

**Memo**

**May 1, 2011**

**To: Dean Kathleen Rountree, College of Letters, Arts, and Social Sciences**

**From: Phillip Hofstetter, Chair, Department of ART**

**Re: Department of Art — 2011 Annual Report to CAPR**

Last Five-Year Review: **2008-09**

Next Five-Year Review: **2013-14**

## **A. Self Study**

**Curriculum** Using our last 5 year review in 2009 as our baseline, developments in curriculum are set forth below according to our various option areas.

The **Electronic Arts** options (Multimedia and Graphic Design) are in the process of implementing the most recent curriculum improvements. These include a reordering of some of the course material to reflect a more logical sequence of concepts and skills in digital practice. Both options introduced the study of Digital Photography as an introductory class, as well as an added advanced technique course in the upper division.

**Web Design/Multimedia** —This past year we requested and received approval for a name reversion from Web Design back to Multimedia. The revised curriculum which had re-arranged the course sequence and increased requirements slightly was fully implemented for the first time in this present academic year. The transition for students from the old sequence to the new was accomplished with minimum friction.

The Department created a new course "Scripting for Game Design" and is offering it for the first time in the Spring 2011 quarter. This course is the first of several similar in Game Design we hope to make available as electives to fulfill required courses. These new courses are the precursors to a new option in Game Design — an Electronic Arts option and sister to the other two — which the department has been developing this past year and which we hope can be proposed and approved in the coming year.

As with the Multimedia option, the Department implemented the changes in the **Graphic Design** option with minimum disruption in student's progress to their degree, even in the face of severe cutbacks in courses in Spring 2010. The curriculum revision re-ordered the course sequence and introduced more advanced, professionally-oriented courses in the upper division. Both Electronic Arts options are strongly programmed with strict sequences of prerequisites.

The **Photography** option has completed the transition to digital technology and expression, with revisions to its course sequence and subject matter, and with reconfiguration of its laboratories and equipment array. The Department is presently fine-tuning the option curriculum in response to its experience of the past two years as it adjusted to the new technical practice and changed physical output. In light of the

massive transformation in the technological basis of photography, the Department is pleased that the aesthetics of the medium have remained the same.

The Department has virtually suspended the **Spatial Arts** option due to the limited student majors in the option (three students and perhaps none in Fall 2011) and the cutbacks in lecturer/course allocations. The Department was able to offer a few course sections in ceramics and sculpture this past year, but the future of these offerings and of this option is uncertain at best. For the moment student majors in this option have been able to complete their studies through resort to independent study and advanced mentoring in repeatable advanced studio courses as they are offered.

The **Pictorial** option presents a strong sequence of Painting & Drawing, with an additional option track in Printmaking that includes (artist) Bookmaking as a component. The Department believes that drawing is fundamental to all the other option areas, and will continue to make strong offerings in this area. In this belief, the Department is presently proposing a new course, *Drawing for Electronic Arts*, that will focus on techniques useful for artists in digital practice.

**Art History** is a core requirement in our department's curriculum. All Art students study a fundamental series in the history of art, and take an additional specialized history course for their option area, e.g., History of Graphic Design or Currents in New Media. In the past several years, the Art History area developed and has experienced great success in offering a number of online history courses. The Department's art historians now offer some of these courses alternately online and in the lecture hall, and have found full sections in both venues.

The Department runs **BFA Degree programs** in Electronic Arts, Photography, and Traditional Arts. All the BFA programs run without incurring costs in sections offered, and mentoring and management are volunteered by the faculty.

The BFA in Traditional Arts is particularly strong with a dozen students meeting regularly all-together in lively critique sessions with faculty. The success of this program is borne out by the students showing at the De Young Museum and the Oakland Museum and other venues in the Bay Area. Our BFA programs are a vital incubator for students going on to MFA graduate programs as well.

The Art Department maintains a strong connection to the **CSUEB Multimedia Graduate Program** in which the greatest portion of management, teaching, and mentoring is provided by Art Department faculty. Every year, select students from the Department, principally from our Multimedia option, go on to advanced study in this graduate program.

The **University Art Gallery** — the past year saw the loss, through cutbacks in assigned time, of our Gallery Director after twelve years of service. The Department has adapted by focusing on student and staff directed exhibitions, and reluctantly abandoning the mounting of curated

shows. Otherwise, the Gallery continues its program of two major students shows and one faculty/staff exhibition. The Department was able this year to inaugurate a new satellite showroom, the Old Kiln Room Gallery, that provides additional space for student exhibitions and other department activities.

In the past two major cycles of review, it had been the hope for the Department to develop and propose an **MFA Degree**, but it seems in the present climate of austerity that this initiative will wait for that future time when sufficient new regular faculty may arrive to oversee a quality graduate fine arts degree.

**Creative Community** We believe that the gathering and creative interplay among our student artists is vital, and indeed the structure of our studio classes, some of the architecture of the department, and the encouragement from faculty has led to close community in our various option areas. In particular Photography with their common area for gathering and discussion, and Traditional Arts with their BFA critiques in a large gathering, have shown the benefit of those structures. While Electronic Arts students also gather to work informally, we are looking at ways and spaces that would encourage and increase those positive learning behaviors.

**Faculty** In the past year one senior faculty has entered the FERP program. Additional retirements of senior faculty threaten in the near future. Without regular faculty hires over this near term the overall quality of the department will be jeopardized. In order to best serve the department, any new hires should bridge two or more of the current program areas in art. The Department has proposed that the next position should be a specialist in web/multimedia and soon after another specialist in pictorial arts with significant secondary skills in electronic arts, photography, or pictorial narrative should follow. Following the disastrous Spring 2010 quarter, the Department lost all of its one-year entitled lecturers, some of long standing, as well as one of our three-year entitled who had twelve years of service. In the present academic year a handful of lecturers returned to teaching, and the Department manages to service our students, but has all but abandoned supporting Area F GE classes in response to cutbacks in lecturer allocation.

**Staff** Staff layoffs severely impacted the Department in the past year. In all, the equivalent of three full positions were lost. Though the loss of 1.25 instructional support staff in our computer labs was painful, most damaging was the loss of an office administration position in a department with over 400 students, 20 faculty and staff, and a complex of galleries, studios, and equipment to oversee.

**Students** Career opportunities in the arts are increasing with the recovery of the tech sector in the Bay Area. The bulk of opportunities will continue to be in the areas of graphics and multimedia, and we therefore expect the majority — up to 75% — of student demand to continue for degree options in Graphic Design and Multimedia. Over the past five years, student majors have increased from about 300 students to well over 400 students, and we expect that to continue.

For our present population of majors, the Department encourages students to declare their major and option, and they have responded positively. Planning and scheduling processes are now better informed about our student population with the ability to break out the demand according to option studies.

**Resources** — Over the past decade the department has received an adequate equipment refresh in our computer laboratories, and we trust that the new computer equipment refresh for one of our labs will arrive on schedule this coming academic year. The equipment refresh in other studio areas has been uneven or lacking in the recent past, but this situation was greatly relieved by the Large Equipment Fund from the Provost's office in this Spring 2011 period. All of the Art Department's programs require specialized facilities and equipment. Aside from the special Provost funding, the budget has not kept pace with the obsolescence of our studio facilities and equipment.

In the past period staffing has been generally sufficient to support students and faculty, but the staff layoffs in the past year has forced significant cutbacks in service. Even so, staff has been able to maintain the facilities and equipment in a safe and operational state, although loss of staff has forced the practical cessation of our ceramics program.

## **B. Assessment Report**

**Census** — Using PeopleS oft listings in October 2010, the Department census counted 415 majors. This count excluded graduating seniors finishing their studies in Fall Quarter. The trend continues towards growth with Enrollment Services reporting numbers of new incoming freshmen and juniors who have declared their intention for the Art Department. While our traditional studio options and art history have remained fairly constant over the past period, the competition for students in the new media arena affects most strongly our enrollments in the electronic arts options where the great majority of our students are registered. While in the past we struggled to accommodate the press of students in our computer labs, we now feel that the schedule and use of our laboratories is more manageable. The growth in student majors is problematical in the face of decreasing resources to teach them. In the near term the Department may need to consider ways to control the number of student majors.

**Assessment** — At the time of the Five Year Review, the Department had introduced an online system for making formal assessments in our Electronic Arts option areas. These options represent two-thirds of our student majors. This system conducted surveys of student opinion and capability in their introductory and senior capstone level courses. We had planned to also survey at some point in the middle of their curriculum sequence.

In the event, and after testing the process for a year, the technical system at the time was inadequate to reliably make the survey and produce good results for the Department. In addition the lead faculty person for assessment in our department became seriously ill in the last academic year, and as a result the Department has not pursued a formal assessment procedure that can be used outside of our department.

The Department however has continued using its informal methods of assessment that are

fundamentally instituted in the pedagogy of the creative arts, namely the system of critique that is used in every studio class several times in every quarter session. With this system of critique, faculty can make judgements about the efficacy of methods and of the success of curriculum. Correlating these judgements among all the faculty leads to improvements in methods and curriculum.

That is not to say that the quality of those judgements and the success of our programs could be quantified and made plain to an outside observer using our informal system. The Department actively discusses how to quantify our, mostly subjective, judgements about our students' progress. The Department is certainly willing to reassess a technical system to quickly and easily survey our students' opinions, capabilities, and progress. The proper resources for this must be provided to be successful.

The Department has also discussed the efficacy of a portfolio review system to quantify student progress. We have struggled to imagine how that may be inexpensive to implement and its outcome profitable for assessment uses. For the moment the Department relies on judging the quality of work in the senior capstone courses which are manifest in graduating senior projects and portfolios, and manifest as well in the reception of our student work in exhibition venues in the wider world, for example, at major Bay Area museums. How to quantify that quality and then to express it to an outside observer is the question and the problem.

In the end, the artist portfolio is the principal evidence of creative talent and skill to the outside world and job market, and could serve as a point of assessment and instruction at various way-points in the curriculum and in the capstone classes. Finding a way to quantify a viewing of a student artist's portfolio may be the best way forward.

### C. Statistical Report

Item	2010	
Number of degrees awarded	76	(2009-10)
Number of (registered) majors	415	October 2010
Unique courses	37	
Average section size	24.9	
Student/Faculty Ratio	21.7	

Year	FTES	FTEF	SFR	AVG CLS Size
2006	275.5	16	17.2	20.6
2007	280.5	21.4	13.1	20.4
2008	279.6	13.1	21.4	19.3
2009	282.8	14.2	19.9	20.9
2010	241.5	11.1	21.7	24.9

#### Faculty Headcount 2010-2011 4 QUARTERS - ACADEMIC YEAR

FT Tenured Faculty	FT Tenure-track Faculty	Instructors (with contract)	Other Instructors	Graduate TA	
8 + 1 FERP	1	3	8	3	

<b>ART MAJORS</b>	<b>460</b>	<b>415</b>
Report date	9/15/10	10/22/10
<b>OPTION</b>		
Art History	12	12
BFA-MM	2	2
BFA-Photography	5	5
BFA-Traditional	14	14
BFA-WD	1	1
GD	202	186
MM	76	70
Photography	65	59
Pictorial	14	13
Spatial	2	2
Studio	37	29
Undeclared	42	33
WD	27	24
Double Option	39	35
Report date	9/15/10	10/22/10

99 new students total in 2010

57 of the new students were admitted for Fall 2010

45 students did not return in Fall 2010