
<td>Tulane University</td>
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<td>Dallas Museum of Art</td>
<td>UC Berkeley</td>
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<td>Florida Atlantic University</td>
<td>UCLA Arts Library</td>
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<td>Harvard University</td>
<td>UC San Diego</td>
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<td>Indiana University Fine Arts Library</td>
<td>UC Santa Cruz Special Collections</td>
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<td>Jaffe Book Arts Collection</td>
<td>University of Colorado</td>
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<td>Kent State University</td>
<td>University of Delaware</td>
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<td>Los Angeles Public Library</td>
<td>University of Iowa</td>
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<td>Maryland Institute of Art</td>
<td>University of Pittsburgh</td>
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<td>Mills College</td>
<td>University of Utah Library</td>
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<td>Robertson Library, Hollins College</td>
<td>University of Washington</td>
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<td>San Jose State University</td>
<td>University of Wisconsin, Milwaukee</td>
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<tr>
<td>Schaffer Library, Union College</td>
<td>Victoria and Albert Museum, England</td>
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</table>

## PROFESSIONAL ASSOCIATIONS

- **College Book Art Association (CBAA)** founding member
- **Bay Area Book Arts Educators Group**
Curriculum Vitae (Art)

PHILLIP A. HOFSTETTER

Professor of Art
Multimedia Graduate Program &
Chair, Department of Art  2007 - Present
Art Department Faculty 1997 - Present
California State University, East Bay

EDUCATION

California State University, Hayward, M.A.  Multimedia  1997
University of California, Santa Cruz, B.A. Intermedia (Honors)  1973
Die Humboldt Schule (Gymnasium). American Field Service
Winter Program, Germany 1966-67

SELECT EXHIBITIONS & PERFORMANCES  2009-2014

• Solo exhibition, “RUINEN” - Ruined Cities of Mesoamerica & the Mediterranean Basin
  Artworks Liestal Gallery, Liestal-Basel, Switzerland  October 2014
• Solo Art Performances, Gunpowder Altar (for Lucretius and Epicurus), 3x in 2013 & 2014
• Group Show, Collage & Assemblage, Ice House Gallery, Petaluma CA, July-September 2014
• Group Show, Connections III, Bankhead Arts Center, Livermore CA, August - October 2014

RECENT PHOTOGRAPHIC CITATIONS

• Social Identities in the Classic Maya Northern Lowlands: Gender, Age, Memory, and Place.
  University of Texas Press, 2014 (in press)
• Tattoos and Body Modifications in Antiquity, Zurich Studies in Archaeology, Vol. 9
  Philippe Della Casa & Constanze Witt (eds.), Chronos Verlag, Zurich, 2013
  Front cover & three full-page portrait photographs of Polynesian islanders.
• Scientific illustration: Social Identities in the Classic Maya Northern Lowlands: Gender, Age,
• Jaguar’s Spots: Ancient Mesoamerican Art from the Lowe Art Museum, University of Miami
  Display Photograph: Strong Jambs at Huntichmul 2010  Traci Ardren, Curator

BOOKS & PUBLICATIONS

• Maya Yucatán —An Artist’s Journey, University of New Mexico Press, 2009
  Foreword by David Freidel
COMMUNITY SERVICE

- Panel member, Alameda County Arts Commission
  Judging panel for the architectural art competition
  San Leandro Library, San Leandro 2013

- Panel member, Congressional Art Competition
  Nationwide high school art exhibition in US Congress buildings, Washington DC

ARCHAEOLOGICAL PROJECTS

Kiuiic Archaeological Excavations, Yucatán

Scott Hopkins

EDUCATION
University of Arizona, Tucson, AZ 1997
  MFA Photography
San Francisco Art Institute, San Francisco, CA 1992
  BFA Photography/Painting

TEACHING RESUME
Lecturer, Dublin City University 1998-2000
Visiting Professor, University of Houston 2000-2001
California State University East Bay 2001-present
CSU Summer Arts Course creator and Coordinator 2013 “Digital Documentary and the Art of Seeing” Guest artist included Ed Kashi, Darcy Padilla, Ken Light and David Pace

EXHIBITIONS
Coconino Center for the Arts Gallery, Flagstaff, AZ 2012
  Beyond the Border
Camerawork, San Francisco, CA 2012
  Transient States
Socialdocumentary.net, web exhibition, 2012-ongoing
  Occupy the Rose Parade, Jan. 2, 2012
www.scotthopkins.com, art web site 2009-ongoing
  Borderista, Photographs in the Border Zone
University of Arizona Art Museum, Tucson, AZ 2011-2012
  The Border Project; Soundscapes, Landscapes and Lifescapes
CSU East Bay Art Gallery Annual Faculty and Staff Exhibition
Camerawork Gallery, San Francisco, CA USA 2010
  Roll Call

PUBLICATIONS AND REVIEWS
Arizona Public Media NPR “Border Project Examines Life on the Edge” by Luis Carrión 2011
KIRK ALGEROY LECLAIRE
677 GARRETSON AVE
RODEO, CA 94572
(510) 799-9429
Email: kirkecleaire@yahoo.com

EDUCATION:
MFA (Painting), San Francisco Art Institute, San Francisco, California
BFA (Painting), San Francisco Art Institute, San Francisco, California

ACADEMIC EXPERIENCE:
Lecturer, Art Department Cal State East Bay, Hayward California. 1995 to present.
Graduate Advisor, California College of Arts, 1999
Visiting Faculty, Painting Department, San Francisco Art Institute San Francisco California. 1996,1997.
Visiting Artist, Montana State University, Bozeman Montana.1994

SOLO EXIBITIONS:
Paint and other Means of Personal Expression, Forthrite, Oakland, California, 2014
One Post Street, Brian Gross Fine Art at One Post Street, San Francisco, California 2008
Gallery 555 Oakland Museum at Civic Center, Oakland California. 2008
I Drive The Candy Truck, Bucheon Gallery, San Francisco California. 1998
Show 'n Tell, San Francisco California, 1993
Pro Arts, Oakland California. 1988
Mo David, California, San Francisco California. 1983

GROUP EXIBITIONS:
Connections, Cinema Place Gallery, Hayward California. 2013
Group Show, Junior League, San Francisco California. 2012
Connections, Cinema Place Gallery, Hayward California. 2012
Landscape, Nature and Space, Bucheon Gallery, San Francisco California. 2008
SFMOMA Artists Gallery, San Francisco California .2007
BAC International Film Festival,” Berkeley California. 2006
Face Paint... a new portrait show, Bucheon Gallery, San Francisco California. 2006
BAC International Film Festival,”
Berkeley California. 2005
*Local Color*, Bedford Gallery, Walnut Creek Regional
Center for the Arts, Walnut Creek California. 2005
SFMOMA Artists Gallery, San Francisco California. 2000
*Submerging Man/Stan’s Room*, Collaboration with Finley
*What’s in a Word*, Gallery Concord.
Concord California. 1995
*Visionary Liaisons*, Bucheon Gallery, San Francisco
California. 1995
*Rodeo, A Contra Costa Studio Community*, Bedford
Gallery. Regional Center for the Arts, Walnut Creek
California.
*Chain Reaction*, San Francisco Arts Commission Gallery”
San Francisco California. 1990

**PUBLICATIONS:**
D. Paravaze, J Benvenutti, “Burning Man” Wild Minds
Flock to Nevada’s Black Rock Desert. *Seattle Post
Intelligencer*. September 7, 1999
Kenneth Baker, “Inviting Art at an Uninviting Location”
*San Francisco Chronicle*, September 27, 1993
David Bonetii, “50’s Pop Returns as 90’s Art, *San
Francisco Examiner*, September 29, 1993
Catalog: “Rodeo a Costa County Studio Community”,
Christophe Wall-Romano, Warren Dresher, Marti Klinker
and Carol Fowler Essays. Published by Bedford Gallery,
Regional Center for the Arts. Walnut Creek, California.
David Bonetii, UAM Show Mix’s Purity with Despair. “
*San Francisco Examiner*, July 21, 1992
David Bonetii, “Chain Reaction has a positive Impact,”
*San Francisco Examiner*, January 4, 1991
Mark Van Proyen, Sincerity and Assimilation,” *Art Week
February 13, 1988

**COLLECTIONS:**
De Rosa Preserve. Sonoma, California.
Profile
Design Educator focusing on instructional curriculum utilizing creative, communication, and leadership skills through engaging lectures, demonstrations, field trips, and hands-on projects for students to reach their potential through learning and successful design work.

Engaging in a practical yet intuitive approach to design and embracing methodologies, process, theory, discourse, and creative excellence in Graphic Design. Experience in presentations, exhibitions, creative direction, content and portfolio development, print production, and online learning. Continuing education with lynda.com, lectures, readings and online resources.

Professional Graphic Designer with design and production experience. Experience in visual and print design, iconography, identity development, consumer packaging, collateral, illustration, lettering, photography, typography, mixed media, photographic digital imaging, and marketing. Interacting with a range of clients from the Entertainment, Edutainment, and Educational industries. Worked within agency and in-house environments, with creative, marketing, development, production and sales.

Dedicated individual and team player with comprehensive design, interpersonal, and organizational skills. Approaches design as a means to create visually compelling messages and effective design solutions.

Design Specialties: Creative Direction, Graphic and Interface Design, Print Production Design
Creative Software: Illustrator, Photoshop, InDesign

Teaching Experience
California State University, East Bay, Hayward, Ca       2011 – Present
Art Lecturer, Graphic Design
Lecturer for Principles of Design, Graphic Design 1, Production Design, and Graphic Design Senior Project.

Lecturer and Instructor on foundational, intermediate, and advance Graphic Design, with the integration of software techniques and design production considerations to help students create and deliver successful content for mass production in the professional world. Provide presentations, demonstrations, art and creative direction, and feedback for successful design, proposals, and production work. Create rubric for students and instruction for assessment, communication, reflection and criteria on grading for projects.

Graphic Design course focuses on design and communication needs. Students acquire skills in conceptual development, research, problem solving, and implementation of color theory, composition, and typographic skills to solve visual communication requirements in a range of design contexts and media.

Production Design for Print course focuses to expand on the comprehension and command of design and creative skills in a professional working print environment. Students learn print production considerations and methods to create and deliver successful content, using digital pre press software applications.

Graphic Design Senior Project course focuses on design and production needs. Students produce a body of design work reflecting their understanding of design and process that parallel the professional industry.

Ohlone College, Fremont, Ca       2010 – 2012
Multimedia Instructor
Instructor for Multimedia Portfolio Development

Instructor on the development of student portfolios on their work for presentation on the web. Students learn about cultures and resources of the multimedia industry, preparing a resume, producing business cards, job searching, and interviewing skills. Providing creative direction for successful design work.

Coordinate and organize yearly Multimedia Festival with the Multimedia Department Faculty, Game Developers Club, and Associated Students to showcase student work. Facilitate with staff and students to coordinate gathering and setting up entries into the database for efficient viewing and organization of projects, cost saving of time of organizing categories, and use for jurors to judge projects, and provide feedback. Presents and awards students with certificates day of the show. Design and produce promotional poster, website, entry forms, and award certificates.
Graphic Design Experience
Katherine Lee Design, Bay Area, Ca       2009 – Present

Creative Director, Graphic Designer
Designer and consultant for cultural, entertainment, edutainment, and educational brands, creating graphics, collateral, packaging, presentations and visual designs.

Creation of traditional and digital illustrations, along with hand lettering, focusing on culture and nature.

Design and produced market driven material, emphasizing interactive entertainment and consumer electronics brands. Successful design, production, and customer service exceeded approval and expectations of client, creating a long term relationship and future projects. Streamlined consistent color, image placement, and text usage, using style guidelines, for efficient design and production.

Creation for entertainment brand in-game user interface design assets and implementation. Designed look and feel of iconography, and user interface elements for Electronic Arts Godfather II software game console systems. Created, mocked, and produced multiple iterations, and successfully implemented to meet expectations and approval of management for schedule release within North America and Europe.

Design and produced market driven collateral, packaging, and online material, emphasizing entertainment brands for Dreamworks and various companies. Successful design, production, and customer service exceeded approval and expectations of client, creating a long term relationship and future projects. Streamlined consistent usage of style guides, image placement, text usage, and file formats for marketing and sales templates, which significantly reduced process, and shipping time through use of efficient design and production cost procedures.

Education
California State University, East Bay, Hayward, Ca
Master of Arts, Multimedia
Silk Connections Thesis Project is an interactive sound and video installation that utilizes two traditional instruments combined with storytelling and technology, that shares the music and folklore of the Silk Road. Chosen as Showcase Project by Director of the Multimedia Graduate Program.

San Jose State University, San Jose, Ca
Bachelor of Science, Graphic Design
Minor, Business with Marketing Emphasis

Ohlone College, Fremont, Ca
Associate of Arts, Multimedia
Highest Honors

Exhibitions and Recognition
Art Faculty Staff Gallery Exhibition / Cal State East Bay 2012, 2013, 2014
Exhibition of Digital and Mixed Media Illustrations

Professional Affiliations
AIGA, the professional association for design
Women in Games International
GRACE MUNAKATA
www.gracemunakata.com

EDUCATION
1985 University of California, Davis, MFA, Studio Art
1984 Skowhegan School of Painting and Sculpture, Skowhegan, ME
1980 University of California, Davis, BA, Studio Art

TEACHING: Full Professor, Painting & Drawing, CSU East Bay, Hayward, CA

SOLO EXHIBITIONS
2014 Paintings, Paul Thiebaud Gallery, San Francisco, CA
2013 Paintings, b. Sakata Garo, Sacramento, CA
2011 “It’s never too late to have a happy childhood”, Braunstein/Quay Gallery, San Francisco, CA
2008 New Work, Braunstein/Quay Gallery, San Francisco, CA
2009 Recent Works, b. Sakata Garo, Sacramento, CA
2005 Near at Hand, Braunstein/Quay Gallery, San Francisco, CA
2003 A Thousand Layers of Self, James Kaneko Gallery, Sacramento, CA
2002 Paintings & Collages, Braunstein/Quay Gallery, San Francisco, CA
2000 Paintings, Gregory Kondos Gallery, Sacramento City College, Sacramento, CA
1989 Recent Work, Jeremy Stone Gallery, San Francisco, CA
1986 Introductions '86, Allrich Gallery, San Francisco, CA

SELECTED GROUP EXHIBITIONS
2014 artMRKT, San Francisco, Fort Mason San Francisco, CA
* EXPO Chicago, Festival Pavilion, Navy Pier, Chicago, IL
* Art Silicon Vallery/SF, San Mateo County Event Center, San Mateo, CA
2013 Art Miami, International Contemporary and Modern Art Fair, Miami, FL
* EXPO Chicago, festival Pavilion, Navy Pier, Chicago, IL
* Palm Springs Fine Art Fair, Palm Springs Convention Center, Palm Springs, CA
* LA Art Show, Los Angeles Convention Center, Los Angeles, CA
2012 artMRKT San Francisco, Concourse Exhibition Center San Francisco, CA

* Transcendental Visions, The Independent, Sand City, CA (catalog)
2011 Collage, Cherry Center, Carmel, CA
* Beyond Tradition: Art Legacies at the Richmond Art Center, Part 2, Richmond Art Center, Richmond, CA
* Crosscurrents, Togonon Gallery, San Francisco, CA
2010 Figures, B. Sakata Garo Fine Art, Sacramento, CA
2009 Assemblage + Collage + Construction. The Museum of Art & History, Santa Cruz, CA
2008 Contemporary Drawings and Works on Paper, Center for Contemporary Art, Sacramento, CA

SELECTED BIBLIOGRAPHY
Dalkey, Victoria, “Artist mixes abstraction, pattern, imagery”, Sacramento Bee, June 14, 2013
Dalkey, Victoria, “Second Saturday picks: It figures...”, Sacramento Bee, February 12, 2010
Roth, David, "Grace Munakata at b.sakata garo", Squarecylinder.com, April 19, 2009
Dalkey, Victoria, "A Dogged Search...for Home", Sacramento Bee, April 10, 2009
Jordan Essoe, “Grace Munakata at Braunstein/Quay Gallery, Artweek, May 2005
Amy Oakland

Professor of Art History, California State University 1989-present

EDUCATION:
1986 Ph.D. Art History, University of Texas

PUBLICATIONS, CONFERENCES, AND LECTURES:

2015 **Chimu Capac, Max Uhle Collection**, Phoebe Apperson Hearst Museum of Anthropology, University of California, Berkeley, Catalog and Interpretation, publication proposed for 2015.


2013 **A Wari Tapestry Textile in a Tiwanaku Tomb from the Osmore Valley, Moquegua, Peru**, Symposium Proceedings, **Digital Commons** Publication, TSA.


2011 **The String or Grass Skirt; An Ancient Garment in the Southern Andes**. TSA Symposium Proceedings Digital Commons Publication, TSA.

2010 **Telas pintadas de Chimu Capac, valle de Supe, Peru**, In, **Max Uhle (1856-1944) Evaluaciones de Sus Investigaciones y Obras**, editors Kaulicke, Fischer, Masson, Wolff, Fondo Editorial, PUCP, Lima.


2010 **The String or Grass Skirt; an Ancient Garment in the Southern Andes**. Presented at Textile Society of America 12th Biennial Symposium: Textiles as Cultural Expressions, September 4-7, 2008, Honolulu, Hawai’i.

JOURNAL REVIEWER

*Estudios Atacamenos*: Museo de San Pedro de Atacama, Chile; *Chungara*: Universidad de Tarapaca, Arica, Chile; *Boletin del Museo Precolombino*, Santiago, Chile, Museo Ethnografia y Folklorico, La Paz, Bolivia, *Nawpa Pacha*: Institute of Andean Studies, UC Berkeley. **JAR Journal of Archaeological Science**
Ian Pollock

Education

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<th>Degree</th>
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<td>MFA</td>
<td>University of California, Berkeley</td>
<td>Berkeley, CA</td>
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<td>Public Art / Installation / New Media</td>
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<td>San Francisco Art Institute</td>
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<td>New Genres / Performance / Video Art</td>
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Certifications

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<td>C.L.A.S.S</td>
<td>Learning Strategies for English Language Learners</td>
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<td>Higher Colleges of Technology, United Arab Emirates</td>
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Teaching Experience

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<td>Assistant Professor</td>
<td>California State University East Bay</td>
<td>Hayward, CA</td>
<td>2014 - Present</td>
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<td>Multimedia Graduate Program</td>
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Teach courses in the graduate and undergraduate multimedia programs covering the history and contemporary practice of New Media, User Experience Design and Front-end Web Development

- **ART 2830 Web Design**
  Design principles, web standards, hand coding HTML5, and CSS3 Rapid prototyping and grid systems

- **MM 6100 Tech I: Principles of Digital Multimedia**
  Readings and guided discussion of current topics in multimedia, Technical instruction in using a wide variety of media, such as multi-camera video, presentation, and the world wide web.

- **MM 6805 Forum**
  Guest lectures and presentations by multimedia professionals, guided discussion of current topics in multimedia

- **MM 6860 Introduction to Project Development**
  Individual project development, thesis team formation and project development, introduction to project management tools

- **MM 6870 & MM6880 Multimedia Development I&II**
  Supervision and review of graduate thesis projects
Lecturer
Art
California State University East Bay
Hayward, CA
Updated and coordinated web curriculum across two web courses with GSI and other Adjunct Faculty

• ART 2830 Web Design
  Design principles, web standards, hand coding HTML5, and CSS3 Rapid prototyping and grid systems

• ART 3870 Web Development
  Design principles, web standards, HTML5, CSS3, JavaScript, front end design and interaction design

Lecturer
Multimedia
California State University East Bay
Hayward, CA
Reinstated and sponsored multimedia student club; coordinated multimedia video screening series on Copyright/Copyleft and new media; consulted on the writing of program learning outcomes

• MM 6805 Forum
  Guest lectures and presentations by multimedia professionals, guided discussion of current topics in multimedia

• MM 6860 Introduction to Project Development
  Individual project development, thesis team formation and project development, introduction to project management tools

• MM 6870 & MM6880 Multimedia Development I&II
  Supervision and review of graduate thesis projects

Lecturer
Digital Media
College of San Mateo
San Mateo, CA
Consult on updated learning outcomes and sequencing for web curriculum

• DGME 167 & 168 WEB DESIGN I & II
  User interface and web design principles, user centered design, responsive web design, Section 508 hand coding HTML5, CSS3

• DGME 169 WEB DESIGN III: HTML5, CSS & JAVASCRIPT
  Hand coding HTML5, CSS3, JavaScript, JQuery, rApId prototyping search optimized designs, semantic markup

Lecturer
Art and Design
University of San Francisco
San Francisco, CA

• ART 315 - Digital Literacy
  History and practice of screen-based interactive and interaction design, readings in networked culture and critical
analysis of the use of technology in design and life, hand
coding HTML5, CSS3, JavaScript, rAPId prototyping, front end
design frameworks and grid systems

Lecturer
Computer Science
University of San Francisco 2009 - 2014
San Francisco, CA

- CS 171 - Introduction to Web Site Design
  Hand coding HTML5, CSS3, JavaScript, front end design
  frameworks and grid systems

Lecturer
Digital Media/Electronic Art
University of California 2008 - 2010
Santa Cruz, CA

- ART 21 - Introduction to Digital Art
  Introduction to net.art and web design, HTML, CSS and
  JavaScript APIs

- ART 119 - Introduction to Video Art
  Introduction to video as art practice, video production and
  editing techniques, lighting, sound, camera use and editing
  with FCP

Associate Professor
Communication Arts and Technology
Higher Colleges of Technology 2004 - 2007
Sharjah Women's College
United Arab Emirates

- Cohort-based instruction of three groups of 20 English
  Language Learners whose first language was Arabic

- Specified equipment lists and photography and video field
  kits, specified and oversaw installation of digital photography
  studio and photo editing lab for 25 students

- Specified equipment and facilities and liaised with university
  purchasing department and vendors for program conversion
  from analog to fully digital photography workflow

- COMA 121 & 171 – Visual Communication I & II
  Theory and application of visual communication

- COMA 170 & 254 – Photography II &III
  History and practice of photography in fine art, advertising
  and the promotional industry

- COMA 206 – Narrative, Genre and Style
  Theory and application of narrative, genre and style across
  multiple media.

- COMA 216 & 266 – Media Studio I & II
  Creative and problem-solving techniques in individual and
  team production.

- COMA 309 & 359 – Multimedia I & II
  Web design covering HTML, CSS, web video and web audio.

- COMA 357 – Graphic Art Workshop
Supervision of students working on design and production for on-and off-campus clients.

- **WORK 390 – Work Experience**  
  Supervision of advanced students in real working environment.

Visiting Professor,  
Journalism &  
Mass Communication  
American University in Cairo  
Cairo, Egypt  
2003

- **JRMC 305 - Introduction to Visual Communication**  
  Fundamentals of typography, desktop publishing, digital design of publications and advertising.

- **JRMC 301 - Journalism Editing and Design**  
  Copyediting and proofreading, headline writing, scaling and cropping photographs, layout and design.

- **JRMC 405 - Advanced Visual Communication**  
  Advanced practical design studio and magazine prototyping.

Adjunct Professor  
Art  
University of California, Santa Cruz  
Santa Cruz, CA  
2001 - 2003

- **ART 21 - Introduction to Digital Art**  
  Introduction to net.art and web design, HTML, CSS, and some JavaScript API’s.

- **ART 119 - Introduction to Video Art**  
  Introduction to video as art practice, video production and editing techniques, lighting, sound and camera use and editing with FCP.

Lecturer  
Interdisciplinary Studies  
City College of San Francisco  
San Francisco, CA  
2000

- **GRPH 68 Design Studio Practicum**  
  Supervision of students working on design and production for on- and off-campus clients.

- **MMSP 135A & MMSP 135B – Web Design**  
  Introduction to web design, HTML, deconstruction of web sites, integrating media.

Lecturer  
Art  
San Jose City College  
San Jose, CA  
2000

- **ART-079A & 079B - WEB DESIGN 1 & 2**  
  Introduction to web design, HTML, deconstruction of web sites, integrating media.
Adjunct Professor
Interdisciplinary Art
Inter-Arts Center, San Francisco State University
San Francisco, CA

Team taught graduate level interdisciplinary art course; developed curriculum and class reader; established grading standards

- **IAC700 – 20th Century Inter-Arts History**
  Survey of 20th Century Avant Garde and interdisciplinary art practice, seen through the lens of the evolving technologies and medias of the 20th century

- **IAC426 – Thought and Image II**
  Global survey of images of creative expressions in the visual, media, literary and performing arts from a variety of cultures, including China, Japan, Bali, Meso-America, Africa, Europe and Mexico

**Administrative Experience**

<table>
<thead>
<tr>
<th>Position</th>
<th>Institution</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interim Department Head, Applied Communications</td>
<td>Higher Colleges of Technology Sharjah Women’s College United Arab Emirates</td>
<td>2006 – 2007</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Specified and directed technical team in the construction and equipping of multi-camera digital television studio, control room and attached video editing lab for 25 students</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Coordinated faculty loading and scheduling for department with five instructors and 75 students</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Reviewed course documentation and outcomes mapping across schedule and assessment for Program Quality Assurance</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Developed pilot program, which locates a subject matter English teacher dedicated to the department to support subject matter reading and writing; program was rolled out in four departments in 2008</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Position</th>
<th>Institution</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic Coordinator, Applied Communications</td>
<td>Higher Colleges of Technology Sharjah Women’s College United Arab Emirates</td>
<td>2004 – 2006</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mapped course, program and institutional learning outcomes across syllabus and assessment plan for 19 courses</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Coordinated course curriculum, course documentation, course learning outcomes, course learning goals, best practices, sample course guides, syllabi and assessments across 9 colleges</td>
<td></td>
</tr>
</tbody>
</table>

**Education Research Projects**

<table>
<thead>
<tr>
<th>Position</th>
<th>Institution</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principal Investigator CSUEB GAMEJAM</td>
<td>California State University East Bay, Hayward, CA</td>
<td>2014</td>
</tr>
<tr>
<td></td>
<td>Planned, organized, fundraised and led a student-run a 54 hour game creation event. Research focused on discovering best practices to teach multimedia in a multi-disciplinary and team-based approach. Successful prototype event in academic year</td>
<td></td>
</tr>
</tbody>
</table>
13/14 developed into a series of three events in academic year 14/15. Research is expanding to include STEAM/STEAM research.

<table>
<thead>
<tr>
<th>Principal Investigator</th>
<th>International Study Trip Pilot Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>Higher Colleges of Technology, Sharjah Women's College, United Arab Emirates</td>
<td></td>
</tr>
<tr>
<td>Planned, organized, fundraised and led international study trip pilot programs to Cairo, Aswan and Luxor, Egypt (2005) and Istanbul and Bursa, Turkey (2006); trips are now common practice across nine-campus system: <a href="http://news.hct.ac.ae/student-life/international-experience">http://news.hct.ac.ae/student-life/international-experience</a></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Principal Investigator</th>
<th>Soliya Connect Project</th>
</tr>
</thead>
<tbody>
<tr>
<td>Higher Colleges of Technology, Sharjah Women's College, United Arab Emirates</td>
<td></td>
</tr>
<tr>
<td>Established meetings between Connect Program Executives, students, faculty and administrators to explore implementation of the Connect Program in the Higher Colleges System</td>
<td></td>
</tr>
</tbody>
</table>

| Cairo Project Director, Soliya Pilot Connect Project |
| American University in Cairo, Cairo, Egypt |
| Successfully connected students from six universities including Harvard University, American University in Cairo and American University in Beirut via the Internet in discussion and collaborations: [http://www.soliya.net/?q=what_we_do_connect_results](http://www.soliya.net/?q=what_we_do_connect_results) |

<table>
<thead>
<tr>
<th>Fund Raising Contact</th>
<th>Afghan Education Project</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mazar-Sharif, Afghanistan</td>
<td></td>
</tr>
<tr>
<td>Served as west-coast fundraising contact in the successful rehabilitation of a university library in Mazar-Sharif, Afghanistan and the construction of a contemporary primary school</td>
<td></td>
</tr>
</tbody>
</table>

### Exhibitions

| Prototype One |
| Faculty Exhibition, California State University East Bay, Hayward, CA |
| 2014 |

| Guerrilla Graffiti |
| Spontaneous Interventions, Governors Island, New York, NY |
| Spontaneous Interventions, Chicago Cultural Center, Chicago, IL |
| Spontaneous Interventions, Venice International Biennale for Architecture, Venice, Italy |
| Open Studios, San Francisco, CA |
| Faculty Exhibition, California State University East Bay, Hayward, CA |
| 2014 |
| 2013 |
| 2012 |
| 2012 |
| 2012 |

| The Lives of Women |
| Curator and Participant in photo documentary exchange Higher Colleges of Technology, Sharjah Women's College, United Arab Emirates and AINA, Kabul, Afghanistan |
| 2006 |

| Photography works |
| Faculty Exhibitions, American University in Cairo, Cairo, Egypt |
| Faculty Exhibitions, American University in Cairo, Cairo, Egypt |
| 2005 |
| 2004 |

| URValue.com |
| Sesnon Gallery, University of California, Santa Cruz, Santa Cruz, CA |
| 2003 |
Detroit - I Feel Good  SoMarts South of Market Cultural Center, San Francisco, CA  2002
Roll Call  SoMarts South of Market Cultural Center, San Francisco, CA  2001
The Shock  Seismic Girl Re-Mix CD, Christchurch, New Zealand  2000
Departure Lounge  San Francisco Art Commission Gallery, San Francisco, CA  1999
Dead Air  Corporeal Sky, The Physics Room, Christchurch, New Zealand  1999
Phantom Line  Sinusoidal, San Francisco State University Art Gallery, San Francisco, CA  1999
Among the Missing  Offering Light to the Shadow, New College, San Francisco, CA  1998
Phantom Line  Yerba Buena Center for the Arts, San Francisco, CA  1998
Garden of Eternal Time  Berkeley Art Museum, Berkeley, CA  1998
Phreak Boxez  The Box Show, Works/San Jose, San Jose, CA  1998
Garden of Eternal Time  2nd Space Gallery, San Francisco, CA  1998
Among the Missing  Labyrinth of the Dead, Mission Cultural Center, San Francisco, CA  1997
Ballad of Expansion  Operation Calm, Venue 9, San Francisco, CA  1997
Transcendental Yellow Rose  Soft, Worth Ryder Gallery, Berkeley, CA  1997
Bouquet (online)  Fahrenheit 451, San Francisco Art Commission Gallery, San Francisco, CA  1997
Museum of the Future  Earart, 1078 Gallery, Chico, CA  1997
Bouquet & Zip Gun  Gun as Image, Museum of Fine Art, Tallahassee, FL  1997
Local 411  Yerba Buena Redevelopment Zone, San Francisco, CA  1997
50 Stars  Bridges, Annual Artists Committee Exhibition, Walter McBean Gallery, San Francisco, CA  1996
Ballad of Expansion  Inter-Galactic. 4 Walls Gallery, San Francisco, CA  1996
Discards  Secession Gallery, San Francisco, CA  1996
The Morgue  New College, San Francisco, CA  1995
At the Gate  Exploration City Site, Art Commission Gallery, San Francisco, CA  1995
Two Stories  Bay Area Awards, New Langton Arts, San Francisco, CA  1995
Variety is the Spice of Life  Artists Respond to Prop 187, New College, San Francisco, CA  1995
Bouquet & Zip Gun  Arrested Images, Gallery 400, Chicago, IL  1995
<table>
<thead>
<tr>
<th>Event Title</th>
<th>Location</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variety is the Spice of Life</td>
<td>Artists Respond to Prop 187, MACLA/Movimiento de Arte y Cultura Latino Americana, San Jose, CA</td>
<td>1995</td>
</tr>
<tr>
<td>RAW</td>
<td>Rice, Works/San Jose, San Jose, CA</td>
<td>1995</td>
</tr>
<tr>
<td>Dead Air</td>
<td>Rooms for the Dead V, Yerba Buena Center for the Arts, San Francisco, CA</td>
<td>1994</td>
</tr>
<tr>
<td>Area Code</td>
<td>Summer Sound Lab, The Lab, San Francisco, CA</td>
<td>1994</td>
</tr>
<tr>
<td>Commodities</td>
<td>Commodities, Secession, Haynes Gallery, San Francisco, CA</td>
<td>1994</td>
</tr>
<tr>
<td>Cartesian Luminaire</td>
<td>Artist Television Access Gallery, San Francisco, CA</td>
<td>1993</td>
</tr>
<tr>
<td>Throne</td>
<td>Corazon del Barrio, Mission Cultural Center, San Francisco, CA</td>
<td>1993</td>
</tr>
<tr>
<td>Sail Cats</td>
<td>1807 Divisadero Street, San Francisco, CA</td>
<td>1993</td>
</tr>
<tr>
<td>Zip Gun</td>
<td>Object Show, Intersection for the Arts, San Francisco, CA</td>
<td>1993</td>
</tr>
<tr>
<td>The Song of the Shirt</td>
<td>One of a Kind, Intersection for the Arts, San Francisco, CA</td>
<td>1993</td>
</tr>
<tr>
<td>Bouquet</td>
<td>Rooms for the Dead, Mission Cultural Center, San Francisco, CA</td>
<td>1992</td>
</tr>
<tr>
<td>365°</td>
<td>The Lab, San Francisco, CA</td>
<td>1992</td>
</tr>
<tr>
<td>Eat the Louvre</td>
<td>Anti-Matter Gallery, San Francisco, CA</td>
<td>1992</td>
</tr>
</tbody>
</table>

**Art Administration**

<table>
<thead>
<tr>
<th>Role</th>
<th>Location</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>President, Board of Directors</td>
<td>Secession Gallery, San Francisco, CA</td>
<td>1998 - 2001</td>
</tr>
<tr>
<td>Director/Curator</td>
<td>Secession Gallery, San Francisco, CA</td>
<td>1996 - 1998</td>
</tr>
<tr>
<td>Director</td>
<td>30 Rose Design and Arts Collaborative, San Francisco, CA</td>
<td>1990</td>
</tr>
</tbody>
</table>

**Applied Research and Experience**

<table>
<thead>
<tr>
<th>Role</th>
<th>Organization</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>UIX Consultant</td>
<td>Launderbot.com</td>
<td>2014</td>
</tr>
<tr>
<td></td>
<td>UX/UI consulting for online web design and marketing tool</td>
<td></td>
</tr>
<tr>
<td>UIX Consultant</td>
<td>Appinventor.org</td>
<td>2012 - 2013</td>
</tr>
<tr>
<td></td>
<td>UX/UI consulting and direction for e-learning and tutorial site</td>
<td></td>
</tr>
<tr>
<td>UIX Design/ Consultant</td>
<td>2gno Me</td>
<td>2011 - 2012</td>
</tr>
<tr>
<td></td>
<td>UX design for enterprise assessment tool, virtual badging system</td>
<td></td>
</tr>
<tr>
<td>Web Archive Consultant</td>
<td>University of Southern California, Green &amp; Green Architecture Design Archives</td>
<td>2003 - 2007</td>
</tr>
<tr>
<td></td>
<td>Coordinated data collection and web development in multi-institutional online archive of artwork and other historical</td>
<td></td>
</tr>
</tbody>
</table>
documents by the architects Greene & Greene with Columbia University, University of California, Berkeley, University of California, Santa Cruz and The Gamble House, Pasadena, CA

Front End Web Developer  Youth and Young Adult Ministries  Episcopal Diocese of Northern California  Grace Cathedral, San Francisco, CA  2002
Designed and developed web site for intergenerational ministry; recruited and trained staff to maintain website

Web Site Producer  Episcopal Diocese of Northern California  Grace Cathedral, San Francisco, CA  2000 – 2002
Designed, developed and maintained web portal

Designed annual reports, catalogs, etc.; designed and maintained award-winning website

Art Director  San Francisco Government Television  1999 - 1999

Playback Facility Manager  Produced, directed and edited original content; oversaw the error-free playback of 24-hour programming; operated cameras, audio booms and live switching consoles during live and studio productions; trained cross-functional teams for skeleton station staff; implemented interactive television and electronic billboard; directed design of print, web and on-air graphics

Publications

<table>
<thead>
<tr>
<th>Title</th>
<th>Journal</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Biasmap - A Spatial Epidemiology of Hate</td>
<td>AMOS</td>
<td>2013</td>
</tr>
<tr>
<td>Laughter - Every Joke Is A Tiny Revolution</td>
<td>AMOS</td>
<td>2013</td>
</tr>
<tr>
<td>Occupy Possibilities – Reflections On Occupy, Art And Activism</td>
<td>AMOS</td>
<td>2012</td>
</tr>
<tr>
<td>Educating the Third Mind</td>
<td>Afterimage: The Journal of Media Arts and Cultural Criticism</td>
<td>1999</td>
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</tbody>
</table>

Presentations

<table>
<thead>
<tr>
<th>Title</th>
<th>Location</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guerrilla Grafters</td>
<td>TEDxSanJoseStateUniversity, San Jose State University</td>
<td>2014</td>
</tr>
<tr>
<td>Issues in Contemporary Web Design and Activist Art Practice</td>
<td>Lebanese International University, Sidon, Lebanon</td>
<td>2012</td>
</tr>
<tr>
<td>Title</td>
<td>Location/Editor</td>
<td>Year</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Guerrilla Grafting</td>
<td>Museum of Art and History Santa Cruz</td>
<td>2011</td>
</tr>
<tr>
<td>Islamic Art and Spirituality</td>
<td>Gunn High School</td>
<td>2008</td>
</tr>
<tr>
<td>Garden of Eternal Time - Art and Spirit</td>
<td>John F. Kennedy University</td>
<td>1998</td>
</tr>
<tr>
<td>Area Code – Telephone Art</td>
<td>ISEA International Symposium on Electronic Art, Rotterdam, NL</td>
<td>1996</td>
</tr>
</tbody>
</table>

**Reviews and Anthologies**

<table>
<thead>
<tr>
<th>Title</th>
<th>Authors/Editors/Source</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unleashing Game Boys and Girls</td>
<td>Barylick, Chris, <em>East Bay Monthly</em></td>
<td>2014</td>
</tr>
<tr>
<td>Guerrilla Grafters Go out on a Limb</td>
<td>Levy, Tom, <em>San Francisco Chronicle</em> and SFGate</td>
<td>2012</td>
</tr>
<tr>
<td>In San Francisco, a Secret Project Bears Fruit</td>
<td>Ganga, Maria L., <em>Los Angeles Times</em></td>
<td>2012</td>
</tr>
<tr>
<td>Guerrilla Grafters Bring Forbidden Fruit Back To City Trees</td>
<td>Shavelson, Lonny, National Public Radio</td>
<td>2012</td>
</tr>
<tr>
<td>Guerrilla Grafters Seek to Bear Fruit on Streets of San Francisco</td>
<td>Scoles, Brian, <em>Earth Island Journal</em></td>
<td>Earth Island Institute</td>
</tr>
<tr>
<td>Guerrilla Grafters Bring Fruit to the Masses</td>
<td>Thomas, Natalie, SFBay</td>
<td>2012</td>
</tr>
<tr>
<td>Guerrilla Grafting, a How-To Guide</td>
<td>Slayton, Joyce, The CHOW Blog (CBS Interactive)</td>
<td>2012</td>
</tr>
<tr>
<td>Renegade Arborists Creating Forbidden Fruit in San Francisco</td>
<td>Crawford, Amy, <em>The San Francisco Examiner</em></td>
<td>2012</td>
</tr>
<tr>
<td>What is Internet Art?</td>
<td>Lunenfeld, Peter, artmagazin.co.yu</td>
<td>2002</td>
</tr>
<tr>
<td>Title</td>
<td>Author(s)</td>
<td>Publication/Source</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-----------</td>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td>Public Art in Cyberspace</td>
<td>Terri Cohn</td>
<td>Artweek</td>
</tr>
<tr>
<td>In Search of the Telephone Opera</td>
<td>Lunenfeld, Peter</td>
<td>Snap To Grid; A User’s Guide to Digital Arts, Media, and Cultures, MIT Press</td>
</tr>
<tr>
<td>The Elements: Earth</td>
<td>Terri Cohn</td>
<td>Artweek</td>
</tr>
<tr>
<td>Day of the Dead, TechnoStyle</td>
<td>DeMocker, Judy</td>
<td>Wired</td>
</tr>
<tr>
<td>The Precise Location of a Moment: Artists and Time in Public Space</td>
<td>Cohn, Terri</td>
<td>Artweek</td>
</tr>
<tr>
<td>In Search of the Telephone Opera</td>
<td>Lunenfeld, Peter</td>
<td>Afterimage v. 25, n. 1</td>
</tr>
<tr>
<td>Hovering in the Multimedia Background</td>
<td>Potts, John</td>
<td>RealTime</td>
</tr>
</tbody>
</table>

**Awards**

<table>
<thead>
<tr>
<th>Award</th>
<th>Recipient</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excellence in Teaching Award</td>
<td>Honorable Mention, University of California, Santa Cruz</td>
<td>2003</td>
</tr>
<tr>
<td>NATOA National Association of Telecommunications Officers and Advisors</td>
<td>Promotional Video Campaign First Place: Election 2000 Promo &amp; Video Text Bulletin Board First Place: Citywatch Bulletin Board</td>
<td>2001</td>
</tr>
<tr>
<td>Eisner Prize for Excellence in the Arts - New Genres</td>
<td>University of California at Berkeley Eisner Prize for Excellence in the Arts</td>
<td>1998</td>
</tr>
<tr>
<td>New Genres Interdisciplinary Project Grant</td>
<td>National Endowment for the Arts/Andy Warhol Foundation Regional Initiative Artists</td>
<td>1996</td>
</tr>
<tr>
<td>Project Grant</td>
<td>New Langton Bay Area Awards, San Francisco</td>
<td>1995</td>
</tr>
</tbody>
</table>
Current Positions
California State University, East Bay
2002 – Present  Professor, Department of Art/Multimedia Graduate Program
2012 – Present  Director, Multimedia Graduate Program

2015 Spring,
2010 April and
2008 Spring and Summer  Art Academy, University of Split, Croatia
             Fulbright Visiting Professor, Department of Visual Communication Design

Education
1997  Master of Fine Arts in Sculpture,
       California College of the Arts
1986  Bachelor of Arts in Philosophy, Minors in Biochemistry and Electronic Music
       University of California, San Diego

Papers/Conferences
2014  College Art Association, Chicago
       Panel Chair: “Games and Engagement: Play Your Way to Their Heart”
2012  College Art Association, Los Angeles
       as part of Panel “Design Education 2.0”
2010  College Art Association, Chicago
       Paper: “Designing Active Engagement: Fulbright in Eastern Europe”
       as part of Panel “Exploring New Horizons. What Researching/ Studying/ Working Abroad Can Bring to Us”
2009  College Art Association, Los Angeles
       Coordinated three New Media Caucus sponsored panels, and an exhibition in co-operation with the Southern California Institute of Architecture
2008  College Art Association, Dallas
       Re-elected President of the New Media Caucus, a CAA affiliated society
       Coordinated three New Media Caucus sponsored panels, and an exhibition at the Dallas Contemporary
2007  College Art Association, New York
       Re-elected President of the New Media Caucus, a CAA affiliated society
       Coordinated New Media Caucus-sponsored panel in co-operation with the Vera List Center for the Arts at the New School
2006  College Art Association, Boston
       Elected President of the New Media Caucus, a CAA affiliated society
2005  College Art Association, Atlanta
       Panel Chair: “Human and Machine Performance”
       Elected President Pro Tem of the New Media Caucus
2004  College Art Association, Seattle
       Paper: “Cutting with a Broken Mirror: Using Machines to Reflect Our Position”
       as part of Panel “On the Edge: West Coast Performance in the Americas”
       Paper: “Acting As Though Digital is Just Another Tool”
       as part of Panel: “Collaborative Teaching of Collaboration: Teaching Interdisciplinary Digital Media and Performance”
Grants and Fellowships
2012  Programmatic Excellence and Innovation in Learning
      $10,000 Internal CSU East Bay Planning Grant for “Games as a Lens on Learning”
      Principal Investigator
2010  Fulbright Follow-on Award, US State Department, for Teaching in Croatia
2008  Fulbright Award, US State Department,
      for Teaching and Research in Croatia from March-July 2008
2005  Public Art Open Proposal Grant, City of Oakland,

Exhibitions/Performances
2013  “Faculty Show”, University Art Gallery, Hayward
2011  “Faculty Show”, University Art Gallery, Hayward
2009  “Assemblage+Collage+Construction”, Museum of Art and History, Santa Cruz, California
2009  “Faculty”, University Art Gallery, Hayward
2007  “33 Fiddles”, Woodside, California
2006  “Creeksound”, Public Art Installation, Oakland
2005  “14th Annual Faculty Show”, University Art Gallery, Hayward
2005  “Bayanalle: International Art Exhibition: Scenes from the Bay Area”,
      Cricket Engine Gallery, Oakland
2005  “Faculty”, University Art Gallery, Hayward
2004  “Curate This”, Richmond Art Center, Richmond
2004  “Cricket Engine Retrospective”, Cricket Engine Gallery, Oakland
2004  “On the Edge”, College Art Association Conference, Seattle
2004  “Faculty”, University Art Gallery, Hayward
2001  “Art in Motion”, Santa Monica Museum of Art, Santa Monica
      Awarded Best in Show
2001  “Faulty”, University Art Gallery, Hayward, California
2000  “Duet for Violin Cases”, San Francisco and Seattle
      a collaboration with Australian composer Warren Burt
1999  “British Book of the Dead”, London Fields, UK
1998  “33 Fiddles”, Woodside, California
1998  “Time and Again”, Southern Exposure, San Francisco

Juries, Boards, and other Art
2005- 2013  New Media Caucus Executive Committee
2005 - present  Editorial Board member, mediaN: the journal of the New Media Caucus
2008  Siggraph 2008 Art Show Juror
2008  “New Media Art and Design Education in North America”, Art Academy, University of Split
2006  New Media Showcase presentation, Emerson College, Boston
2002  Juror for New Media, Djerassi Residency Program, Woodside, CA

Publications
“33 Fiddles”, Aspect Magazine, Fall 2008

Press
29 March 2008  “Gosti dizajneri Split vide kao živo tkivo” (“Guest Designer Sees Split as Living Canvas”),
      Slobodna Dalmacija (second largest national paper in Croatia)
28 March 2008  Interview, Kanal5 (national Croatian cable TV channel)
Philip Lee Ringler
philip@philipringler.com

Education

2009  **Master of Fine Arts, Photography**  
      John F. Kennedy University, Berkeley, CA

Solo Exhibitions

2013  *Philip Ringler: Conceptual Photography*, College of Arts Gallery, Guangdong College of Science and Technology, Guangzhou, China

2009  *Nocturnal Sunrise*, Arts and Consciousness Gallery, John F. Kennedy University Art Annex, Berkeley, CA

Group Exhibitions

2014  *Annual Art Faculty and Staff Exhibition*, University Art Gallery, CSUEB, Hayward, CA

      *Conceptual Photography Exchange Exhibition: China and USA*, University Art Gallery, CSUEB, Hayward, CA

      *Balloon Stories*, San Francisco, Hong Kong, Guangzhou, Beijing. (traveling group exhibition)

      *Pix: The Photography Show*, Oceana Art Gallery, Pacifica, CA

2013  *Psychological Landscapes*, Float Gallery, Oakland, CA

      *Annual Art Faculty and Staff Exhibition*, University Art Gallery, CSUEB, Hayward, CA

      *12th Annual Art Auction*, Root Division, San Francisco, CA

      *Italy & USA Cultural Exchange Exhibition*, Italian Institute Of Culture, San Francisco, CA

      *Connections Two*, Cinema Place Gallery, Hayward, CA

      *Pilate Shore: Conceptual Photography Exhibition*, Gallery #1, Xiao Zhou Arts District, Guangzhou, China

      *Art Exchange Exhibition: China and United States*, Wen Ying Art Highlands Museum, Guangzhou, China

2012  *Odditorium*, District VII, Detroit, MI

      *11th Annual Art Auction*, Root Division, San Francisco, CA

      *Annual Art Faculty and Staff Exhibition*, CSUEB University Art Gallery, Hayward, CA
Connections, Cinema Place Gallery, Hayward, CA

19th Annual Artists Warehouse Sale, SF MoMA Artists Gallery, San Francisco, CA

Third Juried Showcase, Artslant.com

Gaze: The Narrative Figure Realized in Painting, Photography, and Mixed-Media, Los Medanos Art Gallery, Pittsburgh, CA

First Juried Showcase, Artslant, Artslant.com

2011  

10th Annual Art Auction, Root Division, San Francisco, CA

Tiki!, Studio Quercus, Oakland, CA

Can You See The Rainbow From There? Art Across The Ocean, 3331 Arts Chiyoda Gallery Collective (Tsunami Benefit), Tokyo, Japan

18th Annual Artists Warehouse Sale, SFMoMA Artists Gallery, San Francisco, CA

Second Juried Showcase, Artslant, Artslant.com

Annual Art Faculty and Staff Exhibition, University Art Gallery, California State University, East Bay, Hayward, CA

First Juried Showcase, Artslant, Artslant.com

2010  

Oaktown Indie Mayhem, Warehouse 416, Oakland, CA

Madame Lucretia’s Parlour For The Study Of The Occult and The Macabre, Studio Quercus, Oakland, CA

9th Annual Art Auction, Root Division, San Francisco, CA

Fifth Juried Showcase, Artslant, Artslant.com

Wondrous Strange: A 21st Century Cabinet of Curiosities, SFMOMA Artists Gallery, San Francisco, CA

First Juried Showcase, Artslant, Artslant.com

2009  

Emerging Artists Exhibition, California Institute of Integral Studies Minna Street Center for the Arts, San Francisco, CA

November Juried Showcase, Artslant, Artslant.com

9th Annual International Juried Show, American Juried Art Salon, Artjury.com
Reinventing Memory: Photographic Explorations by Mark Lindsay, Philip Ringler and Rosa Valdez
Eddie Rhodes Gallery, San Pablo, CA

Annual Community Exhibition, Arts and Consciousness Gallery, John F. Kennedy University
Art Annex, Berkeley, CA

Teaching Experience

2014 Instructor of Record
Art 3671 Advanced Studio Lighting/View Camera, CSUEB, Hayward, CA

2014 Instructor of Record
Art 3670 Studio Lighting/View Camera, CSUEB, Hayward, CA

2013 Guest Lecturer
Advanced Photography, Professor David Hertz, Chabot College, Hayward, CA

Assistant Instructor
Art and Philosophy of the East, Dr. Mark Levy
California State University, East Bay, Hayward, CA

2011 Photography Instructor
How I See It: Hayward Through Our Eyes, California Public
Library, Hayward Public Library, Hayward, CA

2010 Guest Lecturer
Professional Practices, Professor David Hertz, Chabot College, Hayward, CA

2009 Photography Instructor
How I See It: Hayward Through Our Eyes, California Public
Library, Hayward Public Library, Hayward, CA

Professional Experience

2003-Present University Art Gallery at California State University,
East Bay, Hayward, CA
Curator

1994-Present Philip Ringler Photography/ Ringler Studios
San Diego, Los Angeles, San Francisco Bay Area
Photographer/Business Owner

Representation
San Francisco Museum of Modern Art, Artists Gallery, San Francisco, CA

Wen Ying Art Highlands Museum, Guangzhou, China

**Bibliography**


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Office (510) 885-3881
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Education
Master of Arts, MultiMedia, California State University East Bay
Bachelor of Fine Arts, Art Photography, San Jose State University, Cum Laude

Employment
-Photography Lab Coordinator, California State University East Bay, 2003-Present
-2013 Monterey Summer Arts Program, Special Consultant for Documentary Photography class
-2004 Fresno Summer Arts program, Equipment technician for Constructed Reality class.

Skills
-CNC routers
-3D printers
-Laser cutters
-Traditional shop tools for welding, cutting, drilling, forging, machining, carving, fastening and finishing.
-Project design
-Sourcing materials and supplies
-CAD software, AutoCAD, Meshlab, Meshmixer, 123D Catch, 123D Design
-CAM software, Cut 2D, Cut 3D, Mach 3, V-Carve
-Photographic capture, manipulation, and output
-Microcontroller projects, Arduino, IOIO etc.
-Light programming, Processing, Pure Data.

Projects/Exhibitions
-Sand Noise Device, an augmented reality sandbox, Shown at:
  Moogfest, NC 2014
  Makerfaire, CA 2014
  Engadget Expand, NY 2014
-Pilate Shore: Conceptual Photography Exhibition, Gallery #1, Xiao Zhou Arts District,Guangzhou, China, 2013
-Art Exchange Exhibition: China and United States, Wen Ying Art Highlands Museum,Guangzhou, China, 2013
-Annual Staff/Faculty Art Show, CSUEB Art Gallery, 2012
-Annual Staff/Faculty Art Show, CSUEB Art Gallery, 2011
-Camera on Campus, Old Kiln Room Gallery, 2009
- The Mix - Photography by the Bay, Soap Gallery 2008
- Campus Visions, Old Kiln Room Gallery, 2008
- We Just Work Here, New Union Gallery, 2007
- Pinhole Photography Day, Rayko Gallery, 2007
- Hosted Pinhole Photography workshop for Harker photo club 2006
- Photographer for “Slider” album art, Wiggling air records 2006
Dickson J. Schneider  
767 Taylor Ave, Alameda, Ca 94501  
510 220-4447  Dicksonschneider.com   dschneid66@aol.com

education  
mfa  Washington State University, Pullman, WA  
ba  California State University Hayward, Hayward, CA,

exhibitions  
The Free Art Project  
Supply and Demand, T Moro Projects, Santa Clara, CA, March 2014  
Art Cart, Jack Fischer Gallery, San Francisco, CA, January 2014  
The Free Art Project, Berlin, Kunstraum Tapir, Berlin, Germany, July 2013  
The Free Art Project – Aqua Hotel, Miami, FLA. December 2012  
The Art Cart, Oakland Art Murmur, ongoing since June 2008, Oakland, CA

Selected solo  
“Portraits” 333 Bush Street, San Francisco, CA, March 2007  
“3 Swedes” Video Installation, Berkeley Art Center, September, 2006  
“Paintings” Jackson Street Gallery, San Francisco, CA 2003  
“Confections” DJR International Art, Newport Beach, CA 2001

Selected group  
“2012 Summer of Video Art” Krowwork Gallery, Oakland, CA, July 2012  
“2011 Summer of Video Art” Krowwork Gallery, Oakland, CA, July 2011  
“Fresh Work” Kala, Berkeley, CA, December 2010  
“Takt 2010 @ Alte Feuerwache” Berlin, Germany, July 2010  
"Unbound - A National Exhibition of Book Art" Bedford Gallery, Walnut Creek, CA, July, 2010  
"Gast Spiele" Berlin, Germany, August 2009  
"Queen & Country" Autobody Fine Art, Alameda, CA, 2009  
"Narratives of the Perverse" Jancar Gallery, Los Angeles, CA, 2008  
"What You See! Galore 2" Autobody Fine Art, Alameda, CA 2008  
“State of Painting” Art Works Downtown, San Rafael, CA 2008  
"New Visions" Pro Arts, Oakland CA 2008  
"Reflections of the Bay" California Modern Art Gallery, San Francisco, CA 2008  
"An Affair with Artists" Michael Rosenthal Contemporary Art, Redwood City, CA, August 2007  
“The Art of the Book” Donna Seager Gallery, San Rafael, Ca, March 2006  
“Rising Stars” CPF Gallery, San Francisco, Ca, February 2006  
Donna Seager Gallery, San Rafael, Ca, March 2006

film/video  
Screenings  
“Berkeley Small Film Festival,” Berkeley, CA, October 2008  
“FastTrak” Vedio installation, Lobot Gallery, Oakland CA, August, 2008

art fairs  
Miami Florida, Aqua, December 2014  
Art Silicon Valley/San Francisco, October 2014  
Miami, Florida, Aqua, December 2012  
Berlin, Germany, 07 Berliner Kunstfest, October 2010  
Miami, Florida, Aqua, December 2010
teaching
Lecturer California State University Hayward, Hayward, CA 1996 - present

publications

reviews of work
Dickson Schneider’s Free Art Project Comes to San Francisco, SF Weekly, Nov.2013
Deutschland Radio interview, www.dradio.de, July 2013
Away With Your Money, artparasites.com, July 2013
Papermag.com/2012/11/your_guide_to_art_basel_miami.php
Miami New Times, Art For Free: Dickson Schneider is Giving Away Masterpieces at Aqua Art Fair, By Hannah Sentenac Fri., Dec. 7 2012
Saatchi Online, Critic’s Choice by Ana Finel Honigman, April, 2009
East Bay Express, “All too Human, January,” 2008
Artweek “eBay Art Project at Works/San Jose,” November 2005
Artweek “The Narrative Figure at d.p. Fong Galleries,” April, 2003
Tricycle, New York, NY, Summer 1997
“Show Time” San Jose Metro, San Jose, CA, October 2000

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ART Department 5-Year Review

2014-5

Appendix 3: past Tenure Track Requests
Art Department — 2009-2010 Request for Tenure-Track Position

1) Overview

Specialist in Digital & Interactive Media

The Art Department requests a tenure-track professor specializing in interactive media with conspicuous secondary skills in digital media design.

This specialty would include knowledge of theory and practice in device-based and Web-based interactive media, design theory, production methods and practices, including significant experience in content capture, production workflow, and various production software environments.

2) How does this position help the department meet its strategic goals, those of the College, and those of the University?

In the last five-year review, the Art Department stated its strategic emphasis was teaching artistic expression in the new creative tools of digital media, an area in which the Department was a national pioneer. This emphasis fits in well with new initiatives within the college for the formation of a new school or college of arts & media, and fits into the university’s strategic emphasis in STEM education.

3) What are the three most pressing needs to be filled by this position? Curricular gaps? Student Demand? Accreditation requirements? Other?

Growth in student demand for the past five years is the principal driver of our need for regular faculty. That demand is set out in more detail in #4 below. In the same period, the external culture has made tremendous leaps in the technological and commercial progress of digital media forms. In response the Art Department is proposing curricular changes and new programs in Game Design & Animation.

Beyond student demand, this position would address a gap in our web design and scripting curriculum, where lecturers teach almost all of the sections, and where constant curricular development is a pressing need. The Department needs a position to pay specialist attention to this critical part of our digital media sequences.

Apart from the growth in student demand and curricular evolution, our electronic arts faculty is deeply involved with the Multimedia Graduate Program. Each year the Art Department typically devotes 36 to 40 WTUs of tenure-track assignments to the graduate program. The new position is meant to continue this involvement with the Multimedia Graduate Program, and at the same time support the evolution of curriculum and new instructional programs in the face of progress in technology and culture in the wider world.

4) Student Demand

In the past five years and from a starting point of 293 majors, the department has
gained over 120 in the total count of its student majors, ending with a total count of approximately 415 students in 2010. This has principally been growth in majors and student demand in our digital media options, the target specialty of our request for a new position.

Additionally, please describe how this position will impact the availability of part-time funds? Can the department afford a full-time hire, while maintaining a sufficient number of part-time lecturers to meet demand? Avoiding the distortions of the past academic year, an analysis of the 2008-2009 academic year shows that lecturers taught a majority of our sections. In the past year, lecturers were laid off and the Department relied almost exclusively on regular faculty to deliver the curriculum to our students. Allowing for continued involvement with the Multimedia Graduate Program and taking into consideration imminent retirements, the lecturer/tenure-track balance would not be disturbed by a new hire.

5) Does the department/school have a strong reputation and can it be made one of the strongest in the region/country by the addition/replacement of one or more faculty members?

As stated before, the department created the first degrees in digital media in the nation and has an excellent reputation in the Bay Area where digital media production is a strong component in the local economy. This reputation is borne out by support art/media programs in the local community colleges and the Art Department as a specific destination for their students. The headlong evolution of technology and commerce in the digital media domains requires a constant refresh of new talent in these disciplines in order to keep pace with the unremitting advance of theory and practice in contemporary art creation.

6) Faculty Composition

a) • FERP: One (1) professor in the second year of a five year program.
   • One full professor retired in 2006
   • One full professor completed five-year FERP in 2006

b) Ratio in year 2009: 6.3 : 14.2 or 1 : 2.25

During a normal full academic year, for example in academic year 2008-2009 the ratio of TT faculty to FTEF based on WTU:
TT Faculty 318 WTU  Lecturer Faculty 430 WTU  Ratio - 1 : 2.35

c) Advising load for 400 students, technology-driven curriculum renovation, and management of galleries, studios, technical laboratories, studio & lab staff, and the University Art Gallery are properly the responsibilities of tenure/tenure track professors.
d) 43.7 student majors to one TT faculty
More accurately: 48.8 student majors to one TT faculty. Explanation below.

From our most recent census (October 2010) the department houses approximately 415 student majors. We count 9.5 regular faculty (FERP faculty counts as .5). The ratio therefore is 43.7 students per one regular faculty. However, considering that the Department dedicates per annum the equivalent of one regular faculty to the Multimedia Graduate Program (36+ WTU), the more accurate ratio is 48.8 student majors to one TT faculty.

e) Department SFR is 27 compared to College SFR of 31.

f) In the next five-years the Department will request tenure-track hires in these sub-disciplines (in priority order): Animation; Pictorial Arts; Graphic Design; Photography; Art History.

7) Curriculum
a) In normal times, the Department dedicates approximately 20% of its teaching to general education, mostly in Area F.

b) Online teaching will be coincidental to this position. Teaching at Concord/Oakland will not be a requirement, but may be coincidental as well.

c) This position will contribute an understanding of contemporary culture and the connection between art and technology with a focus on the intellectual as well as the practical processes of creativity in new media.

8) Scholarship/New Sources of Revenue
a) With the unprecedented technical and cultural development of computers, networks, and interactive media, the research area in interactive media has seen tremendous growth and ferment in the past two decades. Venues for publication and exhibition have been slow to follow, but recently new venues — some non-traditional — for exhibition, publication, and performance have arisen to bring creative works in new media into the mainstream of academic research.

b) Apart from a developing awareness of interactive media in the national endowments, foundational grants, and other institutional support, the Department believes that significant opportunities can be developed in collaboration with technology and media enterprises in the local area, particularly in coordination with the Multimedia Graduate Program, in which we expect this new professor to play a dynamic role.
c) With the pell-mell advance of technology in art creation and how it plays out in the complex matrix of the theory and practice of art expression, the Department finds it critical that a specialist in interactive media can communicate its progress and interconnections with the other sub-specialties in digital media.

With the joint administration of the Multimedia Graduate Program being a binding agent towards positive outcomes in the field of interactive content development and digital media, the Department of Music supports this proposal.

In order to harness the creative and intellectual synergies that exist among its faculty and to create even more opportunities for team-based learning and collaborative learning environments, the Departments of Communication and Theatre & Dance support this proposal.

d) To maximize resources the Department has closely examined and succeeded in streamlining our operations, all in the face of a significant increase in student majors.

e) The Department has only recently begun inquiries into external funding practices and sources. At this point we believe there may be opportunities in collaboration with or support from technology or media enterprises in the local area, and with international educational collaborations. A new hire in the interactive media would be important in developing these external activities.

9) Recruitment

a) At present the Department has an excellent balance with respect to gender diversity, with some diversity in ethnicity. In our search, the Department will follow all university guidelines on diversity and be attentive to the spirit of those guidelines.

b) N/A

c) There is every chance that the Department could collaborate with the Departments of Communication and Music in advertising our searches.
Art Department — 2010-2011  Request for Tenure-Track Position

1) Overview

Specialist in Digital & Interactive Media

The Art Department requests a tenure-track professor specializing in interactive media with conspicuous secondary skills in digital media design.

This specialty would include knowledge of theory and practice in device-based and Web-based interactive media, design theory, production methods and practices, including significant experience in content capture, production workflow, and various production software environments.

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3) What are the three most pressing needs to be filled by this position? Curricular gaps? Student Demand? Accreditation requirements? Other?

Growth in student demand for the past five years is the principal driver of our need for regular faculty. That demand is set out in more detail in #4 below. In the same period, the external culture has made tremendous leaps in the technological and commercial progress of digital media forms. In response the Art Department is proposing curricular changes and new programs in Game Design & Animation.

Beyond student demand, this position would address a gap in our web design and scripting curriculum, where lecturers teach almost all of the sections, and where constant curricular development is a pressing need. The Department needs a position to pay specialist attention to this critical part of our digital media sequences.

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4) Student Demand

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gained over 120 in the total count of its student majors, ending with a total count of approximately 415 students in 2010. This has principally been growth in majors and student demand in our digital media options, the target specialty of our request for a new position.

Additionally, please describe how this position will impact the availability of part-time funds? Can the department afford a full-time hire, while maintaining a sufficient number of part-time lecturers to meet demand?

Avoiding the distortions of the past academic year, an analysis of the 2008-2009 academic year shows that lecturers taught a majority of our sections. In the past year, lecturers were laid off and the Department relied almost exclusively on regular faculty to deliver the curriculum to our students. Allowing for continued involvement with the Multimedia Graduate Program and taking into consideration imminent retirements, the lecturer/tenure-track balance would not be disturbed by a new hire.

5) Does the department/school have a strong reputation and can it be made one of the strongest in the region/country by the addition/replacement of one or more faculty members?

As stated before, the department created the first degrees in digital media in the nation and has an excellent reputation in the Bay Area where digital media production is a strong component in the local economy. This reputation is borne out by support art/media programs in the local community colleges and the Art Department as a specific destination for their students. The headlong evolution of technology and commerce in the digital media domains requires a constant refresh of new talent in these disciplines in order to keep pace with the unremitting advance of theory and practice in contemporary art creation.

6) Faculty Composition

a) • FERP: One (1) professor in the second year of a five year program.
   • One full professor retired in 2006
   • One full professor completed five-year FERP in 2006

b) Ratio in year 2009: 6.3 : 14.2 or 1 : 2.25
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b) Advising load for 400 students, technology-driven curriculum renovation, and management of galleries, studios, technical laboratories, studio & lab staff, and the University Art Gallery are properly the responsibilities of tenure/tenure track professors.
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e) Department SFR is 27 compared to College SFR of 31.

f) In the next five-years the Department will request tenure-track hires in these sub-disciplines (in priority order): Animation; Pictorial Arts; Graphic Design; Photography; Art History.

7) Curriculum
   a) In normal times, the Department dedicates approximately 20% of its teaching to general education, mostly in Area F.

   b) Online teaching will be coincidental to this position. Teaching at Concord/Oakland will not be a requirement, but may be coincidental as well.

   c) This position will contribute an understanding of contemporary culture and the connection between art and technology with a focus on the intellectual as well as the practical processes of creativity in new media.

8) Scholarship/New Sources of Revenue
   a) With the unprecedented technical and cultural development of computers, networks, and interactive media, the research area in interactive media has seen tremendous growth and ferment in the past two decades. Venues for publication and exhibition have been slow to follow, but recently new venues — some non-traditional — for exhibition, publication, and performance have arisen to bring creative works in new media into the mainstream of academic research.

   b) Apart from a developing awareness of interactive media in the national endowments, foundational grants, and other institutional support, the Department believes that significant opportunities can be developed in collaboration with technology and media enterprises in the local area, particularly in coordination with the Multimedia Graduate Program, in which we expect this new professor to play a dynamic role.
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In order to harness the creative and intellectual synergies that exist among its faculty and to create even more opportunities for team-based learning and collaborative learning environments, the Departments of Communication and Theatre & Dance support this proposal.

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9) Recruitment

a) At present the Department has an excellent balance with respect to gender diversity, with some diversity in ethnicity. In our search, the Department will follow all university guidelines on diversity and be attentive to the spirit of those guidelines.

b) N/A

c) There is every chance that the Department could collaborate with the Departments of Communication and Music in advertising our searches.
1) **Overview**  
**Specialist in Digital & Interactive Media**

The Art Department requests a tenure-track professor specializing in interactive media with conspicuous secondary skills in digital media design.

This specialty would include knowledge of theory and practice in device-based and Web-based interactive media, design theory, production methods and practices, including significant experience in content capture, production workflow, and various production software environments.

2) **How does this position help the department meet its strategic goals, those of the College, and those of the University?**

In the last five-year review, the Art Department stated its strategic emphasis was teaching artistic expression in the new creative tools of digital media, an area in which the Department was a national pioneer. This emphasis fits in well with new initiatives within the college for the formation of a new school or college of arts & media, and fits into the university's strategic emphasis in STEM education.

3) **What are the three most pressing needs to be filled by this position? Curricular gaps? Student Demand? Accreditation requirements? Other?**

Growth in student demand for the past five years is the principal driver of our need for regular faculty. That demand is set out in more detail in #4 below. In the same period, the external culture has made tremendous leaps in the technological and commercial progress of digital media forms. In response the Art Department is proposing curricular changes and new programs in Game Design & Animation.

Beyond student demand, this position would address a gap in our web design and scripting curriculum, where lecturers teach almost all of the sections, and where constant curricular development is a pressing need. The Department needs a position to pay specialist attention to this critical part of our digital media sequences.

Apart from the growth in student demand and curricular evolution, our electronic arts faculty is deeply involved with the Multimedia Graduate Program. Each year the Art Department typically devotes 36 to 40 WTUs of tenure-track assignments to the graduate program. The new position is meant to continue this involvement with the Multimedia Graduate Program, and at the same time support the evolution of curriculum and new instructional programs in the face of progress in technology and culture in the wider world.

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In the past five years and from a starting point of 293 majors, the department has
gained over 120 in the total count of its student majors, ending with a total count of approximately 415 students in 2010. This has principally been growth in majors and student demand in our digital media options, the target specialty of our request for a new position.

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6) Faculty Composition

   a) • FERP: One (1) professor in the third year of a five year program.
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   b) Ratio in year 2009: 6.3 : 14.2  or  1 : 2.25
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— for exhibition, publication, and performance have arisen to bring creative works in
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a) At present the Department has a excellent balance with respect to gender diversity, with some diversity in ethnicity. In our search, the Department will follow all university guidelines on diversity and be attentive to the spirit of those guidelines.

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Art Department — 2012-2013 Request for Tenure-Track Position

1) Overview

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3) What are the three most pressing needs to be filled by this position? Curricular gaps? Student Demand? Accreditation requirements? Other?

Growth in student demand for the past five years is the principal driver of our need for regular faculty. That demand is set out in more detail in #4 below. In this same period, the wider culture has made tremendous leaps in the technological, commercial, and creative progress of digital media forms. In response the Art Department is proposing curricular changes and new programs in Game Design & Animation.

Beyond student demand, this position would address a gap in our web design and scripting curriculum, where lecturers teach almost all of the sections, and where constant curricular development is a pressing need. The Department should have new faculty in order to pay specialist attention to this critical part of our digital media sequences.

4) Student Demand

Since our last faculty search and from a starting point of 293 majors, the department has gained over 120 in the total count of its student majors, ending with a total count of approximately 415+ students in Fall 2012. The preponderance (~70%) of this growth is students in our digital media options, the target specialty of our request for a new position. The Department has stabilized around the 400+ student number for four or five years, only slowly climbing. Slow growth seems to be the continued trend, as we received notice that 110 new Art students entered with the Fall 2012 uptake.
Additionally, please describe how this position will impact the availability of part-time funds? Can the department afford a full-time hire, while maintaining a sufficient number of part-time lecturers to meet demand?

The Department projects two full professors to FERP by the time a new hire will come on board. The loss of an equivalent full-time professor should allow the lecture numbers and funds to remain the same, provided that the student demand does not increase dramatically.

5) Does the department/school have a strong reputation and can it be made one of the strongest in the region/country by the addition/replacement of one or more faculty members?

As stated before, the department created the first degrees in digital media in the nation and has an excellent reputation in the Bay Area where digital media production is a strong component in the local economy. This reputation is borne out by support art/media programs in the local community colleges and the Art Department as a specific destination for their students. The headlong evolution of technology and commerce in the digital media domains requires a constant refresh of new faculty in these disciplines in order to keep pace with the unremitting advance of theory and practice in contemporary art creation.

6) Faculty Composition
   a) • FERP: One (1) professor in the fourth year of a five year plan.
      • In 2006, one full professor retired & one full professor completed five-year FERP.
      • Two full professors plan to FERP; one in 2013, another in 2014.

   b) Lecturer to TT faculty teaching ratio in AY 2011-2012 — 1: 1.23
      Regular Faculty: 342 wtu w/ 24 unreimbursed assigned time & 24 units reimbursed.
      Regular Faculty: 294 teaching wtu
      Lecturer Faculty: 238.2 wtu

   c) Advising load for 400 students, technology-driven curriculum renovation, and the management of galleries, studios, technical laboratories, studio & lab staff, and the University Art Gallery are all properly the responsibilities of tenure/tenure track professors.

   d) 43.7 student majors to one TT faculty
      More accurately: 48.8 student majors to one TT faculty. Explanation directly below. From our most recent census (October 2012) the department houses approximately 415 student majors. We count 9.5 regular faculty (FERP faculty counts as .5). The ratio
therefore is 43.7 students per one regular faculty. However, considering that the Department dedicates per annum the equivalent of one regular faculty to the Multimedia Graduate Program (36+ WTU), the more accurate ratio is 48.8 student majors to one TT faculty.

e) Department SFR is 21.11 compared to College SFR of 25.

f) In the next five-years the Department will request tenure-track hires in these sub-disciplines (in priority order): Pictorial Arts; Graphic Design; Photography; Art History.

7) Curriculum
   a) In normal times, the Department dedicates approximately 20% of its teaching to general education, mostly in Area F.

   b) Online teaching will be coincidental to this position. Teaching at Concord/Oakland will not be a requirement, but may be coincidental as well.

   c) This position will contribute an understanding of contemporary culture and the connection between art and technology with a focus on the intellectual as well as the practical processes of creativity in new media.

8) Scholarship/New Sources of Revenue
   a) With the unprecedented technical and cultural development of computers, networks, and interactive media, the research area in interactive media has seen tremendous growth and ferment in the past two decades. Venues for publication and exhibition have been slow to follow, but recently new venues — some non-traditional — for exhibition, publication, and performance as well as commercial projects have arisen to bring creative works in new media into the mainstream of academic research.

   b) Apart from a developing awareness of interactive media in the national endowments, foundational grants, and other institutional support, the Department believes that significant opportunities can be developed in collaboration with technology and media enterprises in the local area, particularly in coordination with the Multimedia Graduate Program, in which we expect this new professor to play a dynamic role.

   c) With the pell-mell advance of technology in art creation and how it plays out in the complex matrix of the theory and practice of art expression, the Department finds it critical that a specialist in interactive media can communicate its progress and interconnections with the other sub-specialties in digital media.
With the joint administration of the Multimedia Graduate Program being a binding agent towards positive outcomes in the field of interactive content development and digital media, the Department of Music supports this proposal.

In order to harness the creative and intellectual synergies that exist among its faculty and to create even more opportunities for team-based learning and collaborative learning environments, the Departments of Communication and Theatre & Dance support this proposal.

d) To maximize resources the Department has closely examined and succeeded in streamlining our operations, all in the face of a significant increase in student majors.

e) The Department has only recently begun inquiries into external funding practices and sources. At this point we believe there may be opportunities in collaboration with or support from technology or media enterprises in the local area, and with international educational collaborations. A new hire in the interactive media would be important in developing these external activities.

9) Recruitment
   a) At present the Department has an excellent balance with respect to gender diversity, with some diversity in ethnicity. In our search, the Department will follow all university guidelines on diversity and be attentive to the spirit of those guidelines.
   
   b) N/A
   
   c) There is every chance that the Department could collaborate with the Departments of Communication and Music in advertising our searches.
Art Department — 2013-201 Request for Tenure-Track Position

1) **Overview**

**Art Historian Specialist in Contemporary & Media Arts**

The Art Department requests a tenure-track professor of art history specializing in contemporary art and the relationship of technology with the arts.

While we expect an Art Historian PhD to be well-versed in the broad landscape of art, from ancient to ethnic to modern, the Department needs an historian who fits well with the contemporary creative trends in the Department and how those currents work in the wider culture. This position would become responsible for a large art history program that addresses all 450 students in our Department, maintaining and programming study in the full range of art historical periods and genres, but concentrating on the connection of Art and Technology in contemporary culture.

Artists continue to need a basic and broad-based knowledge of art history in order to have a successful career, and in the case of our students a knowledge of the history and conceptual basis of new media forms will be vital.

2) **How does this position help the department meet its strategic goals, those of the College, and those of the University?**

In the last five-year review, the Art Department stated its strategic emphasis was teaching artistic expression in the new creative tools of digital media, an area in which the Department was a national pioneer. Our request for this historian of contemporary art also accords well with requirements and curriculum in the Multimedia Graduate Program.

This specialty emphasis fits with potential initiatives within the college for collaboration in the new School of Arts & Media, and fits into the university’s strategic emphasis in STEM education. The new art historian’s specialty would center on how contemporary culture and artists relate to and use technology.

3) **What are the three most pressing needs to be filled by this position? Curricular gaps? Student Demand? Accreditation requirements? Other?**

The pressing need arises from student demand — in the sense that the Department requires of all our (450) students a strong core study of art history. This is mostly strongly felt with our design students who require the history of media arts. This area with the most students needs a renewal and update of curriculum in media art studies.

The wider culture has made tremendous leaps in the technological, commercial, and creative progress of digital and other technically based media forms; we expect our new art historian to examine curriculum from that standpoint.

4) **Student Demand**

Taking a starting point of 293 majors in 2007, the department has gained over 150 student majors, ending with a total count of approximately 450 students in Fall 2013. The
preponderance (~80%) of this growth is students in our digital media options, the target specialty of our request for a new position. The Department has stabilized around the 400+ student number for four or five years, only slowly climbing.

Additionally, please describe how this position will impact the availability of part-time funds? Can the department afford a full-time hire, while maintaining a sufficient number of part-time lecturers to meet demand?

The Department projects three full professors to FERP or retire by the time a new hire will come on board, two of which will be art historians. The loss of an equivalent full-time professor should allow the lecture numbers and funds to remain the same, provided that the student demand does not increase dramatically.

5) Does the department/school have a strong reputation and can it be made one of the strongest in the region/country by the addition/replacement of one or more faculty members?

As stated before, the department created the first degrees in digital media in the nation and has an excellent reputation in the Bay Area where digital media production is a strong component in the local economy. This reputation is borne out by support art/media programs in the local community colleges, the Art Department as a specific destination for their students, and the steady growth in majors for our design options. The headlong evolution of technology and commerce in the digital media domains requires a constant refresh of new faculty in these disciplines in order to keep pace with the unremitting advance of theory and practice in contemporary art creation.

6) Faculty Composition

a) • FERP: One (1) professor in the first year of a five year plan.
   • In 2014, one (1) FERP professor is completing his program and leaving.
   • Two full professors plan to begin FERP, both in 2014.

   In the next five year period we expect five full professors to be retired or nearing the end of their FERP period.

b) Lecturer to TT faculty teaching ratio in AY 2012-2013 — 1: 1.22
Regular Faculty: 327.4 wtu w/ 24 unreimbursed assigned time & 24 units reimbursed.
Regular Faculty: 279.4 teaching wtu
Lecturer Faculty: 248.9 wtu

c) Advising load for 400 students, technology-driven curriculum renovation, and the management of galleries, studios, technical laboratories, studio & lab staff, and the University Art Gallery are all properly the responsibilities of tenure/tenure track professors.
d) 47.4 student majors to one TT faculty
More accurately: 52.9 student majors to one TT faculty. Explanation directly below.
From our most recent census (October 2013) the department houses approximately 450 student majors. We count 9.5 regular faculty (FERP faculty counts as .5). The ratio therefore is 47.4 students per one regular faculty. However, considering that the Department dedicates per annum the equivalent of one regular faculty to the Multimedia Graduate Program (36+ WTU), the more accurate ratio is 52.9 student majors to one TT faculty.

e) Department SFR is 21 compared to College SFR of 25.

f) In the next five-years the Department will request tenure-track hires in these sub-disciplines (in priority order): Pictorial Arts; Graphic Design; Multimedia; Photography all of whom will require contemporary art (i.e., technology or media oriented) backgrounds.

7) Curriculum
a) The Department plans to dedicate approximately 15% or less of its teaching to general education, mostly in Area F.

b) Online teaching may be required in this position. Teaching at Concord/Oakland will not be a requirement, but may be coincidental.

c) This position will contribute an understanding of contemporary culture and the connection between art and technology with a focus on the intellectual as well as the practical processes of creativity in digital and traditional media.

8) Scholarship/New Sources of Revenue
a) With the unprecedented technical and cultural development of computers, networks, and interactive media, the research area in interactive & digital media has seen tremendous growth and ferment in the past two decades. Venues for publication are now developed for research and publication in the traditional manner as well as in new media forms.

b) Apart from a developing awareness of interactive media in the national endowments, foundational grants, and other institutional support, the Department believes that significant opportunities can be developed in collaboration with technology and media enterprises in the local area, particularly in coordination with the Multimedia Graduate Program, in which we expect this new professor to play a role.

c) With the pell-mell advance of technology in art creation and how it plays out in
the complex matrix of the theory and practice of art expression, the Department believes it critical that a historian specialist in contemporary art can communicate its progress and interconnections with the other programs that also rely on technical means. This position therefore will have an impact on curriculum and teaching in the Multimedia Graduate Program which has recently joined the Department. Furthermore, in order to harness the creative and intellectual synergies that exist among its faculty and to create even more opportunities for collaboration among departments of the new School of Arts & Media, the new art historian would find close colleagues and collaborators in the Departments of Communication, Music, and Theatre & Dance support this proposal.

d) To maximize resources the Department has closely examined and succeeded in streamlining our operations, all in the face of a significant increase in student majors.

e) The Department has only recently begun inquiries into external funding practices and sources. At this point we believe there may be opportunities in collaboration with or support from technology or media enterprises in the local area, and with international educational collaborations. A new hire of a historian of contemporary culture would be important in developing these external activities.

9) Recruitment
   a) At present the Department has an excellent balance with respect to gender diversity, with some diversity in ethnicity. In our search, the Department will follow all university guidelines on diversity and be attentive to the spirit of those guidelines.

   b) N/A

   c) There may be potential that the Department could collaborate with other departments in the School of Arts & Media in publicizing any new positions.

Five-Year Hiring Plan

Reprising section 6-f above:
Following the strategic vision for a 21st century oriented department in art and design, for the next five-years the Department will request tenure-track hires in these sub-disciplines (in priority order): Pictorial Arts; Graphic Design; Multimedia; and Photography, all of whom we will require contemporary art (i.e., technology oriented) specialties, practices, and backgrounds.