

HSU Academic Program Criteria

Academic Program in ART

I. The Vision for Humboldt State University (Limit: 2 pages) [15%]

Describe up to 5 curricular or co-curricular features of the program that are consistent with the Vision of HSU, and indicate which aspect(s) of the Vision align with that particular feature. Please provide sufficient information such that an individual unfamiliar with your program will clearly understand the feature's relevance.

ENTER COMMENTS HERE

The Art Department mission and vision statement and the curricular features of our program are closely aligned with many of the HSU Vision Statements. The three HSU Vision statements we chose to emphasize are:

We will be regional center for the arts.

- The art department contributes in many ways to our region's rich community of artists. HSU's First Street Gallery and the art department are partners in blending educational curriculum and student involvement with service to the local community.
- The HSU Reese Bullen Gallery, housed in the Art Department, exhibits local artists, nationally known artists, and student work. The Reese Bullen also exhibits works from HSU's permanent collection. Many of the pieces in our collection are donations from our local community.
- The art department offers workshops and classes that are available to community members and we provide on going workshops in the arts for K-12 teachers.
- Every spring we invite a visiting artist from outside Humboldt County for a lecture that is open to the community.

We will commit to increasing our diversity of people and perspectives.

- The Art Department provides experiences and content in every art course that promotes understanding and appreciation of the expressions of specific peoples, groups and cultures, and generates insight into our common humanity, shared values and modes of expression. This is especially true in our current courses:
Art 104K Tribal Art, Art 356, Native American Art of the North Coast, and Art 301 Islamic Art and the West. Also projects like the Oaxacan artists and print exchange and our international Greece program encourage students to engage in and experience different cultures and perspectives.

We will be exemplary partners with our communities, including tribal nations.

- The Art Education faculty procured a U.S. Department of Education grant that funded a collaborative project between HSU's Center for Indian Community Development, (CICD), the Art Education area in the Art Department, local artists, HSU art students and the Klamath Trinity School District. The three-year grant was a community-based art project that focused on at-risk middle-school-aged students living on the Hoopa Reservation. Between 2005 and 2007, faculty continued working with students in Hoopa creating two mosaic murals on the exterior of two schools.
- Art 396B, Native American Art of the North Coast is an art history course that collaborates with tribal members giving a greater understanding of the culture and arts of the tribes of the north coast. Many local Native American artists are invited to lecture and demonstrate their art for the students. For many students at HSU this class is their only authentic experience with local tribes.
- The Graphic Design students in Intermediate and Advance classes collaborate with non-profits to develop websites and logos.

- Art 495- Design Tank, is a directed study that involves collaboration between Fire & Light, a local company. Our student will develop innovative product design.
- The Art Museum and Gallery Practices Certificate program has students interning with local galleries and museums, such as the Morris Graves Museum, the Discovery Museum, Trinidad Museum and the Hoopa Tribal Museum.
- The Studio School, and the art education area partner with local schools to provide an arts based curriculum on Saturdays for pre-school through high school kids.
- HSU art students exhibit and participate in the Main Street Arts on the Arcata Plaza Project. Students are commissioned to create a sculpture and have it permanently installed on the Plaza. Currently HSU students have four sculptures installed in and around the Plaza.

II. Demand (Limit: 1.5 pages per option, not including tables) [20%]

A. Internal demand for the degree program and courses in the degree program

1. Headcount Data

Major Academic Year (Fall/Spring) Average Headcount Summary									
Majors_overview_ART report generated: 16-APR-08									
Major Code	Major Description	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
ARHI	Art (History)	26	29	27	26	31	41	29	36
ARSS	Art (Education)	54	49	47	60	66	69	54	56
ARST	Art (Studio)	392	429	477	458	383	353	319	325
Total		472	507	551	543	480	463	401	417

Second Majors by Academic Year (exclusive of primary majors)									
Majors_overview_ART report generated: 16-APR-08									
Major Code	Major Description	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
ARHI	Art (History)	1	1	3	5	3	2	2	2
ARSS	Art (Education)	5	5	6	5	3	0	1	3
ARST	Art (Studio)	14	18	16	22	23	23	21	20
Total		19	24	24	31	28	25	23	24

Minors enrolled AY Average in Art								
minors_enrolled_ART report generated: 06-MAR-08								
CLASS	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
Frosh	2	1	4	3	1	1	2	2
Soph	2	2	2	3	6	3	5	1
Jr	1	2	2	2	3	5	1	4
Sr	2	2	1	3	2	5	4	4
	6	7	9	11	11	14	11	10

Minors enrolled AY Average in Art (History)								
minors_enrolled_ARHI report generated: 06-MAR-08								
CLASS	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
Frosh	1	1	2	1	1	0	0	1
Soph	1	0	2	4	2	0	2	2
Jr	3	3	2	4	7	6	0	2
Sr	9	9	11	13	14	14	13	9
Grad	0	0	0	0	0	1	0	1
	13	13	15	22	23	20	14	13

Minors enrolled AY Average in Art (Studio)								
minors_enrolled_ARST report generated: 06-MAR-08								
CLASS	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
Frosh	4	8	11	8	3	1	1	1
Soph	4	10	8	10	10	5	3	2
Jr	11	9	16	17	13	11	7	9
Sr	15	22	20	27	34	34	26	19
Grad	0	1	2	2	3	3	2	1
	34	48	56	63	61	54	38	32

Majors by Sex and Ethnicity									
Majors_overview_ART report generated: 16-APR-08									
SEX	Ethnicity	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
Female	Asian	9	9	10	8	11	11	8	8
	Black	3	6	4	3	4	8	8	5
	Hispanic	19	17	19	23	24	23	25	24
	Native Amer	3	8	6	10	6	6	4	3
	Pacific Is	0	0	2	2	2	2	2	2
	White	181	202	210	209	184	171	160	158
	Other	10	8	10	14	14	20	23	38
	Unknown	45	52	67	68	63	63	52	50
sum		269	300	326	335	306	302	281	285
Male	Asian	5	8	6	11	10	10	7	8
	Black	4	3	2	3	3	2	1	3

	Hispanic	16	17	18	15	13	16	9	11
	Native Amer	3	2	3	5	4	3	3	3
	Pacific Is	1	0	1	1	1	1	0	0
	White	140	128	135	125	94	90	61	67
	Other	5	12	14	11	10	8	13	19
	Unknown	32	40	47	38	39	33	28	22
sum		203	207	225	208	174	161	121	132

Art (with options) Degrees Awarded (incl. primary and second majors)								
degrees_awarded_B_ART report generated: 25-JUN-08								
MAJOR	AY 99/00	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07
Art	2	0	0	0	0	0	0	0
Art (History)	7	6	8	10	6	14	11	13
Art (Education)	8	15	11	12	14	9	13	17
Art (Studio)	63	75	91	73	95	75	106	83
sum	80	96	110	95	115	98	130	113

Art Degrees Awarded by Sex and Ethnicity (incl. primary and second majors)									
degrees_awarded_B_ART report generated: 25-JUN-08									
SEX	Ethnicity	AY 99/00	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07
Female	Asian	1	0	2	3	0	1	2	4
	Black	0	0	1	2	0	1	2	0
	Hispanic	4	4	6	2	4	4	4	7
	Native Amer	0	0	3	1	2	1	2	1
	White	32	31	44	42	38	36	50	33

	Other	1	8	3	2	5	0	4	9
	Unknown	11	10	8	12	14	16	17	18
sum		49	53	67	64	63	59	81	72
Male	Asian	0	0	0	2	1	1	2	2
	Black	1	1	0	1	0	0	1	2
	Hispanic	4	3	3	1	6	3	3	4
	Native Amer	0	1	1	0	1	2	0	1
	Pacific Is	0	1	0	0	0	0	1	0
	White	22	32	30	17	33	23	30	22
	Other	0	0	2	3	3	3	2	1
	Unknown	4	5	7	7	8	7	10	9
sum		31	43	43	31	52	39	49	41

Minors Awarded by Year in Art								
minors_awarded_ART report generated: 25-JUN-08								
MINOR	AY 99/00	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07
Art	2	0	1	1	1	2	0	0

Minors Awarded by Year in Art (History)								
minors_awarded_ARHI report generated: 25-JUN-08								
MINOR	AY 99/00	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07
Art (History)	2	1	5	11	12	7	16	10

Minors Awarded by Year in Art (Studio)								
minors_awarded_ARST report generated: 25-JUN-08								
MINOR	AY 99/00	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07
Art (Studio)	8	4	10	12	8	9	17	10

CERTST Certificates of Study Awarded Summary By Year									
degs_certs_ay report generated: 02-NOV-07									
COLL	CERTIFICATION	AY 99/00	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07
HS	Art Museum/Gallery Practices	11	7	7	14	21	21	30	14
sum		30	19	23	24	37	35	42	24

2. FTES by Course Code

FTES taken in Art classes by Majors (AY 02/03 - AY 07/08)								
course_ftes_smry_ART report generated: 30-JUN-08								
SUBJ	Course level	Student Major	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
ART	Lower-div	Art	121.5	107.2	91.3	85.2	80.9	82.8
		Undeclared	9.3	9.1	11.0	11.5	10.8	12.0
		Biology	4.4	4.0	4.0	6.0	7.6	7.0
		Psychology	2.4	2.7	3.3	4.2	5.3	7.0
		Business Administration	1.8	2.5	3.0	3.1	2.9	5.5
	Sub-total		173.2	160.0	162.9	159.3	167.0	175.9

ART	Upper-div	Art	133.3	140.4	139.3	130.3	117.6	112.0
		Liberal Studies-Elementary Ed	10.2	10.8	9.4	4.7	6.0	7.1
		Undeclared	3.9	3.3	3.1	3.2	4.9	4.1
		Biology	1.2	.9	2.2	1.7	2.2	3.5
		Journalism	.9	1.3	1.0	1.3	2.8	3.2
	Sub-total		166.4	177.6	180.6	167.0	161.4	161.9

FTES taken in Art classes by Majors (AY 02/03 - AY 07/08)								
course_ftes_smry_ART report generated: 30-JUN-08								
SUBJ	Course level	Student Major	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
ART	All Levels	Art	263.2	251.9	230.6	215.5	198.5	194.8
		Undeclared	13.6	12.7	14.1	14.7	15.7	16.1
		Liberal Studies-Elementary Ed	14.1	14.6	12.8	7.4	8.9	10.9
		Biology	5.6	4.9	6.2	7.7	9.8	10.5
		Psychology	4.0	4.3	5.2	6.3	7.2	8.7
		Journalism	2.2	3.2	3.8	5.1	7.1	8.4
		Business Administration	2.2	3.0	4.1	3.8	4.2	7.7
		Environmental Science	2.3	1.9	2.8	2.7	3.3	4.3
Total			348.5	342.4	343.4	326.3	328.4	337.8

3. Service to other HSU program/options

Document other HSU programs/options (including, GE) with required coursework from your program

ART DEPARTMENT
APPROVED GENERAL EDUCATION COURSES

LOWER DIVISION AREA C

ART 103	INTRODUCTION TO ART HISTORY
ART 104(B-N)	ART HISTORY
ART 104J	AMERICAN ART
ART 104K	INTRODUCTION TO TRIBAL ART
ART 104M	LATIN AMERICAN ART
ART 104N	ASIAN ART & CULTURE
ART 105B	BEGINNING DRAWING
ART 105C	COLOR AND DESIGN
ART 106	BEGINNING PAINTING
ART 107	BEGINNING PRINTMAKING
ART 108	BEGINNING GRAPHIC DESIGN
ART 109	BEGINNING SCULPTURE

UPPER DIVISION AREA C

ART 300	MAJOR MONUMENTS OF ART
ART 301	THE ARTIST

DIVERSITY AND COMMON GROUND

ART 104J	AMERICAN ART (D)
ART 104K	INTRODUCTION TO TRIBAL ART
ART 104M	LATIN AMERICAN ART
ART 104N	ASIAN ART & CULTURE
ART 319	CONTEMPORARY ART AND THEORY (D)

Service to other HSU program/options

Course Dept	Course #	Course Name	Units	Requiring Major/Minor
Art	103	Introduction to Art History	3	Dance Studies - Interdisciplinary
	108	Beginning Graphic Design	3	Dance Studies - Interdisciplinary Industrial Technology

			Journalism Natural Resources Planning & Interpretation
112	Scientific Drawing I	3	Natural Resources Planning & Interpretation
250	Beginning Photography	3	Natural Resources Planning & Interpretation
301	The Artist: Mexican Muralists in Mexico & the US	3	Ethnic Studies [Interdisciplinary]
316	Topics in Early 20th Century Art: Mexican Muralists in Mexico & the US	4	Ethnic Studies [Interdisciplinary]
340	Intermediate Graphic Design I	3	Natural Resources Planning & Interpretation
343	Advanced Graphic Design	3	Natural Resources Planning & Interpretation
356	Museum & Gallery Practices	3	Natural Resources Planning & Interpretation Native American Studies
358	Art Structure	3	Child Development, LSEE[Liberal Studies]-Teaching
104K	Introduction to Tribal Art	3	Dance Studies - Interdisciplinary
105B	Beginning Drawing	3	Natural Resources Planning & Interpretation
105C	Color & Design	3	Natural Resources Planning & Interpretation

4. Comment on the internal demand FOR EACH OPTION of the Major. Explain any significant changes in internal program demand over past 7 years. Provide any additional relevant information of internal demand.

Art

Looking at the data for Art from 2000-08, you can see that the number of majors have remained fairly stable within each emphasis area. The art major has the capacity and student enrollments to grow and as the university enrollments increase so will ours. Currently the lower division classes are full. For us to accommodate increased enrollment we would need an increase in faculty positions, especially for media areas with one faculty, allocations and an increased studio space.

Art (History)

The demand for the Art History emphasis has increased even though we have had a decrease in the faculty. We continue to meet the demand of students through increasing class size. Another full time art historian is needed to meet the growing demand of enrollment and to insure that the art history offerings meet curricular commitments and diversity needs.

Art (Education)

The demand for Art Education remains stable. The only decrease in the area has been the decrease of LSEE students as the LSEE students are choosing to take the CSET instead of completing the LSEE curriculum. The art education area has gone from teaching five sections a year of Art 358 – Art Structure, the LSEE art course, to three sections a year. The art education area has two new classes, 498B & C, Service Learning in Art Education. These classes were developed to give students teaching experience and to better prepare them for a fifth year credential program.

Art (Studio)

The Studio emphasis is our largest area. The Studio enrollment has dropped from a high of 458 to a current enrollment of approximately 325. This decrease is reflected in the overall decrease in the major. We attribute the decrease in enrollment to the

same trends in the ebb and flow of HSU's enrollment. Our enrollment was also affected by a period of time at College of the Redwoods when a large number art classes were cancelled, which caused a marked decrease in the number of transfer students. The fact that the majority of our studio courses are closed early during registration is testimony to the popularity of this major.

Art, Studio and History Minor

We have a low percent of minors because it is difficult for non-art majors to get into art classes because our classes are impacted with majors.

Art Museum/Gallery Practices Certificate

The data shown for the Art Museum and Gallery Practices Certificate is misleading. The Museum and Gallery classes are taken by students across all media areas; a student can earn a certificate but many take the classes without pursuing a certificate, because the Museum and Gallery courses help prepare artists and teachers to be arts professionals. As the Museum and Gallery classes are upper division courses and many of the enrolled students are seniors, the data reflects the decreases in enrollment when we graduate a large number of seniors.

B. External demand for "graduates" from the program

Imagine you are answering a parent's question about job prospects and the demand for graduates of your program/option. Describe evidence of external demand for this program. Evidence may be cited from one of the following sources: the State of California <http://www.labormarketinfo.edd.ca.gov/>, the US Department of Labor <http://www.bls.gov/OCO/>, the National Association of Colleges and Employers, <http://naceweb.org>. Evidence may be cited from an additional source from, for example, a professional society relevant to your discipline.

Art

Parents and students ask the faculty frequently about what job prospects are available for art majors. Art students receive information regarding job possibilities in the arts

throughout their four years in the program. During their senior year, students can take workshops and seminars that prepare them for a career in the arts. We offer a workshop in Art and Business that highlights different art careers by inviting professional artists to give a presentation to the class, and a comprehensive handout is given out that addresses the nuts and bolts of resume writing, interviewing, websites, etc. Last spring we had an art consultant from San Francisco give a three-day intensive workshop on how to prepare oneself professionally as an artist. If students are interested in teaching as a career, their advising begins in their freshman year. By their junior year they spend 45 hours observing in the schools. This experience usually helps them decide if teaching is the right choice.

Employment of artists is projected to grow faster than average. Competition for jobs is expected to be keen for both salaried and freelance jobs in all specialties because the number of people with creative ability and an interest in an art career is expected to continue to exceed the number of available openings. Despite the competition, employers and individual clients are always on the lookout for talented and creative artists.

Art (History)

Art Historians often look for employment as curators in museums, auction houses, commercial galleries and non-profit arts centers. Art Historians can also work as art consultants for large corporations and private individuals interested in building a collection of art.

Art (Education)

For the past fourteen years the art education area has produced 100 students who entered the fifth year credential program. These students have a 90% success rate of getting teaching jobs if they are willing to relocate. Teaching positions as a whole will be more in demand as the baby boomers retire.

Art (Studio)

The demand for occupations in the arts continues to grow. The largest area of growth is within the digital media industry. Even though the computer has replaced some techniques formerly done by hand, the need for a traditional arts education to train students in the technical and conceptual fundamentals of visual language is of paramount importance to both students and their potential employers. Just having technical competency in computer applications is not enough to succeed and compete in today's market.

Employment of graphic designers is expected to grow 10 percent, about as fast as the average for all occupations from 2006 to 2016. Demand for graphic design skills continues to increase from advertisers, publishers, and computer design firms. Some of this increase is expected to stem from the expansion of the video entertainment market, including television, movies, and video.

Employment of designers is expected to grow about as fast as the average for all occupations through the year 2016. The demand for better, safer and greener products will mean more jobs for industrial and commercial designers. As homeowners and businesses have more money to spend on design, more interior designer jobs will be created. As Internet businesses grow and more companies advertise and sell their products online, there will be a need for more graphic designers.

In the area of Fine Arts, employment is expected to grow about 10 percent. The demand for paintings, sculptures, ceramics, jewelry/small metal works, and illustrations will mean more opportunities for students in the future.

Projections Data Projections data from the US Department of Labor

Occupational title	Employment, 2006	Projected employment, 2016	Change, 2006-16	
			Number	Percent
Artists and related workers	218,000	253,000	34,000	16
Art directors	78,000	85,000	7,000	9
Craft artists	8,800	9,500	700	8
Fine artists, including painters, sculptors, and illustrators				
	30,000	33,000	3,000	10
Multi-media artists and animators				
	87,000	110,000	23,000	26
Artists and related workers, all other				
	14,000	15,000	1,200	8

Art (History) Minor

Students who seek an art history minor want to combine their interest in art history with another major or another emphasis area within art as art education, art studio and History majors.

Art (Studio) Minor

Commonly, art studio minors are interested in combining their art interests with a major in another area in order to increase their chances for employment and/or postgraduate work. An art minor can be combined with a degree in psychology for those interested in a career as an art therapist. An art minor can be combined with a degree in Natural Resources for a career as a scientific illustrator. Other students combine art with a degree in business so that they can pursue a career as a gallery owner or entrepreneur.

Art Museum/Gallery Practices Certificate

In the Museum and Gallery field there is faster than average employment growth expected through 2016. Keen competition is projected for most jobs as archivists, curators, and museum technicians because qualified applicants generally outnumber job openings. Employment of archivists, curators, and museum technicians is expected to increase 18 percent over the 2006-16 decade, faster than the average for all occupations. Jobs for archivists are expected to increase, as public and private organizations require organization of and access to increasing volumes of records and information. Public interest in science, art, history, and technology will continue, creating opportunities for curators, conservators, and museum technicians. Museum attendance has held steady in recent years, many museums are financially healthy, and many have pursued building and renovation projects.

<http://www.bls.gov/oco/ocos065.htm>

III. Program Quality (Limit: 6 pages, not including tables) [30%]

A. Students

1. For undergraduate programs

Art (with options) Mean GWPE Scores (incl. primary and second majors)								
degrees_awarded_B_ART report generated: 25-JUN-08								
MAJOR	AY 99/00	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07
Art	19.5							
Art (History)	17.0	17.5	16.8	17.3	18.7	17.5	17.7	18.2
Art (Education)	16.8	16.4	15.9	16.4	16.1	17.9	16.6	16.3
Art (Studio)	16.4	16.9	16.5	17.0	16.5	16.8	16.6	16.2
Overall	16.5	16.8	16.4	17.0	16.6	17.0	16.7	16.4

Provide evidence indicative of program quality related to student learning (e.g., patterns of student achievements in discipline-specific contexts such as special honors or awards, publications, presentations; passing rates on professional examinations; proportion of students who are admitted to graduate school and/or employed in a disciplinary field; and so on – as appropriate for your discipline).

Our Art majors have an excellent record of continuing on to graduate school to receive Master of Fine Art in Studio, PhD’s in Art History, and K-12 Teaching Credentials.

Our students have graduated from prestigious institutions; Mills College, Rhode Island School of Art and Design, University of Illinois, Cranbrook Academy of Art, Pratt College of Art, Rutgers University, School of Visual Art and the Rochester Institute of Technology, to name a few. Our students have been successful in entering internships programs at Penland School of Arts and Crafts in N.C. and Mendocino Art Center. Students from our Museum and Gallery Practices programs have gone on to find employment as registrars and curators at

the Los Angeles Museum of Contemporary Art, Portland Museum of Art, San Francisco DeYoung Museum, Crocker Art Museum, Sotheby's and the New Orleans Contemporary Art Museum. Interns have been placed at the Smithsonian Institute, the San Francisco DeYoung Museum and the Legion of Honor, the Baldwin Gallery in Aspen, Colorado. Locally, art education students have secured teaching positions at Arcata High, McKinleyville Middle School and High School, Eureka High and St. Bernard's in addition to school in other parts of California, Oregon, Washington, and Florida. Students in the Graphic Design area have found employment at Pacific Lumber, Daimler-Chrysler, Barona Valley Ranch Resort and Casino and Snap Shot Group to mention a few.

Art Department students have presented at the Diversity Conference, Dialogue on Race and the Social Justice Summit, they also continue to exhibit on campus in galleries at the Krashner Lounge, the Student Service Building, the Foyer Gallery and the Annual Sculpture Walk.

B. Faculty

1. Provide evidence of teaching effectiveness and commitment to continuous improvement of teaching. Include, for example, engagement in professional development for teaching (including around campus themes on learning outcomes and diversity, and on accessibility training), program approaches to ensure quality, and/or recognitions, honors, and awards for excellence in the classroom as appropriate for your program.

The full time tenure track faculty and the cadre of lecturers in the Art Department are involved in campus wide programs, events, learning outcomes, campus themes, professional development, and diversity issues.

Faculty involvements are:

Don Anton, Latino Peer-Mentoring working with incoming students and

their mentors. He was also the faculty advisor for 16 years to MEChA (until 2006) and has been involved with the Multicultural center on a broad range of events.

JoAnne Berke and Mimi Dojka were Service Learning Fellows

Sondra Schwetman has been the art department's liaison for assessment/Wasc theme II.

Many of our faculty have gone to accessibility training and have taken advantage of the faculty development workshops to enhance their teaching.

2. Evidence of faculty engagement in scholarship/creative activities and service. (Express as a percentage of full-time or FERP faculty members affiliated with the program. For example, if 9 of 10 faculty affiliated with your program gave a paper at a professional meeting in 04/05, then enter $9/10 = 90\%$.) This table is to be completed by the department.

Scholarship/Creative Activities/Service	05/06	06/07	07/08
At least one peer-reviewed publication or creative product	80%	100%	93%
At least one funded grant or contract related to scholarship	13%	13%	20%
Invited participant or leader of workshops, expert panels, or task forces	13%	20%	20%
At least one presentation (paper, poster, exhibition, etc.) given at a professional society meeting	20%	26%	20%
Professional service activities at a regional or national level	6%	6%	13%
Service on at least one university or college-level committee (at least 1 hour/wk avg.)	26%	40%	33%

3. Provide explanations of the data above and/or descriptions of the patterns of faculty engagement in scholarly and/or creative activities and service as appropriate for your program.

Our faculty engagement includes departmental, college, and/or university governance, exhibitions and presentations/workshops, service to the profession, grants, publications and curatorial experiences. For example, the Art Education faculty often is asked to do workshops and to write grants for professional development. Faculty in Art History tends to publish articles, books, and papers in peer reviewed venues, and faculty in Studio most commonly have creative activities in the form of exhibitions. On the other hand, some of us do a bit of all three, and most members of the Art Department participate in either faculty governance or national service in organizations.

4. Provide evidence for faculty mentoring of students. Include, for example, approaches to advising, directed study or research, and/or clubs or student professional chapters that involve faculty mentorship.

The art department prides itself in its ability to provide excellent advising to students and the quality of our advising plays no small part in our healthy major numbers. The art department provides opportunities for students to meet with faculty by hosting Advising Day within the department. Faculty makes every effort to make themselves available during and outside of office hours to the students for advising. We have clearly articulated contracts for each emphasis area and a four-year plan that helps students progress toward a desired graduation date. Every year we have an advising workshop for new faculty or they can attend an advising University workshop. We understand the link between good advising and retention and take it seriously.

There are six student clubs within the Art Department: The Student Access Gallery Club (S.A.G), the Humboldt Art History Association (H.A.H.A.), the Jewelry/Small Metals Club, the Sculpture Club, the Photo Club and the Ceramics Club. Each club works with a faculty mentor and is involved in fundraising for a number of events. For example, through S.A.G, students learn professional exhibition production to showcase student work. HAHA organizes and puts on a graduate school panel and discussion.

Faculty also takes students on field trips to attend conferences and visit cultural sites and museums. The jewelry/small metal works students attend and participate in a yearly conference and exhibition in Yuma, Arizona and travel to San Francisco to visit graduate programs, galleries and studios, the ceramic students attend a yearly conference in Davis, California, the painters visit museums and galleries in NYC and San Francisco, the photography students take a yearly trip to NYC, and the graphic design students visit a professional print facility in Sacramento every spring semester.

Two years ago, we created a committee in the department called R.O.A.R., an acronym for recruitment, oversight and retention. The charge of this committee is to generate ideas that help with the retention of art students. R.O.A.R. has created activities that have helped create a stronger community within the art department such as R.O.A.R.'s annual bowling and pizza evening. In this highly successful event, faculty and students organize in media areas and compete to win a rotating trophy. Students look forward to meeting one another and getting to know their professors in a more relaxing context. Another successful activity has been the creation of two art auctions, featuring the work of both students and faculty. The money generated by these fundraisers go back into the department to enhance the curriculum and fund guest lectures and workshops.

For advanced work in any media area students can take an ART 495, Directed Studies, allowing diverse opportunities within individual projects, such as preparation for graduate school or developing a business plan.

5. Other evidence of quality indicators related to faculty that may not be listed elsewhere, including, for example, faculty diversity within the program.

Art faculty members participate in campus diversity events including the Multicultural Convocation, and Annual Diversity Conference. Dialogue on Race, and the Social Justice Summit.

C. Curriculum (differentiate by option, if appropriate)

- 1.

Describe how written and oral communication skills are included in your program.

Oral and written communication skills are embedded in every course in the Art Department. In the Studio area, courses have a critique for every project. The critique is an oral dialogue designed to communicate and describe artwork employing the vocabulary and language of visual art. Students must demonstrate ideas and analysis through a guided dialogue. Many instructors require written papers as well, such as art reviews, research papers on artists and artist statements.

In the Art History area, students give oral presentations and are required to write research papers. In the Art F.I.G., the art historian teaching Art 103, Introduction to Art History, and the instructor teaching freshman English, collaborate on writing assignments.

In the Art Education area, students are required to give many oral presentations in order to prepare them for the teaching profession. Students write lesson plans, develop curriculum and write research papers.

The Museum Studies Certificate curriculum includes many writing assignments. Students have interpretive writing assignments, artist's interviews and, writing for professional publications such as catalogues and brochures.

2. Assessment

Provide 2 examples of how you have used results of assessment of your program's student learning outcomes to adapt, enhance, or affirm your program's curriculum.

Art Department Assessment Activities Report Year 1 (2006 – 2007)

The Art Department is considering this first year of the outcomes assessment process as a pilot year from which we will draw process information for coming years. We formed an Assessment sub-committee and began the process of outcome identification for the three areas represented in the Art Department: Studio Art, Art History and Art Education. The first areas to be assessed were Sculpture (ART 109), Art History (ART 104C), and Art Education (ART 357C). We also began formulating rubrics for outcomes assessment. All three areas chose to assess written communication skills; with the specific outcomes listed below by area.

Courses Assessed:

Studio Art:

- (1) ART 109 Beginning Sculpture

Studio Art Goals:

1. Students know the importance of locating the function of art in current and historical contexts.
2. Students Use knowledge gained in both studio and art history courses.

Learning Outcomes Assessed:

3. Students can discuss their work and the work of others in terms of cultural contexts.
4. Students can discuss and see trends in their work and the work of others.

Assessment Tool:

The Museum/Gallery Review Assignment is an embedded assignment used in ART 109 and ART 346. This assignment asks students to visit a museum or art

gallery and to choose several works and examines, describe, compare and critique in a two to three page written format.

The students' had varying degrees of success with this assignment. This tool was somewhat successful in measuring the desired outcomes. It was discovered that more of an emphasis should be placed on visual arts and critical vocabulary. Perhaps, a vocabulary list for the students' reference and more classroom usage of critical language would be beneficial.

Art History:

2) ART 104C Medieval Art

Art History Goals:

2. Students can employ the tools of art history.
3. Students can present their ideas about art to others.

Learning Outcomes Assessed:

- 2.1. Students can analyze a work of art and compare it to others.
- 2.3. Students can employ the vocabulary and language of visual analysis.
- 3.1. Students can present information and ideas in a formal research paper.

Assessment Tool:

The formal analysis paper assignment is an embedded assignment used in ART 103 and ART 104. This assignment asks students to perform a close visual analysis of a work of art of their choice that fits into the context of the class.

The students had varying ranges of success with this assignment. The assignment was successful in demonstrating their ability to use correct art historical vocabulary and the tools of visual analysis. Students were provided with a vocabulary list prior to the assignment. An in class session that explicitly addressed the assignment will be added in the future.

Art Education:

3) ART 357C Curriculum and Development Through Art Education

Art Education Goals:

- 1) Students are prepared to become arts educators in K-12 schools
- 2) Students demonstrate technical skills and knowledge to create artwork and teach media areas.

Learning Outcomes Assessed:

1. Students create a standards base unit plan to teach in an art classroom.
- 2) Students present their lesson plan to the class and give a demonstration of the technical skill they're teaching and show an example of the finished artwork.

Assessment Tool:

The Unit lesson Plan is an assignment that allows the student to develop an idea based on a technique or process, or on a theme and sequentially develops the idea into a unit plan consisting of three lesson plans. The student gives a presentation of one lesson in the unit plan. The presentation includes the five components the California Visual and Performing Arts Frameworks. Within the lesson the student has five objectives; artistic perception, creative expression, historical and cultural context, aesthetic valuing and connection, relationship and application. The student presents a power point presentation of the historical or cultural context and gives a demonstration of the technique and shows the finish product.

The students' had great success with this assignment. The lesson plan is an important planning tool for a presentation. By answering all the objectives the student is clear on their intent and have planned a step-by-step sequence. This tool is successful in measuring the desired outcomes.

We felt that it would benefit the entire department to review Departmental objectives more often and double check assignments against the objectives.

We also established a regular Departmental Assessment committee to meet on all assessment matters.

3. Accreditation (if applicable)

If the program is accredited, describe the need for this accreditation and its impact on the quality and composition of the curriculum of the program.

We are accredited by NASAD, National Association of Schools of Art and Design. The granting of accredited Membership by the Commission on Accreditation signifies that an institution has successfully demonstrated compliance with the procedures, standards, and guidelines of the Association. Integral to this voluntary process is ongoing, regularized self-evaluation and peer review.

Accreditation, in practical terms, is a stamp of approval; a sign that an institution ascribes to, believes in, and has met an external set of basic criteria for the programs it offers. In some cases, accreditation assists in the transfer of credits from one institution to another. In all cases, it indicates that threshold standards are adhered to in a fashion that provides a base of academic strength and operational integrity.

For instance NASAD is the watchdog to make sure that we adhere to a safe and reasonable student teacher ratio. Some of the ideas we discuss in this document have come out of the NASAD review of the art department, especially the need for a capstone course.

Although Art Education subject waiver major is currently under review by the California Teacher Credentialing agency of the California Department of Education, we are confident we will again be certified as an accredited waiver program.

4. Relevance and innovation

Provide evidence through examples that demonstrate a curriculum that is relevant, innovative, forward looking, responsive to changing trends, and equips students to function in a diverse, global context.

The curriculum throughout the art department reflects social changes in the field, particularly in regard to diverse individuals and cultures. As a field, the visual arts have been engaged in a critique of its traditionally narrow western viewpoint, making changes in its approach to education, gallery systems, writing, exhibitions and museum curatorial practices in order to reflect more inclusive viewpoints. As faculty stays current in the field, it is natural that these social changes are reflected in the pedagogy of the department.

To enhance the curriculum and stay current, the art department offers a series of workshops throughout the academic year. We invite guest speakers and visiting artists and we take our students to metropolitan areas, (San Francisco, New York) to visit museums, galleries and artist's studios. We collaborate with artists and businesses in our community to give our students internships and hands on experiences in their chosen area of interest such as: First Street Gallery, Morris Graves Museum, Fire and Light Company, Fire Arts Foundry to name a few.

With the addition of digital photography the art department has stayed current in the digital media area.

The art department curriculum has not been revised in fifteen years. We have had new course offerings but the lower division and upper division requirements in the curriculum haven't changed. The art department curriculum committee is in the process of revising the studio and art history requirements to reflect the changing faculty and student needs. These changes will be aligned with HSU's mission and vision.

5. Interactions between graduate and undergraduate programs (if applicable)

If this is a graduate program, what opportunities for undergraduates result (or are lost) by virtue of the graduate program.

NA

6. Program uniqueness

If your program provides unique educational opportunities or course content that is found at few or no other CSU institutions, please describe this uniqueness.

Art (Education)

Art 498B, Service Learning in Art Education and Art 498C, Service Learning in Art Education Practicum are courses that were designed to meaningfully integrate Art Education and Service Learning theory and practice through HSU student participation in The Studio School. The Studio School is a distinctive art education program emphasizes experiential learning, commitment to and engagement with community, and offers multiple and multicultural approaches to art learning. The program offers visual fine art classes for students 5 – 17 years of age. The curriculum centers on historical western and non-western art traditions such as drawing, architecture, ceramics, jewelry, painting, sculpture, printmaking and weaving. Instruction is balanced with an exploration of contemporary art practices including digital and mixed media. Local, professional artists and art educators teach classes.

The Studio School's association with HSU's Art Department enables learning to take place in an authentic art studio environment. The School's affiliation with the Reese Bullen and First Street Galleries allows for access to the permanent collection and concurrent exhibitions. The Studio School has been a very successful teaching laboratory for the art education major.

Art (Studio)

The Art Department has Honors programs in Painting, Ceramics and Jewelry/small metals. These programs are unique in the CSU system and allow ambitious undergraduates the chance to build a professional portfolio. Students are given a small studio space and meet weekly with faculty for an intensive review and critique of work in progress. The success of these programs is measured in the high success rate of graduate school admission from students participating in these programs and is also a testament to

our dedication to undergraduate education. It has also been an effective recruitment tool for the HSU.

In the area of sculpture we have one of the largest foundries on the west coast.

We offer the only art study abroad program in Greece in the CSU and hope to add another art program in Oaxaca, Mexico.

The Museum and Galleries Practices certificate is one of the few in the CSU system as most schools only offer a graduate degree in this area. The proposed Scientific Illustration certificate, when implemented, will be the only other such certificate program on the entire west coast.

Art (History)

We offer Art 396B, Native American Arts of the Northcoast. This course introduces Native American arts to the students through visits to artist's studios, and visits to Native American dances.

The art history majors have the ability to combine their major with Museum and Gallery practices, which allows them to pursue a career or further professional training in the area of museum curatorship.

Art Minor

The art minor allows natural science majors to combine their art interests with science in order to pursue a degree in scientific illustration.

The art minor allows psychology students an opportunity to combine their major with art in order to pursue further professional study in the area of art therapy.

7. Opportunities for undergraduate scholarship/creative activities/service. Estimate the percentage of your undergraduate majors that participate in scholarship/creative activities/professionally-related service, and provide some illustrative examples of such activities. Can students receive academic credit for these activities and have them counted toward undergraduate major requirements?

HSU First Street Gallery, HSU Reese Bullen Gallery and the Morris Graves Museum of Art offer opportunities for students to intern. Approximately 5% of our students participate in these internship programs. Students learn how to curate, design and install exhibitions as well as learning other curatorial duties such as writing press releases, catalog entries and maintenance of the gallery facilities. Students earn units that are applied to their Museum and Gallery Practices Certificate.

The HSU Natural History Museum regularly takes art students as interns every semester. This accounts for approximately 1% of the art students in our program. Students work on creating exhibits for the museum as well as painting displays and creating signage. Many students who have completed this internship have gone on to postgraduate study in scientific illustration and/or museum studies. Students earn units, which can be applied to their elective unit load.

Student Access Gallery (SAG)

55% of students participate in exhibitions coordinated by Student Access Gallery, an Associated Students' funded club at HSU, whose mission is to show student artwork, to provide working gallery experience for students, and to educate the student artists about exhibitions and gallery procedures.

Art Education

15% of students participate in many pre-service activities; teaching in local schools, the Morris Graves Museum, act as docent at the First Street Gallery with students from the local schools, and through the Studio School at HSU.

D. Affiliations/Equipment/Facilities/Environment

1. Affiliations

Some academic programs are affiliated with on-campus or off-campus centers, units or institutes that bring important benefits to programs. For any such center/unit/institute, please provide (1) the name of such center/unit/institute, and very brief descriptions of (2) the purpose of the center/unit/institute, (3) the nature of your program's affiliation with the center/unit/institute, and (4) the benefits accruing to your program/major from your affiliation with this center/unit/institute.

Units/centers/institutes may be public (HSU, CSU, local, state, federal) or private.

Morris Graves Museum of Art

The Humboldt Arts Council (HAC) was organized in 1966 and incorporated in 1971 as a 501(c)(3) nonprofit corporation dedicated to providing opportunities for artists, developing arts education, and making the arts accessible through innovative and multicultural programs.

First Street Gallery

First Street Gallery a HSU fine arts gallery that extends HSU's nationally recognized learning environment into the heart of California's North Coast community and offering internship to art students.

HSU Reese Bullen Gallery

The Reese Bullen Gallery serves as the core of our Museum and Gallery

Practices program with classes engaged in the display, preservation and storage of our permanent art collection. You'll practice curatorship, registration, art preparation, exhibition design, and installation, with our gallery as your classroom.

HSU Natural History Museum

The mission of the Humboldt State University Natural History Museum, through its collections, exhibits, and programs, is to inspire in North Coast residents and visitors of all ages an understanding and appreciation of the dynamic natural world and to provide a learning laboratory for Humboldt State University students.

Humboldt County Unified School District

The art education area partners with the Humboldt County Schools

2. Facilities and resources

Provide a brief listing of your most important facilities, equipment and information/library resources, and describe the degree to which the current facilities, equipment and information/library resources affect program quality.

It would be impossible to run our program without our studio lab facilities:

Digital Lab: 24 stations, 2 large format printers. Mac Lab that provides service for the entire program, especially the areas of Graphic Design and Photography.

B&W Photo Developing Lab: 19 Black and white enlargers.

Photography Lighting Studio for Photography is located in the Library basement.

It consists of a complete Norman Strobe Lighting system that needs to be replaced.

Jewelry/small metals Lab: Lab is 1250 sq. feet and has 18-stations for the production of jewelry and objects utilizing a wide variety of techniques from enameling, anodizing, etching to casting.

Ceramics Lab: The ceramics studio is 8500 sq feet. It contains 12 electric kilns, 4 gas fired kilns, 3 outdoor raku kilns 12 electric potters wheels, 20 kick wheels and a number of other equipment for thrown and hand-built ceramics.

Sculpture Lab: Is 6132 sq feet. It includes one of the largest metal foundries on the west coast and in the CSU undergraduate system with full metal fabrication and MIG, TIG, Stick and gas welding capabilities plus other equipment such as industrial sewing machines for sculpture fabrication.

Printmaking Lab: Lab contains equipment for silkscreen, lithography, etching and woodcut printing.

Painting and Drawing: Two drawings labs and one Painting lab contains easel, tables and props as well as power tool equipment for the building of stretcher bars.

Permanent Collection Storage room houses 1087 pieces.

Reese Bullen Gallery

3. Unique local and regional environment

Describe how the program takes advantage of the unique local or regional social, cultural and/or natural environment available to students and faculty at HSU. (Do not include items listed under D1.)

Humboldt County is home to a large population of artists and has a vibrant and active arts community. Eureka was cited as “ the best small town for art” in a national guide published several years ago. There are several galleries in the area as well as two university-run galleries and a regional museum. Students have the opportunity

to exhibit their work at First Street, the Reese Bullen Gallery, the Arcata Sculpture Garden, as well as in a number of other local galleries and museum. There are also several student-run cooperative galleries and a regional arts organization called Redwood Art Association where students have been able to exhibit and enter juried competitions.

IV. Investments, Revenues, and Efficiencies (Response Limit: 2 pages of narrative, not including tables

A. Program Investments

1. Program Investment – Degree Requirements

Enter the total number of required course units (as listed in the catalog) for this academic program, and then the number of required course units for this academic program that are from the primary course code associated with your program. Provide a total for each option if appropriate.

Student Units

Art Studio Total required Program SCUs	51	Required Program SCUs in the primary Course Code	51
Art Education Total required Program SCUs	58	Required Program SCUs in the primary Course Code	58
Art History Total required	51	Required Program SCUs	43

Program SCUs		in the primary Course Code	
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Weighted Teaching Units (WTU's)

Total the number of WTUs required to teach 1 section of each of the required courses in the program. If there are lists of restricted electives (e.g., take 1 of the following 3 courses), then choose a representative course from the list. For required S-factor courses, estimate the typical number of WTU's assigned to a faculty member who teaches the course. Again, differentiate by option if appropriate.

Art Studio Total Required Program WTUs	62.7	Required Program WTUs in the primary Course Code	62.7
Art Education Total Required Program WTUs	69.7	Required Program WTUs in the primary Course Code	69.7
Art History Total Required Program WTUs	52.7	Required Program WTUs in the primary Course Code	44.7

2. Program investment – by Minimum Weighted Teaching Units required to offer coursework so students can make reasonable progress toward their degree. Complete the table below using the definitions that follow. Include additional columns as needed for additional options.

Total WTU in Course Code	WTU for GE and service to other academic Programs	WTU for Major Option 1	WTU for Major Option 2	WTU for Major Option 3
1185	334	38.75	31.35	22.35

Total WTU in Course Code: Sum up the total number of WTU that were used to teach courses in the primary course code associated with your academic program over the past two academic years. Exclude remedial courses.

Service to GE and other Academic Programs: Enter the total number of WTU that were used over the past 2 years to meet service demands imposed by students outside the major. (In other word, if 8 sections of Egyptology 301 have been offered over the past 2 years, but if 2 sections over the past 2 years would have been sufficient for the Egyptology majors, then count 6 sections of Egyptology, and the associated WTU, in this category.)

WTU for Major Option (s): Sum up the non-service WTU for the set of courses in the course code associated with your program that you would need to offer over a two year period to accommodate progress toward degree for your program students.

Notes: 1) In programs with multiple options, courses common to the multiple options should be included in all options. Hence the entries to the right of the “Total” entry will not sum to the total. 2) Do not pro-rate WTU’s by the percentage of students in a particular section of a course that are majors. Include the course in the count if it must be offered during a 2-year period for students to make progress toward their degree. The 4-year major plan for Freshmen may be useful.

3. Program Investments – by staff allocations.

Estimate the percent of departmental expenditures for staff positions that can be attributed to this academic program. Provide an explanation, as appropriate.

100%	Major Program
Percents of Staff FTEF	100%

Staff FTE

	1/31/2004		1/31/2005		1/31/2006		1/31/2007		1/31/2008	
ART	Count	Sum	Count	Sum	Count	Sum	Count	Sum	Count	Sum
R07	4	1.85	4	1.95	3	2.00	3	2.00	4	2.20
R09	4	2.50	5	2.70	5	3.25	5	3.25	4	1.70
Total	8	4.35	9	4.65	8	5.25	8	5.25	8	3.90

4. Program Investments – Other annual costs.

Provide dollar estimates for other program costs by the following categories.

Annualize periodic costs (equipment purchases or facilities upgrades) as necessary.

Include an explanation, if appropriate. Do not include costs for commonly used items (smart classrooms, faculty workstations, etc.).

Category	Estimated Cost
Equipment (including maintenance)	6000.00
Instructional Supplies	66,433.00
Temporary Help (graders, lab assistants, GA's, etc.)	48,370.00

5. Program Investments – accreditation [if applicable]

The yearly cost to belong to NASAD is \$1,909 in membership dues. Other than our dues, the accreditation process does not affect our program cost.

B. Gross Revenues

Revenue DEPARTMENTS COMPLETE THIS SECTION	05/06	06/07	07/08
Fundraising/donations	6600.00	11,806.00	7,745.00
Extended Education	7912.00	18,241.00	23,361.00
Student fees	0	0	0
Instructionally Related Activities (IRA)	17,000.00	17,500.00	17,500.00
Instructionally-related grants	0	0	0

Grants and contracts to P.I.s	0	0	2500.00
Other revenues	12,000.00	12,000.00	15,500.00

Provide an explanation for how these revenues support the academic program.

- Purchase operating supplies & equipment
- Produce class materials.
- Hire lab technicians to maintain labs
- Hire student assistants to keep labs open so students can complete assignments in a timely manner.
- Hire student assistants to be graders for large lecture classes.
- Hire models for life drawing classes
- Purchase videos, CDs, and books for the Art History area.
- Pay for visiting artists and juror for the Student Exhibition.
- Purchase software and peripherals for the Digital lab.
- Pay for gallery insurance.
- Hire Work Study student assistants to be gallery sitters.

C. Efficiency

1. Efficiency – By SFR for course code

Academic Year Averages	Subject	02/03	03/04	04/05	05/06	06/07	07/08
SFR	ART	20.93	20.98	21.41	22.06	20.48	21.92
FTEF	ART	19.86	18.83	19.47	19.23	18.65	17.85

SFR SUMMARY	02/03	03/04	04/05	05/06	06/07	07/08
AHSS	20.36	22.05	21.94	20.61	21.19	22.91

CNRS	15.66	16.90	17.17	16.04	16.82	18.28
CPS	15.12	16.29	15.68	15.22	20.80	25.33
UNIVERSITY	17.28	18.65	18.57	17.52	19.32	21.43
TOTALS						

Explain any substantial changes in SFR. Also explain why this SFR differs from the college and/or university SFR. What efforts have been made over the past few years by the program to improve this measure of efficiency? Use the data under part IV.E. as appropriate.

The art departments SFR remain stable and are comparable to the college and university averages.

2. Efficiency – Other views.

The Prioritization Task Force will examine the data given under section IV.A and B in terms of the overall production (e.g. number of majors, number of graduates) in the program. Please comment if appropriate.

The art department carefully examines our course offerings and our curriculum to meet the needs of our students. To ensure full enrollments in classes we regularly rotate upper division courses and take care when scheduling classes to provide a wide array of options for the students.

D. Budget cut impacts

Indicate how your program has been affected by recent (since 2002-2003) budget cuts that have directly affected resources for your program (faculty, staff, operating expense) and course offerings (class size, reduced course offerings or options for the major.) Refer to the data included under section IV. E. or in the departmental report as appropriate.

It must be noted that like other lab-intensive departments on this campus, the general operating expense category is very important to overall program performance and maintenance. In addition to the recent budget cuts, due to inflation we have seen our spending power severely reduced by the increased cost of materials, equipment and services. Due to the increase in the minimum wage, we have seen our student assistant budget shrink as well. We have had to increase shop cards fees in order to help with the budget situation.

Additionally, we have lost a full time Visual Resources librarian as well as two full-time art history positions.

E. Additional Data

Course Offerings Profile in Art (AY 00/01 - AY 07/08)								
class_offerings_ART report generated: 27-JUN-08								
	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
Distinct Courses Enrolled	55	50	49	48	47	43	45	44
Sections Enrolled	92	95	88	87	86	81	83	84
Average Section Enrollment	18	20	20	20	21	21	21	21
Distinct Courses Enrolled in Art by Level (AY 00/01 – AY 07/08)								
class_offerings_ART report generated: 27-JUN-08								
Course Level	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
Lower-div	16	15	17	16	15	14	15	15
Upper-div	36	33	29	30	32	29	30	30
Graduate	3	2	3	2	0	0	0	0
Total	55	50	49	48	47	43	45	44

Sections Enrolled in Art by Level (AY 00/01 - AY 07/08)								
class_offerings_ART report generated: 27-JUN-08								
Course Level	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
Lower-div	31	31	32	30	29	30	30	31
Upper-div	59	63	54	55	57	52	53	54
Graduate	3	2	3	3	0	0	0	0
Total	92	95	88	87	86	81	83	84

Avg Section Enrollment in Art by Level (AY 00/01 - AY 07/08)								
class_offerings_ART report generated: 27-JUN-08								
Course Level	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
Lower-div	25	27	27	27	28	27	27	28
Upper-div	15	17	17	17	17	17	17	17
Graduate	8	11	11	6				
Total	49	54	55	51	45	44	44	45

FTES in Art by Course Level (AY 00/01 - AY 07/08)								
class_offerings_ART report generated: 27-JUN-08								
Course Level	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
Lower-div	158.3	164.6	173.2	160.0	162.9	159.3	167.0	175.9
Upper-div	163.1	176.3	166.4	177.6	180.6	167.0	161.4	161.9
Graduate	5.3	4.3	8.9	4.8	.0	.0	.0	.0
Total	326.8	345.2	348.5	342.4	343.4	326.3	328.4	337.8

NOTE: In the above tables all class sections have 2 or more students enrolled. This is done to

minimize the influence of independent student sections.

Distinct Courses count each distinct SUBJ/Course-number combination enrolled.

All figures are Fall/Spring term averages. Due to the rounding of average Academic Year counts, the various breakouts may not add to the exact same amounts.

Other Class Offering Breakouts

These examine independent study sections, and sections by different modes of instruction. The Lecture-only sections have only a C1 through C6 mode. The Lab/Activity-only sections have only a C7 through C-16 mode. Other modes and combinations contain the remaining modes or combinations of lecture and lab/activity modes.

Other Special breakouts in Art (AY 00/01 - AY 07/08)								
class_offerings_ART report generated: 27-JUN-08								
	AY	AY	AY	AY	AY	AY	AY	AY
	00/01	01/02	02/03	03/04	04/05	05/06	06/07	07/08
Sections with 1 student enrolled	14	12	13	11	10	9	9	7
Lecture only sections	10	10	12	12	19	17	16	15
Lab/Activity only sections	59	61	53	55	53	52	55	56
Other modes and combinations	23	24	24	20	14	13	12	14

Service Courses

The following shows sections which are considered service for either General Education, CWT (Communication and Ways of Thinking), DCG (Diversity and Common Ground), or Institutions Requirements.

Service Course Sections Enrolled in Art (AY 00/01 - AY 07/08)								
class_offerings_ART report generated: 27-JUN-08								
Course Level	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
Lower-div	17	17	17	17	18	20	20	21
Upper-div	5	5	4	3	4	4	4	4

Service Course FTES in Art (AY 00/01 - AY 07/08)								
class_offerings_ART report generated: 27-JUN-08								
Course Level	AY 00/01	AY 01/02	AY 02/03	AY 03/04	AY 04/05	AY 05/06	AY 06/07	AY 07/08
Lower-div	91.7	91.6	101.6	97.0	108.0	116.6	123.7	130.4
Upper-div	24.8	25.5	20.7	25.4	29.0	30.4	31.6	28.3

V. Potential (Please complete this section for each option. Limit: 2 pages per option) [15%]

A. Program capacity with existing resources:

1. What is your program's maximum capacity with current resources? Use two metrics to define "capacity": The number of graduates per year, and the number of FTES generated by courses that are unique to this option, per year.

(Completed by the department)

	Graduates per year	FTES in the major option per year
Existing	110	337
Maximum capacity with existing resources	144	337

2. If your program is at maximum capacity, proceed to part B. If you have capacity to grow with existing resources, what steps have been taken to increase enrollment? What have been the effects of these steps, and what results are still anticipated?

Our lower division courses are at maximum capacity. Our upper division courses are close to maximum capacity. We could generate more art graduates with the existing resources by increasing the number of art majors in the program. And thereby increasing the number of art majors in art classes.

B. Opportunities for future growth or substantial curricular changes

1. What opportunity does the program have for future expansion? Provide evidence for your response.

Establish a B.F.A. program. This would distinguish us from other programs and solidify what we already do with our honors programs. This would help attract additional serious art students to our program.

The proposed Scientific Illustration certificate, when implemented, will be the only other such certificate program on the entire west coast. To add the certificate to our curriculum we will need a new full-time position to teach computer illustration. This position is needed in the graphic design area.

Establish a capstone course for art students for assessment purposes, one that includes professional skills for the art world.

Establish a design curriculum that embraces 3D approaches. This could include:

- a. Courses in product design, students would learn how to design and execute functional objects, tools, and toys
- b. Courses in furniture design.
- c. Courses in Exhibit and Display design that would train students to design and build exhibits for museums, galleries, trade shows, department stores, etc. This would dovetail with the existing Museum and Gallery practices certificate by giving instruction to those students more interested in the design aspect of museum work, rather than the curatorial.
- d. Courses in environmental design.
- e. A course in basic wood shop techniques and safety that could serve as a foundation for all studio areas. A wood shop accessible to all art students could be made available.

Art History needs to add a non-western art history track to expand our DCG offerings and to satisfy the CTCC (California Teacher Credential Commission) requirement for art education.

2. Describe the curricular changes and/or staffing increases required to accomplish such an expansion?

An instructor to teach 3 D foundation classes that would include furniture design, product design and environmental design. This position would require a lab tech.

An Art Historian who specializes in non-western art.

A Graphic Designer who specializes in Illustration

C. Impact of augmented resources

Suppose that your program were ranked in a category that recommended augmentation of resources. What would be the impact of augmented resources? (Answer for a 10% augmentation and a 20% augmentation.)

A 10% augmentation would restore our budget to the amount it received a few years ago. A 20% augmentation would help us cover the increases in materials, equipment and services.

D. Impact of reduced resources

Suppose that your program were ranked in a category that recommended reduction of resources. What would be the impact of reduced resources? (Answer for a 10% reduction and a 20% reduction.)

We would find it difficult, if impossible to run a program. Faculty morale would be at an all time low.

E. Impact of program elimination

Suppose that your program were recommended to be discontinued. What would be the impact of program elimination?

To begin with, the university would lose approximately 300 FTE's and approximately 400 majors.

HSU would be breaking away from the traditional CSU view of a liberal arts education and would be the first in the system without an art department.

Humboldt County identifies itself as an arts community and the arts are a point of civic pride as well as being a key factor in our local economy. There are many art-related entrepreneurial ventures in our area that employ people and bring money into the local economy and the art department plays no small role in their existence. Businesses such as Holly Yashi, Hot Knots, Joseph Wilhelm Photography, the Art Center, to mention a

few, are owned and staffed by artists trained in our department. HSU's First Street Gallery and the Reese Bullen Gallery as well as local profit and non-profit galleries, some started by former students, attract community members and tourists on Arts Alive and Arts Arcata nights, further injecting money into the local economy. Non-profit arts organizations such as The Ink People Center for the Arts, started by a group of former students, help incubate arts organizations and businesses. Without the art department, some of the uniqueness of our local community as well as its creative, entrepreneurial spirit would not exist.

HSU would have to rewrite their vision and mission statement because as it stands now the arts are an integral part of this university's vision

VI. Additional Information (Limit: 1 page) [up to 5 extra credit points may be assigned to the overall score]

Provide crucial information that is not provided under the previous categories.

ENTER COMMENTS HERE

The following comments about the Art Department's strengths were lifted from the National Association of Schools of Art and Design Report of the Official Evaluation Team for Humboldt State University:

- Well-credentialed faculty active in their respective disciplines.
 - Leadership evidenced by the department chairperson who is supported by the faculty and the central administration.
 - Students supportive of faculty and department.
 - High level of communication and collegiality among faculty.
 - Faculty, staff and students who are proud of the department and its past accomplishments
 - Beneficial collaborations between department and community.
 - Art Department faculty's level of support and involvement in digital technology.
 - Art Museum and Gallery practices certificate program complements the academic degree programs in the department.
 - Display of art on campus.
 - Reese Bullen Gallery, SAG exhibition programs, and Sculpture Walk are assets, which provide opportunities for exhibitions directly related to the instructional programs.
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APPENDIX

HSU Vision Statement

1. Humboldt State University will be the campus of choice for individuals who seek above all else to improve the human condition and our environment.
2. We will be the premier center for the interdisciplinary study of the environment and its natural resources.
3. We will be a regional center for the arts.
4. We will be renowned for social and environmental responsibility and action.
5. We believe the key to our common future will be the individual citizen who acts in good conscience and engages in informed action.
6. We will commit to increasing our diversity of people and perspectives.
7. We will be exemplary partners with our communities, including tribal nations.
8. We will be stewards of learning to make a positive difference.