National Association of Schools of Art and Design

SELF-STUDY

In the Standard Format

Presented for consideration by the NASAD Commission on Accreditation

By

California State University, Chico
Department of Art and Art History
Chico, California 95929-0820
(530) 898-5331
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Department of Art and Art History

Degrees for which Renewal for Final Approval is sought:

Bachelor of Arts - 4 Years: Art Studio; Ceramics, Computer Art, Glass, Drawing, Interior Design, Painting, Printmaking, Photography, Sculpture, Weaving

Bachelor of Arts - 4 Years: Art History

Bachelor of Arts - 4 Years: Art Education

Bachelor of Fine Arts - 5 Years: Art Studio; Ceramics, Glass, Drawing, Interior Design, Painting, Printmaking, Sculpture, Weaving

Master of Arts - 2 Years: Art; Art History

Degrees for which Plan Approval and Final Approval is sought:

Bachelor of Fine Arts - 5 Years: Option in Electronic Arts; Intermedia Studio Pattern, Multimedia Studio Pattern, Computer Animation Studio Pattern

Master of Fine Arts - 3 Year: Art; Ceramics, Glass, Drawing, Painting, Printmaking, Sculpture, Weaving

Department of Communication Design

Degrees for which Plan Approval and Final Approval is sought:

Bachelor of Arts - 4 Years: Graphic Design

The data submitted herewith are certified correct to the best of my knowledge and belief.

DATE: ____________ Tom Patton, Professor and Chair ____________________________
I. OPERATIONS

A. MISSION, GOALS, AND OBJECTIVES

University Mission:
California State University, Chico is a comprehensive university serving Northern California and other regions of the state, as well as the nation and the world, through instruction, research, and public service. Our first priority is the education of our students by creating and maintaining selected quality undergraduate and graduate programs. We will be known for the purposeful integration of liberal and applied learning that provides our students with the knowledge, skills, and moral and intellectual virtues that form the basis for life-long learning and contribution. We affirm the importance of scholarship and public service. We support the exploration of the frontiers of knowledge, the integration of ideas, the connecting of thought to action, and the inspiring of students. We make the results of these academic efforts available for public scrutiny by all our constituents. We will maintain extensive continuing education and public service programs that serve the needs of our varied constituencies.

Our Priorities:
1. Believing in the primacy of student learning, we will continue to develop high quality learning environments both in and outside of the classroom.
2. Believing in the importance of faculty and staff, and their role in student success, we will continue to invest in faculty and staff development.
3. Believing in the value of the wise use of new technologies in learning and teaching, we will continue to provide the technology, the related training, and the support needed to create high quality learning environments both in and outside of the classroom.
4. Believing in the value of service to others, we will continue to serve the educational, cultural, and economic needs of Northern California.
5. Believing that we are accountable to the people of the State of California, we will continue to diversify our sources of revenue and manage the resources entrusted to us.

College Missions

College of Humanities and Fine Arts
Faculty and students of the College of Humanities and Fine Arts explore the arts, ideas, languages, literatures and history of civilization to understand ourselves and others, and the cultures in which we live.
We use the particular methods and backgrounds of our varied disciplines individually and in concert, to 1) promote open and honest inquiry into human nature and institutions; 2) foster a life-long ability and desire to think critically and creatively about the issues which face citizens of a modern democracy; 3) acquire the broad knowledge of history and culture that provides context and perspective for critical thinking; and 4) understand and appreciate the means of artistic and rhetorical expression that allow articulate and meaningful communication between people.

**College of Communication and Education**
The College of Communication and Education is dedicated to excellence in the pursuit of knowledge. Students are challenged to achieve success academically, to acquire multicultural understandings, and use information and technology resources.

Scholarship and service are the goals of graduate and undergraduate programs in the Department of Kinesiology leading to careers in teaching, sports medicine; and exercise, therapy, and fitness. Certification is available in adapted physical education and exercise physiology.

The Department of Recreation and Parks Management offers graduate and undergraduate degrees that prepare students for management careers in recreation, parks, tourism, hotels, and resorts, and leisure services.

The School of Communication offers undergraduate programs in public relations and new-editorial in the Department of Journalism. The Department of Communication Design has undergraduate programs in graphic design, internet communication, instructional technology, and media arts. The Department of Communication Arts and Sciences has undergraduate programs in organizational communication, human communication, and communication sciences and disorders. Graduate programs are available in communication sciences and disorders, communication studies, and instructional design and technology.

The School of Education departments offer professional education programs leading to basic and specialist credentials as well as master’s degree options. Programs include multiple and single subject, special education, reading/language arts, educational administration, and bilingual/cross-cultural language and academic development.
The Liberal Studies degree is designed to meet the undergraduate preparation needs of individuals planning to acquire a California Multiple Subject Credential.

**Department Missions**

**Department of Art and Art History**
The Department of Art and Art History is dedicated to developing students’ expressive, analytical and critical skills, their creativity, knowledge of aesthetics, and awareness of our Western and non-Western art heritage. Using the highest standards and ideals in the study of the visual arts The Department of Art and Art History seek to provide a quality education in Art Studio, Art History and Interior Design at the undergraduate level. In addition, the Department provides curriculum in support of the University’s General Studies and Art Education programs. We also offer programs for the continued study, research and training in art and art history leading to the Master of Arts and Master of Fine Arts degrees respectively. In all areas the Department endeavors to create an environment which supports professional artistic activities and research.

**Department of Communication Design**
The Department of Communication Design’s primary mission is to maintain an up-to-date curriculum, to provide excellence in teaching, and to foster the pursuit of scholarly and creative endeavors in areas relevant to Communication Design.

The Department of Communication Design (CDES) offers three undergraduate options within the Bachelor Arts in Information and Communication Studies: information systems, media arts, and visual communications. The Department also offers a Bachelor of Science in Instructional Technology. In addition, this department offers a Master’s degree in Instructional Technology. The programs of study are designed to prepare students for careers in the telecommunications industry, graphic design, and illustration, instructional design, and audio/visual production. The Communication Design department seeks to integrate theory and practice in its preparation of students for their career roles.

**Department Goals:**

**Department of Art and Art History**
It is the goal of the Department of Art and Art History to create an active learning community, one in which the faculty and students corporately engage in serious examination of both contemporary issues in art as well as these heritages. This
community regards the interaction of Studio Art and Art History essential components of the discussion and that this interaction coupled with an examination of art criticism and aesthetics promotes active learning. The Department strives for excellence through a curriculum comprised of unified courses that are rigorous and cognizant of the creative process, with emphasis on divergent thinking and problem solving. This curriculum is organized into different patterns and options that provide students with a range of courses of study and degree options. The Department prides itself on its quality of instruction so it is important that the faculty be both excellent instructors as well as actively engaged in their profession. Faculty are encouraged to function in a collegial manner and to promote informed discussion, debate and ideals. In addition, because of its rural setting, California State University, Chico seeks to function as a liaison to the surrounding community. The University, College and Department(s) lend our expertise and leadership in supporting public events and activities while presenting exhibitions and performances of original art that adds to the cultural climate of our region.

**Department of Communication Design**

To achieve and maintain high-quality, significant education, the curriculum must be current. Accordingly, the faculty will review the curriculum annually and consider appropriate changes.

Increase accessibility of personal computers to students to enhance the normative experience of the future workplace.

Reconsider the internal structure of the department and the role of the options.

Increased support of co-curricular activities associated with the curriculum of the department.

Consider ways to involve nontraditional, physically challenged and distance learning students, as well as other underrepresented groups to prepare this population equally for the work force.

It follows that it is similarly necessary during any hiring searches to attract new faculty who are members of underrepresented groups, according to the University’s affirmative action guidelines.

To further address the multiculturalism of this department, the department should seek external funding and consider other methods for attracting visiting scholars from underrepresented groups.
Strengthen the graduate program

Stabilize the relationship between number of majors and number of faculty.

**Department Objectives:**

**Department of Art and Art History**

To meet the diverse needs of the residents of California and in particular its northern region, the Department’s works to fulfill several objectives that fulfill the Mission of the University, College and Unit. Our basic objective is to offer a selection of degree options within the University’s Liberal Arts curriculum that “provides our students with the knowledge, skills....and intellectual virtues that form the basis for life-long learning.” Another objective is to support faculty research and creative work. Like the University, the Department believes in the importance of faculty and staff and supports in ways that we can the investment in these resources. A third objective is to maintain currency in our fields both aesthetically and aesthetically and to translate this information to our student constituencies. Finally, the Department seeks to provide exhibition space for students, faculty and the public to exhibit and view art. The interaction and engagement between our public and these performances/exhibitions help serve the educational and cultural needs of Northern California

**Degree Options**

In meeting our first goal to offer a selection of degree options the Department of Art and Art History offers a broad based Bachelor of Arts Degree with options in Art Studio, Art Education, Art History and Interior Design. This 120-unit degree requires 60 semester units in art, art history and design and provides students with a sound fundamental base of knowledge and skills. In the Studio area emphasis areas include ceramics, computer arts, drawing, fiber, glass art, painting, photography, printmaking, and sculpture.

We also offer a 132 unit Bachelor of Fine Arts degree with options in Art Studio, Electronic Arts and Interior Design. The BFA provides art instruction and curriculum for those students who intend to do graduate level study or enter a professional practice. The BFA Studio emphasis currently includes ceramics, drawing, electronic arts, fiber, glass art, interior design, painting, printmaking, and sculpture. Adding photography to the BFA will take place in Fall 2005.

Rounding out our degree options are a Master of Arts with emphasis in Art History and a new Master of Fine Arts in Art Studio practices. The 60-unit MFA program, which replaced our MA in Art Studio, encourages interdisciplinary art practices and has just completed its second year. We graduated our first MFA student in Spring 2004 (a student who was grandfathered into the program from our old MA option). We expect a maximum enrollment of 25 students by the end of the fifth year of this program.
The objectives of our MFA program are:

1. To provide to a qualified select group of individuals a professional studio experience based on advanced skills, creative thinking, and critical analysis of one’s work.
2. To provide opportunities for highly qualified students to earn the necessary experience and terminal degree to prepare them for a career in college level teaching and professional studio practice.
3. Serving the increased needs within our service area by providing students with the opportunity to pursue this specialized degree at a university within their community, and providing students with the opportunity of participating in a community of artists within a unique setting.
4. To offer a degree matriculation pattern (Bachelor of Arts, Bachelor of Fine Arts and Master of Fine Arts) that best utilizes the existing resources and faculty expertise within the Department of Art and Art History, and serves the full spectrum of student need.
5. Providing opportunities for the advanced development of individuals with the potential to solve contemporary problems in all aspects of art and to explore and address new questions and issues.

The MFA students are housed in their own facility which includes both studio and exhibition space. They have started a monthly “First Fridays” event in their space that includes exhibitions and reception. This event has cemented the grad students role in the Chico art community and attracts the public, faculty and undergraduate students.

We maintained the 30-unit MA in Art with emphasis only in Art History. The CSU system and CSU, Chico is experiencing a third year of budgetary cuts as a result of the State’s financial crisis. One result of these cuts has been two years of hiring freezes. In that time we lost one Art History faculty to retirement and two others have entered an early retirement program where they now teach half time. Until the hiring freeze is rescinded and we can add our full-time tenure track Art History position back into the department, it made sense to suspend admissions into our MA for the Fall 2004. We hope to be allowed to conduct a search for this position during 2004-2005 to be filled the following year. At that time we also hope to readmit new MA students and get this program back on track.

At the graduate level, in both Art Studio and Art History the Department offers stand alone graduate classes, independent research courses where grad students work directly with a faculty member, and courses that are combined with advanced upper-division undergraduate classes. As required, the following is a list of such courses and their Spring 2004 enrollment figures.

<table>
<thead>
<tr>
<th>Undergrad./ Grad Combined Course</th>
<th>enrolled</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art 203: Advanced Painting</td>
<td>17</td>
</tr>
<tr>
<td>Art 303: Graduate Studio in Painting</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>21</td>
</tr>
</tbody>
</table>
Art 206: Advanced Ceramics 13
Art 306: Graduate Studio in Ceramics 2
Total 15

Art 210: Glass Art 24
Art 310: Graduate Studio in Glass Art 3
Total 27

Art 235: Advanced Sculpture 14
Art 335: Graduate Studio in Sculpture 3
Total 17

Art 238: Advanced Printmaking 7
Art 338: Graduate Studio in Printmaking 2
Total 9

Art 241: International Art: Contemporary 31
Art 341: Problems in International Art 7
Total 38

Art 252: Greek Art 34
Art 352 Problems in Greek Art 4

<table>
<thead>
<tr>
<th>Graduate Courses</th>
<th>enrolled</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art 342A: Problems in Pre-Columbian Mexican Art</td>
<td>14</td>
</tr>
</tbody>
</table>

Art 361: Seminar in Contemporary Art 7

<table>
<thead>
<tr>
<th>Independent Graduate Courses</th>
<th>enrollment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art 389A-C: Graduate Internship</td>
<td>3</td>
</tr>
</tbody>
</table>

Art 398: Independent Study 1
Art 399: Master’s Study 1

The Department also offers Minors in Art Studio (27 semester units) and Art History (21 units) that can be coupled with many different majors to create a wide range of career possibilities in art related fields. In addition, we offer courses that fulfill the General Education requirements of the University. 1A: Art History Survey, Art 1B: Art History Survey, Art 2A: Far Eastern Arts Survey, Art 2B: Survey of Arts of the Americas, Oceania and Africa, and Art 4: Art Appreciation, are all classes that serve this need. These courses provide the opportunity for students from other disciplines to study the arts and develop an appreciation for the creative process and its history.
Maintaining Currency

Again, in support of the University’s Mission to wisely use new technologies in learning and teaching, the Department of Art and Art History continues to challenge its faculty to incorporate new methods of artistic exploration and pedagogy into their teaching. Faculty are encouraged to participate in conferences and workshops and University funding is made available to do so.

In 2003-2004, to expand its use of new electronic technologies the Department sought and received campus funds to upgrade its computers. The computer stations in our Electronic Arts lab were overhauled and received new computers and software. Photography was upgraded to include digital imaging and a separate digital darkroom for student use is in process now. New computers, software, film and flatbed scanners, and printers were added to this lab. While our photo faculty utilizes these technologies in the existing courses, a new photography curriculum that further supports these needs will be in place in the Fall 2005.

Additionally, another small computer lab opened in the to help support the digital imaging needs of the other parts of the Department. While both Printmaking and Design has some computer stations available to students, they will benefit from some expansion of these capabilities as will Ceramics, Sculpture and Painting/ Drawing.

Area for Improvement:

The Department must address the computer needs in Interior Design. Currently, we rely on other Departments, specifically Construction Management to teach the Interior Design students the required Computer-Aided Design coursework. There is debate at the University level now about the viability of keeping the expensive CAD site license. Some departments are turning to other newer, less costly, software for design problems. If the University eliminates its CAD license, Interior Design will be left in the lurch. We probably have a year or two to solve this dilemma but it is one on our horizon.

Faculty Research

An important objective is to support faculty research and creative work. The California State University system, the University, and College of Humanities and Fine Arts all support faculty research through competitive grants for professional development and travel. Both paid and unpaid leaves are also available. Competitive sabbatical leaves are available for faculty with seven years of service. The University supports the Center for Excellence in Learning and Teaching (CELT) and the Office of Sponsored Programs which both assist faculty in obtaining funding for specific projects involving research and/or teaching.

Area for Improvement:
Until the current state budget crisis, on a need basis the Department also offered small faculty development grants. Unfortunately, for budgetary reasons, these development grants were suspended in 2002-2003. We hope in better financial times to reinstate these opportunities.

**Exhibition Space**

To serve the students, faculty and population of the greater Chico area and Northern California in general, the Department and University support several art galleries. Providing a variety of exhibition venues, these spaces work to serve the educational and cultural needs of our constituencies. The Department offers exhibitions through the University Art Gallery and the BFA Gallery. Affiliated with the Department and part of the College of Humanities and Fine Arts is the Janet Turner Print Museum. In addition, the College maintains the Humanities Center Gallery and the Associated Students of CSUC run the Bell Memorial Union Art Gallery.

Each gallery has its own unique mission and each offers differing views to the public. The University Art Gallery supports the curricular needs of the Department by scheduling exhibitions of regional, national, and international artists. Staffed with a half-time gallery director, the University Art Gallery focuses primarily on contemporary work, yet historical exhibitions have also been shown here. The University Art Gallery also schedules the annual juried student show and biannual faculty exhibitions. Our MFA exhibitions also are scheduled in the University Art Gallery. The smaller BFA gallery concentrates entirely on BFA student work. Each BFA graduate has a required exit portfolio exhibition that is held in the BFA Gallery. Thematic BFA group shows are also conducted through the BFA Gallery.

The Janet Turner Print Museum mission is to enhance the understanding and appreciation of the visual arts among the university’s students and faculty, the greater Chico community, and the citizens of the region. The Janet Turner Print Museum houses an extensive collection of fine art original prints. While the Museum is currently located in the smallish mezzanine of Laxson Auditorium on the CSU, Chico campus, the University is negotiating with the city of Chico to take over part of the downtown Municipal building. While it looks as if this will happen, we currently have no firm timetable for this move. When it does happen, not only will the Turner add a tremendous amount of exhibition and storage space, it will also further our goal to connect with the region. The collection spans six centuries with prints from 44 countries and includes such artists as Latin American artist Diego Rivera; American Regionalists Benton, Curry and Wood; Cubists Picasso, Villon and Bonnard; Surrealists Miro, Ernst, Dali and Chagall; and French artists Maillol and Cezanne. The collection includes a wide range of printmaking techniques, including a significant number of 18th and 19th woodblock prints from Japan. Janet Turner, a noted printmaker in her own right and a long time professor in the Art Department donated the collection.
The Humanities Center and Gallery provides a vital link between the College’s departments and the local community. Including two exhibition spaces, this gallery rotates exhibitions of regional, local and faculty artists. These shows are well attended and provide an excellent forum for community meeting and building.

The BMU Gallery, run by the Associated Students of CSU, Chico is a student managed and operated space. Housed in the new Bell Memorial Building focuses primarily on group and solo shows of student and alumni artwork.

**Area for Improvement:**
While not formally know as a gallery, the Nord Avenue Graduate Studio space also functions in this way. The graduate students run the aforementioned “First Fridays” forum that always includes an exhibition. As we grow the MFA program the Department recognizes the need to expand our MFA exhibition space. While the graduating MFA shows will still take place at the University Art Gallery, having some more formal space dedicated to on-going MFA exhibitions is a priority for us.

**Department of Communication Design**
With prevailing economics, this department can stabilize, and perhaps increase, the number of majors through deployment of unique delivery and instructional methods.

Logically, fundamental working relations with Continuing Education and the Instructional Media Center will emerge which might affect course structure and/or stimulate augmentation of grants.

To encourage greater faculty involvement in the graduate program and provide a program that is attractive to students in other areas of communication design graduating from all current options, an interdisciplinary Master of Arts should be considered. This effort, in concert with specific efforts at the College of Communication and Education level, can produce a scenario of additional grant activity, regional and international recognition, and a stronger pool of applicants attracted to a program which has a clearly defined and operational direction.

As this department is founded on the concept of "design," its focus needs to be upon applications of an integrated and consistent design theory and approach. Ways should be considered to make this common thread a unifying factor for the department.

At the outset of the five-year period, data should be collected from the department’s constituents regarding their opinions of the department and its
activities. These data will be contrasted with data collected near the close of this five-year period to effectively provide a global definition of progress and to direct future diagnosis.

Provide full-time technical support for computer labs and automatic software updates for all labs under the domain of this department.

Establish a method for systematically replacing 20 percent or more of the electronic and computer equipment used in departmental labs each year.

**Area for Improvement**
The Department of Communication Design is operating with a mission, goals, and objectives established in 1993. Although many of the concerns remain valid, significant technological, social, cultural, and economic changes during the last twelve years deserve consideration. More consistent self-assessment would provide a means of defining progress and directing future operations.

**Degree Options**
**Bachelor of Arts Degrees**
The Department currently offers a 120-unit Bachelor of Arts Degree in Communication Design with options for emphasis in three specialized areas: Media Arts, Information and Communication Systems, and Graphic Design. A fourth option, Graphic Arts, was eliminated in 2002. The current Information and Communication Systems option is in the process of being replaced by the new Internet Communications option.

Other Bachelor degrees offered by the Department of Communication Design include a Bachelor of Science Degree in Instructional Technology and a Bachelor of Arts in Special Studies.

**Graduate Degrees**
At the graduate level a 30-unit Master of Science Degree in Instructional Technology and a 30-unit Masters of Arts in Special Studies is offered.

**Minor Degrees**
Minor degrees of 24-units are offered by the the Department of Communication Design in Broadcasting, Communication, Communication Design and Instructional Design. Communication Design majors with the Option in Information and Communication Systems are required to complete a formal
minor in either Computer Science or Management Information Systems. The offering of these minor degrees coupled with many different majors create a wide range of career possibilities in communication design related fields.

Certificates
The Department of Communication Design also prepares individuals for professional positions within the electronic publishing field by offering a 25-unit certificate of Electronic Printing and Publishing.

Currently no courses which fulfill the General Education requirements of the University are offered by the Department of Communication Design. The CDES curriculum committee is discussing the possibility of turning one of the current department core classes, CDES 001 Intro to Communication, into a GE course.

Undergraduate/Graduate combined courses During the past three years a small number of graduate students from Instructional Technology, Geography and Planning, Applied Computer Graphics, and Special Majors have enrolled in several 200 level undergraduate Graphic Design classes. Any of the current 200 level courses in the Department of Communication Design are available to ITL graduate students and graduate students from other areas of the University who meet the prerequisites or obtain faculty permission. Graduate credit is given for no more than two 200 level courses.

Undergraduate students from all of the department options are combined in the department core classes Upper division courses in each of the four options are open to all students who meet course requirements. CDES 234 Kinetic Typography, CDES 270A Advanced Multimedia, CDES 270B Advanced Multimedia, CDES 112 Beginning Web
B. SIZE AND SCOPE

(a.) Is there sufficient enrollment to cover the size and scope of programs offered?

**Department of Art and Art History**

The Department of Art and Art History has maintained adequate enrollment and majors in all degree options. Approximately 1,900 students enroll in art courses each semester. Most of our core classes fill each semester. In addition to Art students, some of these classes are required of Graphic Design majors. Other students fill these courses as electives within their General Education requirements. Enrollment in Interior Design courses is at such a high demand; we have restricted these courses to ID majors only. All other Art courses are open to the general student population. We offer enough sections of our upper-division intermediate and advanced courses that while they fill near capacity, there is generally room for students in these classes.

At last census [Fall 2004] the Department totals 400 majors. While this marks a drop from the 461 majors enrolled during the previous year, we graduated 106 students in 2003-2004, the largest number in may years. The BA Art Studio is our largest degree program with 208 majors. Interior Design has 116, Art Education 34 and undergraduate Art History has 12 majors. Officially the BFA Art Studio program has 19 majors and that was the number reported in the 2004-2005 HEADS Report. Apparently however, several of the BFA students have not yet filed their Change of Major paperwork as the Departmental records show 30 enrolled in this program. Currently, the MFA in Art Studio program enrolls 8 and MA in Art [History] program has 3 students.

The diversity of students enriches our programs. Of Art majors whose ethnicity is known 20% represent minority populations and 71% of our majors are female. Excluding the Interior Design major, which is predominantly women, 61% of the Department’s majors are female.

**Department of Communication Design**

The Graphic Design option has maintained strong enrollment figures, sufficient to cover both the size and scope of its offerings. Consistently high enrollment figures caused the department to declare Graphic Design an impacted program for the 2003-04 academic year.

Approximately 400 students (80 FTE) enroll in Graphic Design courses each semester; 180 post-review Graphic Design students, 140 pre-review Graphic Design students and 80 students from other CDES options and a variety of other departments or programs (Applied Computer Graphics, Art, English, Geography, etc).
Over the previous six semesters, there have been an average of 247 students declaring Graphic Design as their option, 35% of the department average (715). However, there has been a steady decline in enrollment figures for the last three semesters. There are currently only 197 students (124 pre-review and 73 post-review) declaring Graphic Design as their option, which remains 35% of the total number of students in the department (557) which has also decreased.

On average, 50-60 students enroll in the Graphic Design Portfolio Review course (CDES-029V) each semester; 30-40 of these students exhibit their work at the end of the semester. The number of students passing through the portfolio-review gateway into the upper-division Graphic Design program fluctuates but averages about 21 students per semester.

The profile of undergraduate students in the Department of Communication Design in Fall 2004 by ethnicity was 19% non-white, 65% white, and 16% unknown. The gender composition of the same group was 42% male and 58% female.

(b.) Are there an appropriate number of faculty and other resources to cover the size and scope of programs offered?

**Department of Art and Art History**

In 2004-2005 the Department of Art and Art History had 24.8 full-time equivalent faculty. That number is broken down in the following manner:

- 15 full-time tenure / tenure track faculty
- 1 full-time temporary faculty
- 7 half-time temporary faculty
- 10 part-time faculty teaching [16 sections counted as 3.8 FTE]
- 5 teaching associates teaching 6 sections [counted as 1.5 FTE]

Additionally, we have the following support positions:

- 2 full-time office staff
- 1 full-time Visual Resource Curator
- 1 full-time Shop Technician
- 1 half-time Shop Technician
- 1 half-time Gallery Director

**Area for Improvement:**

With the downturn in the State’s economy, the University has maintained a hiring freeze the past two years. While we recently initiated two searches to replace departing full-time tenure track faculty in Early European Art and Photography,
both calls were cancelled. The Art History search is underway. We are still seeking approval for Photography to re-open.

In addition, in 2003-2004 we had four full-time tenured Professors enter the Faculty Early Retirement Program (FERP). This program allows retiring faculty to maintain their appointments for five years, but on a half-time basis. Two of these faculty were Art Historians and two in Art Education. Prior to their full departure from the University, it will be vital to our continued success to replace with full-time faculty both Art Historians (Medieval & Contemporary) and Art Education positions.

**Department of Communication Design**

In Spring 2005 the Department of Communication Design had 19 full-time equivalent faculty. That number is broken down in the following manner:

8 full-time tenured
2 full-time tenure-track faculty
1 full-time lecturer
17 part-time lecturers (7.99 FTE)

Media Arts: 263 students; 4 full-time tenured faculty (Bor, Long, Meadows and Wolfe), 1 full-time tenure-track faculty (Bergman), 6 part-time lecturers (Franquet [.27], Melton [.40], Morgan [.29], Rathbun [1.06], Stein [.20] and Thornton [.22])
advising ratio of students to full-time tenured or tenure-track faculty: 52.6
curricular ratio of 263 students to 7.44 faculty = 35.3

Graphic Design: 197 students; 1 full-time tenured faculty (Berryman), 1 full-time tenure-track faculty (Sudick), 1 full-time lecturer (Armstrong), 4 part-time lecturers (DeJesus [.93], Ficken [.22], Montgomery [.10] and Rellaford [.57])
advising ratio of students to full-time tenured or tenure-track faculty: 98.5
curricular ratio of 197 students to 4.82 faculty = 40.9

Instructional Technology: 50 students; 2 full-time tenured faculty (Roussell and Welsh), 1 part-time lecturer (Evans [.47])
advising ratio of students to full-time tenured or tenure-track faculty: 25.0
curricular ratio of 50 students to 2.47 faculty = 20.2

Information and Communication Systems: 39 students; 1 full-time tenured faculty (Curtis), 2 part-time lecturers (Knolle [.80] and Philipps [.24])
advising ratio of students to full-time tenured or tenure-track faculty: 39.0
curricular ratio of 39 students to 2.04 faculty = 19.1
Core-assigned faculty: Grant [.82], Hess [.27], Rapoza-Davis [.33] and Wade [.80]

Note: There are 2 students in discontinued options, 6 undeclared students; 4 part-time lecturers (Grant, Hess, Rapoza-Davis and Wade) are assigned to teach core courses.

resources
The scope of the Graphic Design option is supplemented by faculty and facilities of other CDES options. Students may elect to take Intermediate Photography (CDES-190) to fulfill the one level-three Graphic Design requirement or two of the following four courses to fulfill both level-four Graphic Design requirements.
CDES 270A, Introduction to Multimedia Design, Instructional Technology faculty
CDES 270B, Advanced Multimedia Design, Instructional Technology faculty
CDES 112, Introduction to WWW Design, Information and Communication Systems faculty
CDES 212, Advanced WWW Design, Information and Communication Systems faculty

Note: The Graphic Design Portfolio Review is not a prerequisite for any of these five courses. A student may substitute Photography, Multimedia and/or WWW Design courses for all three advanced Graphic Design course requirements.

(c.) Are their sufficient advanced courses in art and design appropriate to the major areas of study at degree levels being offered?

The Department of Art and Art History
The Department offers sufficient upper-division advanced level courses in most degree options for students to matriculate through the programs on a normal schedule. Two programs, the BA & BFA Interior Design and the Fiber Art emphasis with the BA are the exceptions. Both of these programs are addressed in subsequent paragraphs. All other Department degree programs, options and emphasis both at the graduate and undergraduate level are in good standing and offer the necessary coursework for students to graduate on time.

In general upper-division Studio course at the intermediate level may be repeated for credit twice and advanced courses may be repeated four times. In rare cases where demand is low, intermediate and advanced courses are combined. While we do offer stand alone MA and MFA courses, often advanced level undergraduate studio and art history sections are combined with graduate level classes. Separate requirements and expectations exist for graduate and undergraduate level courses when they are taught together.
Interior Design:

Following national trends enrollments in our Interior Design program have ballooned in the past five years. Since our last NASAD review, enrollment in this program has tripled. During this time the number and availability of ID faculty has not kept pace with the student need. Demand for Interior Design courses at both the lower-division as well as upper-division now exceeds what our faculty can offer. Realistically, with current course demand, a freshman entering the Interior Design program cannot expect to graduate in the normal four-year cycle. In the past three years, all new Interior Design students have been advised in writing of this situation. Acknowledging these access problems, we have accepted no students into the BFA option in Interior Design during the past five years. Therefore all present ID majors are working towards their BA degree.

To alleviate this overpopulation of this program, we ran a national search for a full-time tenure track faculty in Interior Design three years in a row yet the position remains unfilled. Since we were unable to hire a tenure-track faculty that met our expectations and with the current hiring freeze, we have worked instead to shrink the Interior Design student population. We applied to the California State University system for Impaction status that allows restrictions on this program beyond the normal admissions to the University. With Impaction we agreed to accept no more than twenty Interior Design majors for 2004-2005. We have closed admissions for 2005-2006 entirely. Assuming that we can graduate around 30 people in this program by the Spring 2006 our majors in Interior Design will be down to around 80. Given the current number of full and part-time Interior Design faculty, this is a student population that we could offer enough coursework so that they could graduate in four years. As such, we expect to re-open Interior Design admissions in the Fall 2006.

Fiber Art

In recent years the student demand for fiber art and weaving classes have dwindled. In the past two years this only one lower-division fiber art class has met enrollment expectations and been offered. Couple this with the fact that our tenured fiber art faculty has become needed to teach within our core foundation requirements (teaching a full load of Color Theory courses) and this has led to the gradual demise of the Fiber emphasis within the BA and BFA degrees. The Department is currently debating and in disagreement concerning this situation. While our fiber area is excellently equipped, given the downturn in interest and need, some parts of the Department prefer to eliminate Fiber and turn the space and funding over to other parts of the program. This is not a consensus though, as other faculty prefer to wait to improve our Fiber staffing situation and to revive this program. We have decided however, to temporarily (one or two years) store our fiber equipment and ready this studio/classroom space to be used in the Fall 2005 by beginning painting classes.

Department of Communication Design
The Graphic Design option offers a sufficient number of upper-division advanced-level courses to matriculate students through the program on a normal schedule. Most students graduate either two or three semesters after passing the Graphic Design Portfolio Review.

Graphic Design courses designated for post-portfolio review students:
CDES-130, Letterforms (Berryman, traditional non-digital classroom)
CDES-132, Graphic Visualization (Ficken, traditional non-digital classroom)
CDES-133A, Typography 1 (Armstrong)
CDES-133B, Typography 2 (Sudick)
CDES-134, Advertising Design (Rellaford, fall semester only, traditional non-digital classroom)
CDES-145, Packaging Design (Berryman, spring semester only, traditional non-digital classroom)
CDES-221, Publication Design (Sudick)
CDES-222, Corporate Design Systems (Rellaford, spring semester only, traditional non-digital classroom)
CDES-223, Environmental Design (Berryman, fall semester only, traditional non-digital classroom)
CDES-234, Kinetic Typography (Armstrong, spring semester only)
CDES-297, Design Workshop (Sudick)

Design Workshop is a capstone course, where students apply what they have learned from previous courses to actual projects.

Note: Adjustments are made to the scheduling of these courses, when necessary or possible, to meet student demand.

**Department of Communication Design**

1. **Describe and evaluate the relationship among size and scope, goals, and objectives, and resources—personnel, facilities, equipment, sustaining budget, etc.**

   Budget cuts to the California State University system have challenged the Department’s efforts to maintain adequate resources to sustain the program at its current size. The shared Graphic Design, Instructional Technology, and Information and Communication Systems classrooms, computer labs and equipment are adequately supporting the number of majors in these options.
Technicians and lab assistants keep the facilities in working order and maintain equipment in safe working condition.

2. Enrollment figures for art/design unit:

BA, Communication Design, option in Graphic Design
Spring 2005: 197 students
Fall 2004: 214 students
Spring 2004: 238 students
Fall 2003: 266 students
Spring 2003: 264 students
Fall 2002: 254 students
Spring 2002: 247 students

3. Complete list of graduates by name from degree program, by year, for the past three years:

Spring 2002
Brooke Booye
Cheryl Cernigoj
Matthew Chappell
Rose Duncan
Andrew Hawes
Jaime Hernandez
Shontel Hernandez
Anna Kountz
Sander Kroon
Ryan Land
Ron Linzy
Briana Martin
Kathleen Muller
Scott Petersen
Kelly Prince
Andrea Schlauch
Philip Tretheway

Fall 2002
Colm Conn
Nicole Doré
Jennifer Eason
Samantha Lin
Lindsay Ladd
Dyle Stoddard
Brian Taylor
Geoff Wintrup

Spring 2003
Kyle Ahlgren
Melissa Aitken
Brooke Azcarate
Sylvie Baroux
Deedra Cobb
Sean Currey
Mike Dalling
Juan Delas Cagigas
Shannon Finley
Ian Gilmore
Nick Giusto
Tisa Hall
Justin Heilmann
Crystal Beck
Zack LaFerriere
Analisa Louisell
Toni Martinez
Erica Mattia
Michelle Morgan
David Muro
Sarah Nee
Hanako Ozawa
Cara Pattison
Michelle Plaisted
Austin Poland
Ryane Salkeld
Juan Sanchez
Hiroshi Seki
Lindsey Stewart
Wen-Ying Tseng
Kobie Wagener
Mike Wiebe
Brian Winkler
Heather Witzens
Adrienne Young

Fall 2003
Ricky Bates
Tim Byrne
Tony Dilger
Brent Farrar
Darya Gilani
Michael Gladstone
Ben Grace
Ben Hopfer
Jacob Ivey
Jamie Knight
Ryan Orcutt
Kaori Takeuchi
Melissa Welliver

Spring 2004
Stacy Anderson
Abe Bingham
Matt Briner
Dan Campi
Richard Cobb
Kristen Condit
Nikki Conley
Francisco Cortez
Meredith Eichhorn
Jessie Gardner
Nathan Glynn
Sarah Hart
Heather Hayes
Mollie Larson
Andrew Lewis
Kristin Myers
Aislinn Race
Nicole Rapp
Tone Ruud
Mario Salice
Brian Smith
Areas for improvement: Student/faculty ratio in terms of advising is significantly higher in graphic design than other options in the department. The option has sufficient number of faculty to cover the size and scope of the courses offered, however the ratio of full-time tenured or tenure track faculty to lecturers is 2:15. A 4:1 ratio would meet University guidelines. A second tenured or tenure-track position would mitigate the heavy advising load.

Excessive number of core courses prevent students from taking more upper-level advanced design courses. Substituting some general education courses for department core courses, that also fulfill general education requirements, would enable students to expand the breadth of their design courses.

Students tend to enroll in the Graphic Design Portfolio Review during their third or fourth year. Once they pass the review they typically complete only two or three semesters of advanced Graphic Design courses prior to graduation. A more intensive and in-depth program would better prepare the students for entering their chosen profession. Substituting some general education courses for department core courses, that also fulfill general education requirements, would enable students to enroll in the Portfolio Review earlier and expand the breadth of their design courses.

Our students expect to enter the profession upon graduation but their limited coursework seems insufficient for continued advancement in the field. A different degree program (BA Graphic Design, BS Graphic Design, BFA, BDes, etc) would enable students to expand the breadth and depth of their design courses.
C. FINANCES

1. Factual information concerning financial statement and data for the past three years:

(a). Describe and evaluate the overall fiscal operation applicable to the art/design unit.

Department of Art and Art History

Department budgets are channeled primarily into three areas: Salary, Operating Expenses [OE] and Foundations accounts. Salary dollars are used to pay faculty and staff. OE dollars cover the normal costs of operating a department from day to day, month to month and year to year. Operating Expenses dollars are allocated annually by the College of Humanities and Fine Arts and are based on complicated formulas that have evolved over the years. Individual areas within the Department are in turn, granted OE dollars by the Chair. OE accounts must be spent within the year or the University absorbs them. Foundation funds are on-going dollars that are used for special purposes, usually sitting in interest bearing accounts and are generated mostly by gifts and fund-raising. Foundation accounts can be carried over from year to year.

In the annual process of adjusting OE dollars, the Dean of the College of Humanities and Fine Arts consults with the Department Chair. Departmental allocations are calculated by using the following factors: student enrollment, class size, mode and level, faculty/staff/classroom size, individual discipline requirements and patterns of past expenditures. Based on need, student population and historical spending patterns, the Chair then allocates these funds to the various parts of the Department. While OE funds are used to cover normal departmental expenditures (telephones, printing charges, office supplies etc.), they are also allocated to the individual programs and studio areas. An Area Coordinator serves each part of the Department. The Area Coordinator is asked to consult with their area to determine need and the most productive way to spend their operating dollars.

As such, the Department handles the operation of fiscal affairs in an open and democratic manner. Faculty and staff have input into the allocation of funds and are aware of how the department spends.

Area for improvement:

Unfortunately, improving the fiscal operations of the department is largely out of our hands. During the past three years, as part of California's budget crisis, the University has been hit with a 22% budget cut. This institution used one-time dollars, higher cuts to non-academic affair units and faculty/staff attrition to make up this cut. The Department has seen a cut to its part-time faculty budget for
2004-2005. Additionally, two positions, one in Art History the other in
Photography have been lost to attrition. Additionally, in starting our MFA
program in 2002, the University promised two new positions to assist with new
demands and staffing needs. Neither has been allowed. While OE dollars have
also been cut, luckily this has been kept to a minimum.

Additionally, with the State budget often being approved well into the fiscal year,
the University and thus the Department has been forced to start up each year
without a confirmed budget. This makes it difficult to plan annual budgets and
departmental activities.

Department of Communication Design
The economic support of the Graphic Design option is a sub-function of the
annual funds allocated to the Communication Design Department (CDES) from
the College of Communication and Education. Since the four options in CDES
are highly integrated in terms of core offerings, shared classes, cross discipline
expertise, it is impossible to extract a meaningful percentage of resources that go
directly to the Graphic Design option. Since 35% of all CDES majors are Graphic
Design majors, that percentage would be a reasonable approximation of
departmental resources allocated to the option.

On an annual basis, the Dean of CME allocates an amount based upon
reasonable FTES goals to the Chair of CDES. It is the role of each chair in CME
to determine appropriate resource allocation based upon mandates specified by
the Dean of CME in concert with the Provost or designee. Fixed salaries go to
tenure-track, full time temporary personnel. The remainder salary distribution is
then used to employ part-time instructors to backfill unmet course demand, cover
sabbaticals or to enhance programmatic offerings. The remainder of the base
budget allocation is used for equipment purchases and other forms of faculty or
staff development.

In addition, CDES receives performance OE if, in the judgment of the Dean and
Provost, the department has met or exceeded defined objectives established by
the Dean and Provost. CDES routinely receives a high allocation due to its
performance and uses these funds to augment faculty development through
travel and specialized equipment purchases. CDES acquired additional income
through recovered indirect funds from grants and contracts, monies from excess
FTES generated from summer school, and Open University. In addition, CDES
has a series of Foundation accounts that accumulate funds from donations and
designated overhead from faculty contracts.
The model for resource allocation in CME is unique among the Colleges in that it has been traditionally decentralized and each unit autonomously manages its resources. This is accomplished democratically in each department through formation of appropriate committees that recommend equipment purchases, and through faculty deliberation to make decisions concerning tenure-track appointments.

**Area for Improvement:**
Although this model has carried us through the past three years with draconian 22% budget reductions, it has compromised the support for faculty and staff development. The department has reallocated funds from those who have departed through attrition (retirement, resignation) to a cadre of part-time faculty that deliver FTES at a proportionally lower cost. Although, residual funds from these faculties have been used to maintain laboratory resources within limits of respectability it has not improved the overall quality of our department.

**(b). Discuss the sources and reliability of operating income.**

**Department of Art and Art History**
The major funding source is the State of California. The budgetary process is originated by the State Governor, passed on to the State Legislature, which appropriates an annual budget for the State University System. A Chancellor, who in turn makes fiscal allocations to the individual campuses, administers the State University system. At the campus level, funds are divided and portions are assigned to each College. The College then makes allocations to the individual departments based of the previously mentioned formulas and special needs. The University undergoes an annual audit of our financial statements by outside auditors.

The University supplements its State allocating with student fees. The student population has remained fairly consistent in the past few years and in the past decade has seen a marked increase. In order to make up some of the difference in the University system’s decrease in its State allocation, student fees have been raised and will continue to rise over the next few years. All regulations and policies related to fees and other charges are published in the University Catalog and are available through the University’s website.

Additionally, to help pay for student materials and classroom expenses, the Department charges a special fee for most of its Studio Art classes. Individual faculty and/or the studio area use these course fees. These funds are linked directly to our student population, the more students we teach, the higher the costs, but the more funds are available.
Department of Communication Design
The primary source of funding remains the State of California. The new Compact stipulates a 3% funding increase each year to the CSU until 2011. Based upon the vision of the Chancellor in concert with the Board of Trustees, campus and then college and departmental allocations should increase on, at least, a pro rata basis. Discussions concerning a new resource allocation model which rewards departments that attract majors would preferentially assist CDES and most departments in CME as it is, largely, a "majors" college.

(c). Discuss the balance of income to expenses.

Department of Art and Art History
Both the State and College required that we stay within budget. Expenses are planned based on the support received.

Department of Communication Design
By mid-February of the preceding AY, departments may designate a "guaranteed" rollover of unused funds to be used that subsequent AY. A department may anticipate special needs such as covering a sabbatical, promotions, or equipment expenditures that exceed the budget of a typical year. In no instance can a department carry forward a deficit.

(d). Discuss the extent to which regular budget allocations for personnel, space, equipment, and materials are appropriate and sufficient to sustain the programs of the art/design unit for year to year.

Department of Art and Art History
Our regular budget has been adequate to support on-going programs. As a normal ebb and flow of any unit, as faculty lines open, we may decide to hire to bolster elsewhere in the Department. Likewise, as needs for one space diminish it can and will be turned over to other growing parts of the Department. The Department has a five-year plan that bases itself on current funding sources. This plan is of aid in determining personnel, space and equipment priorities.

Department of Communication Design
In accordance with previously mentioned models of resource distribution, CDES has been able to maintain viability for the overall curriculum in the Graphic Design option. The appropriate lab space workstations, software, and faculty have been able to serve approximately 250 majors on an annual basis.

(e). Discuss the allocation and control of expenditures.
Department of Art and Art History

The Department Chair proposes allocations of budget within the Department. Generally, the breakdown to media area is based on past budgets and shifts in both need and student populations. The Department Secretary is responsible for record keeping for all operating expenses and reports directly to the Chair. Ultimately, the Chair is responsible for all financial expenditures.

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<thead>
<tr>
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<td>State OE Work-study</td>
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<td>State OE Alloc. [TOTAL]</td>
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<td>VRC</td>
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<td>Art History</td>
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<td>$950</td>
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<td>Foundation</td>
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<td>Glass</td>
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<td>Interior Des.</td>
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<td>Paint./Draw.</td>
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<td>Overall State Budget</td>
<td>$153,134</td>
<td>$154,085</td>
<td>$151,443</td>
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*= Estimated
### Department of Art and Art History: Operating Expenses

<table>
<thead>
<tr>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating Expenses</td>
<td>$37,720</td>
<td>$37,720</td>
<td>$37,720</td>
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<tr>
<td>Telephone</td>
<td>$10,063</td>
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<td>Work Study</td>
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<td>Professional Development</td>
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### Department of Art and Art History: Gallery Accounts

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<tbody>
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<td>Operating Expenses</td>
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<td>$5,408</td>
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<td>IRA Funding</td>
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<td>Student Assistant</td>
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<tr>
<td>Work-Study</td>
<td>$658</td>
<td>$1,968</td>
<td>$1,000*</td>
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### Department of Art and Art History: Salaries

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<tbody>
<tr>
<td>Faculty: full-time</td>
<td>$1,360,364</td>
<td>$941,371</td>
<td>$1,025,866</td>
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<tr>
<td>Faculty: part-time</td>
<td>$231,167</td>
<td>$454,263</td>
<td>$393,737</td>
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<tr>
<td>Executive</td>
<td>$94,600</td>
<td>$94,600</td>
<td>$94,600</td>
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<td>Staff</td>
<td>$233,533</td>
<td>$229,242</td>
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<tr>
<td>Benefits</td>
<td>$524,352</td>
<td>$515,081</td>
<td>$587,545</td>
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<td><strong>TOTALS</strong></td>
<td>$2,444,016</td>
<td>$2,234,557</td>
<td>$2,343,343</td>
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### Department of Art and Art History: Totals

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<th></th>
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</thead>
<tbody>
<tr>
<td>Overall State Budget</td>
<td>$153,134</td>
<td>$154,085</td>
<td>$151,443</td>
</tr>
<tr>
<td>Overall Salaries</td>
<td>$2,444,016</td>
<td>$2,186,890</td>
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<tr>
<td><strong>TOTAL BUDGET</strong></td>
<td>$2,597,150</td>
<td>$2,340,975</td>
<td>$2,494,786</td>
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</table>

**Department of Communication Design**

The largest and fixed proportion of expenditures is allocated through salaries to the permanent or tenure-track faculty. The flexible portion of the CDES budget resides in the proportion designated for part-time hires and OE. The actual control is the responsibility of the department chair who allocates funding for temporary faculty based upon FTES needs, unmet student demand, assigned time, and faculty entitlement. The ASC (Administrative Support Coordinator) is
responsible for all record keeping of expenditures at all levels of department operations.

Chart showing the basic allocations of the Department spending for the past three years.
(Appendix II)

Chart of awarded grants and proposals from the College of Communication and Education
(Appendix II)

**Department of Communication Design**

2. Describe and evaluate development methods, including fundraising procedures and results.

Fundraising methods in all College of Communication and Education (CME) departments and programs occur in three ways: 1) Telemarketing campaigns are conducted late fall or early winter. All alumni with current telephone numbers are contacted by the Chico State Calling Center and solicited for a restricted donation; 2) Direct mail campaigns follow telemarketing campaigns in the spring. All constituents lacking current telephone numbers are mailed a solicitation. In addition, various small, targeted direct mail solicitations are made throughout the year; 3) Leadership, major and planned gifts are solicited in conjunction with identification, cultivation, friend-raising and stewardship activities.

The dean and director of development meet with chairpersons individually, and as a group, to discuss fundraising goals and strategies several times each year. The director works closely with chairs to plan and write telemarketing scripts, direct mail letters, brochures and publications. Identification and research of major and lead-gift prospects works as collaboration between University Advancement and Development Services and de-central college units. Personal solicitations are made at the lead and leadership level by the director, dean, president or combination thereof. Gifts that fall at the $1,000.00 level, or above, are considered leadership gifts. Gifts of $25,000.00 or more are considered major gifts. Gifts where the University is named as beneficiary of a testamentary gift, whether it be of real estate, appreciated assets, life insurance, annuities, trusts, a will or retirement account, is considered a planned gift. Planned gift donors are invited to join the University’s Heritage Circle. Heritage Circle serves to recognize generous alumni and friends who share a vision for the future of California State University, Chico.
Chart showing the results of development effort of the past three years.

(Appendix II)

Areas for Improvement:
The University tracks alumni by the major in which they graduated, not by specific options or minors. Department faculty and staff, in conjunction with the college development office, should work with university advancement to begin to code options in the alumni database so option-specific segmented fundraising can be conducted. Faculty in the Graphic Design Option should work closely with the college director of development to identify major and corporate donor prospects. Once identified, strategies should be developed to cultivate prospects and include them in department activities.
D. GOVERNANCE AND ADMINISTRATION

1. Table of Organization of the art/design unit.
   Department of Art and Art History

   Chancellor—CSU System
   Dr. Charles B. Reed

   President - CSU, Chico
   Paul Zingg

   Dean
   College of Humanities and Fine Arts
   Sarah Blackstone
   Associate Dean
   Brooks Thorlakkson

   Department Chair
   Department of Art and Art History
   Tom Patton

   Graduate Advisor
   Michael Bishop

   B.F.A. Advisor
   Sheri Simons

   Credential Advisor
   Masami Toku

   Area Budget Coordinators
   Art Education: Toku
   Ceramics: Whitmore
   Computer Art: Wylde
   Glass Art: Herhusky
   Fiber Art: Van Derpool
   Foundations: Van Derpool
   Interior Design: Thode
   Painting/Drawing: Kuiper
   Photography: Patton
   Printmaking: Macdonald
   Sculpture: Bishop

   Department Committees

   Personnel Committee:
   Hoppe, Chair
   Patrick
   Crawford

   Curriculum Committee:
   Kuiper, Chair
   Toku
   Whitmore

   Scholarship Committee:
   Herhusky, Chair
   Macdonald
   Somers
* See Appendix E for College and University Committees

Department of Communication Design
The California State University
Board of Trustees
The Honorable Arnold Schwartzenegger, Governor of California
The Honorable Cruz Bustamante, Lieutenant Governor of California
The Honorable Fabian Nunez, Speaker of the Assembly
The Honorable Jack O’Connell, State Superintendent of Public Instruction
Dr. Charles B. Reed, Chancellor of the California State University

Officers of the Trustees
The Honorable Arnold Schwartzenegger, President
Murray Gallinson, Chair
Roberta Achtenberg, Vice-Chair
Christine Helwick, Secretary
Richard West, Treasurer

Appointed Trustees  (eight year terms, except student, alumni, and faculty trustees whose terms are for two years)
Roberta Achtenberg (2007)
Jeffrey Bleich (2001)
Herbert Carter (2011)
Carol Chandler (2012)
Moctesuma Esparza (2008)
Debra S. Farar (2006)
Robert Foster (2006)
Murray L. Galinson (2007)
George Gowgani (2010)
Melinda Guzman-Moore (2012)
Eric Guerra (2005)
William Hauck (2009)
Raymond Holdsworth (2011)
Ricardo F. Icaza (2006)
Corey Jackson (2006)
Kathleen Kaiser (2005)
Shailesh J. Mehta (2005)
Fredrich W. Pierce IV (2004)
Kyriakos Tsakipoulos (2009)
Anthony M. Vitti (2005)
Office of the Chancellor
Dr. Charles B. Reed, Chancellor of the CSU System
Dr. David Spence, Vice Chancellor and Chief Academic Officer
Mr. Richard P. West, Executive Vice Chancellor and Chief Financial Officer
Ms. Jackie McClain, Vice Chancellor, Human Resources
Ms. Christine Helwick, General Counsel

University Advisory Board
(names not available)

President of California State University, Chico
President Paul Zingg

Provost, Vice President & Vice Provost for Research
Scott McNall
Associate Provost & Director, Center for Excellence in Learning and Teaching
Marilyn Winzenz

Vice President for Business & Finance

Vice President for Student Affairs

The Faculty

The Academic Senate

Staff Council

The Alumni Association

College of Education and Communication  Dean Phyllis Fernlund, professor  (Education)

University Committees (members from CDES Dept)
Faculty Senate, Jennifer Meadows (06)
Lower Division Transfer Project, Barbara Sudick (05), Jennifer Meadows (05)

College Committees (members from CDES Dept)
College Curriculum Committee, Aaron Bor 05
Elections Committee, Teresa Bergman (06)
Leaves Committee, Gregg Berryman (06)
Library Committee, Teresa Bergman (06)
Personnel (RTP/SSI), Terry Curtis –College (1 yr term)
Affirmative Action, John Long (05)
Scholarship Committee, Gregg Berryman (05), John Long (05)
Graduate Committee, Tom Welsh (F04), John Roussell (S05)

Department Committees
Curriculum Committee:
Terry Curtis (05)
Jennifer Meadows (05)
John Roussell (06)
Barbara Sudick (06)

Elections Committee: Barbara Sudick (06)
Tom Welsh (06)

Library Committee: Teresa Bergman (06)

Personnel (RTP/SSI) (1 yr term): Jennifer Meadows Chair
John Roussell
Byron Wolfe

Scholarship Committee, John Long (05)

Equipment Committee
Jennifer Meadows (05)
John Roussell (06)
Barbara Sudick (05)
Tom Welsh (05)
Byron Wolfe (05)
John Long-Ex Officio
Jerry Fogle-Ex Officio
Jackie Hickey-Ex Officio

Arboretum Committee Teresa Bergman (05)

Speech & Advocacy Advisory Committee Teresa Bergman (05)

Department of Communication Design
John Long, Chair, professor (Media Arts) Faculty Graphic Design option
Frank Armstrong, lecturer (not tenure track), Gregg Berryman, option co-ordinator, professor (tenured)
Barbara Sudick, associate professor (not tenured)
Media Arts option
Aaron Bor, option co-ordinator, professor (tenured)
Teresa Bergman, assistant professor (not tenured)
John Long, professor (tenured)
Jennifer Meadows, associate professor (tenured)
Byron Wolfe, associate professor (tenured)
beginning and intermediate digital photography classes
Instructional Technology option.
John Roussell, option co-ordinator, associate professor (tenured)
Tom Welsh, associate professor (tenured)
Information and Communication Systems option (to become Internet Communication).
Terry Curtis, option co-ordinator, professor (tenured)
Professors Emeriti.
Dolores Blalock, associate professor, Media Arts
Robert G. Main, professor, Instructional Technology

Administrative support staff, Pat Hunn, administrative support assistant, 10 month, (32 hours per week communication design, 8 hours per week in Journalism). Answers phones, greets and assists students and parents, advises students on campus and dept policies, files, generates PO’s, requisitions and service order contracts, orders supplies, distributes mail. Provides clerical support for dept chair and faculty teaching CDES 001 Introduction to Communication & Jour 001 Survey of Mass Communication, and CDES 029v Graphic Design Portfolio Review.
Technical staff, Jerry Fogle, Instructional Support Technician, 12 month, full-time oversees and maintains computer labs and faculty/staff computers Jackie Hickey, Instructional Support Technician, 9 month, full-time maintains computer labs and faculty/staff computers

2. How are the administration and educational policies of the art/design unit determined?

Department of Art and Art History
The Department is guided by its Constitution and the University’s Faculty Personnel Policies and Procedures [FPPP] documents. Departments adjust their Constitutions by a vote of the faculty as long as such issues do not conflict with FPPP regulations.

Department of Communication Design
All policies are framed by the FPPP. Each department has its own manual that addresses specific characteristics of that unit, but must remain consistent with the FPPP.
3. **Outline the art/design executive responsibilities:**

**Department of Art and Art History**
The Art Department Chair is a 12-month .75 administrative position and a 10-month .25 instructional position. Normally, the Chair’s teaching responsibility is one 3-unit course per semester. Administrative responsibilities require a minimum of 30 hours per week. Vacation is accrued at 12 hours per month and sick leave is accrued at 8 hours per month. The Chair’s duties are set within the Academic Department Manual. These duties include Administration, Leadership, Course Programming, Personnel Actions, Representation, Budget, Staff Supervision, Planning, Coordination, Liaison, and Dispute Resolution.

The workload of the Chair has been heavy. In recent years our student population has grown while the faculty has shrunk. We started a new MFA program and have been grappling with budget cuts. Additionally, our full-time photography faculty departed leaving the Chair to act as the Photography Area Coordinator. This year, the NASAD self study and visit has occupied a large amount of time.

**Department of Communication Design**
1. **ADMINISTRATION:** Responsible administratively to the school dean. Administer university, school and department policies for professional duties such as class attendance, office hours, committee obligations, sick leave, final examinations, off-campus travel, reporting of course grades, commencement assignments, and field trips. Exercise signatory authority as assigned by the University for items such as faculty loads, approval of late adds/drops, change of grades, and major clearance forms.

2. **LEADERSHIP:** Provide department leadership in program and curriculum development and quality, effective teaching, budget, advising, staff relations, professional activity, research, extramural funding, student achievement, university outreach, university and community service, and harmonious working relations.

3. **COURSE PROGRAMING:** Oversee the timely planning of course schedules submitted in compliance with University policy and appropriate staffing for all courses offered by and through the department, including consultation with faculty prior to making faculty assignments. Oversee course offerings (regular, intersession, summer, extension) to assure curricular requirements of the department receive appropriate curriculum reviews at department and school levels.
4. PERSONNEL ACTIONS: Make independent evaluations and recommendations on matters of faculty retention, tenure, promotion and hiring; staff performance and reclassification; requests for leaves of absence; and faculty and staff appointments. Ensure that all hiring recommendations by the department conform to University hiring policies.

5. REPRESENTATION: Call and chair meetings of the department faculty; disseminate information transmitted to the department; and maintain records of the department. Represent the department at the school and university levels, and within the community; and represent the school and the university to the department.

6. BUDGET: Prepare and administer with faculty input the department's budget and the appropriate use and security of equipment and facilities assigned to the department.

7. STAFF SUPERVISION: Supervise clerical and technical staff assigned to the department.

8. PLANNING: Coordinate and guide department planning in the areas of academic programs, personnel, facilities, and equipment; and oversee the ongoing review of departmental plans for their relationship to school and university goals and plans.

9. COORDINATION: Coordinate the work of departmental committees, including student clubs, peer advising groups, and advisory bodies.

10. LIAISON: Provide liaison between students, faculty, administration and the community for discussion and informal resolution of issues arising from faculty, staff, or student concerns about the general functioning of the department, the department's curriculum, and/or the department's students.

11. DISPUTE RESOLUTION: To serve as the first point of discussion for issues arising within the department having to do with faculty, staff, and student grievances or complaints.

4. Provide present Policies regarding the term of the chief art/design executive and reviews of the chief art/design executive
**Department of Art and Art History**

Normally serving a three-year term, the Chair is elected by the Department faculty, approved by the Dean and appointed by the Vice President for Academic Affairs. In the third year the Chair undergoes a review directed by the Dean and conducted by the faculty. 2004-2005 will be the third year of our present Chair's contract. After the conclusion of the review and by election and subsequent appointment, the Chair may serve multiple terms. All faculty are reviewed every five years as part of the University’s Retention, Tenure and Promotion [RTP] cycle.

**Department of Communication Design**

Prior to the selection process, each department specifies the term of office for the department chair. Terms are to be no less than two years and no greater than three years.

The Chair, as all other tenured faculty, is reviewed every five years as part of the University’s Retention, Tenure and Promotion (RTP) cycle. The faculty may initiate an administrative recall action of the department chair by petition to the dean. The petition must be signed by twenty-five percent of the full-time faculty members serving at or above the rank of instructor or equivalent. Within three weeks of receipt of the petition, the school dean will preside at a duly scheduled meeting of the department faculty to conduct a secret ballot on the matter of administrative recall. The results of the balloting will then be transmitted to the Vice President for Academic Affairs for consideration and decision.

The term of the current chair of the Department of Communication Design expires in Spring 2005. The faculty has met to revise the current job description.

5. **Outline of the extent of clerical, professional, and technical support containing the names of staff positions and a brief overview of principal responsibilities.**
Department of Art and Art History

The Department of Art and Art History has sufficient office personnel commensurate with its size and scope to carry out administrative duties within a reasonable time period.

The Department Office is staffed by the following:

Clerical: Sandy Claflin, Administrative Support Coordinator I, 12 month, full-time
- Budgets
- Ordering
- Scheduling
- Personnel Reports
- Payroll

Lynn Marler, Administrative Support Assistant, 12 month, full-time
- Foundation Accounts
- Student Payroll
- Coordinate models, work-study, and student assistants
- Printing services
- Textbook ordering

Student Assistant / Work-study, 20-30 hours per week, 10 months
- Receptionist
- Word Processing
- Filing

Technical: David Barta, Instructional Support Technician. 12 month, full-time
- Oversees and maintains Sculpture Wood/Metal Shop
- Technical Support for Department
- Safety Supervisor

Michael Murphy, Instructional Support Technician. 12 month, half-time
- Ceramics Area Technician

Professional: Giovanna Jackson, Visual Resource Specialist, 10 month, full-time
- Manages and maintains visual resource collection

Jason Tannen, Lecturer [faculty position], 12 month, half-time
- Gallery Curator
- Manages gallery budgets
- Manages gallery student staff
- Fund raising

6. List of programs offered that are jointly administered with other units.

Department of Art and Art History
Graduate Programs:

Our MA (Art History) and MFA (Studio) degree options are administered jointly by the Department of Art and Art History and the School of Graduate, International
and Sponsored programs. Both applicants and graduate students must meet the admissions and curricular requirements of both units. We are represented on the Graduate Coordinators Committee that reviews curriculum and sets policy for the graduate programs. The Council of Graduate Students also exists as a forum in which graduate students can learn about graduate’s policies and procedures, express their ideas and needs related to graduate studies, and formulate recommendations to the Graduate Coordinators Committee.

(a) Admission:

Master of Fine Arts in Art Studio
Students will be accepted to the program at the Conditionally Classified level unless supporting faculty recommends Classified Status due to advanced qualifications.

An undergraduate degree, equivalent to a BA degree in Art Studio from CSU, Chico is required. No graduate credit is given to classes taken to make up undergraduate deficiencies.

On the approval of the Graduate Advisor and faculty of student’s pattern area, up to 18.0 units of accredited graduate level work may be transferred from another institution toward this 60-unit program. Applicants holding an MA degree in Studio Art from an accredited institution may transfer and count toward the MFA up to 27 units from their previous degree program upon review and recommendation by the Graduate Advisor and the faculty members in the pattern area, and within the seven-year time limit. No course work from another degree program other than a master’s in Studio Art may be applied toward the MFA requirements.

A Slide Portfolio Review with all voting faculty present (Art Studio and Art History) meets in early Spring semester. All faculty have access to the submitted material for evaluation for a period of two weeks prior to the review. Final outcome of the voting is determined by ranking all qualified applicants in the order of their faculty support and then accepting the top-ranked applicants until a predetermined quota has been met.

All students in the program must form their graduate advisory committees by the end of their first semester of residence (one chair and two members are recommended). The Chair of the committee must be from the student’s pattern area. Students may elect to select committee members from faculty outside the department and proven professionals from outside the university with final approval by the graduate advisor and graduate dean.

Students in the program are required to demonstrate competency to their committee at the end of each semester while in the program. Students must receive a grade of B or higher in all coursework applied to the degree and maintain a grade point average of 3.0 or higher in all coursework taken subsequent to admission.
Graduate students wishing to qualify for the teaching associate pool must submit their teaching evaluation form and supporting class documents from Art 389: Graduate Internship, with their application to the Teaching Assistant Pool.

Advancement to Candidacy, which allows eligibility for Art 399: Master’s Study, generally occurs during the end of the fifth semester. Advancement occurs upon successful completion of a progress review; the Advancement to Candidacy Portfolio Review, administered by the student’s graduate committee and graduate advisor.

**Master of Arts in Art [History]**

Satisfactory grade point average as specified in the University Catalog.

Approval of the Department and Office of Graduate Programs.

An acceptable baccalaureate (equivalent to CSU, Chico’s bachelor’s in Art History) from an accredited institution, or an equivalent approved by the Office of Graduate Programs.

Completion of the Miller Analogies Test with a minimum score of 30, or departmental permission.

Submission of two upper-division art history papers and two letters of recommendation.

Submission of a written statement (minimum 2090 words) concerning personal intent in or philosophy of art.

(b). Retention

Masters degree students are required to be continuously enrolled from the time they begin their program until the degree is awarded. (See Regulations Governing Graduate Students, p.163 in the University Catalog).

(c). Degree programs and requirements:

**Master of Fine Arts in Art Studio**

60 Unit Total (60% in graduate level classes)

36 units, Art Studio
15 units, Academic Studies in Visual Media
9 units, Art History
6 units, Seminars
6 units, Electives
3 units, Thesis Project

**Master of Arts in Art [History]**

30 Unit Total
6 units, Art History Seminar and Thesis Writing
18 units, Upper-Division Art History
   6 units Western Art, Ancient though 18th Century
   6 units Western Art, 19th and 20th Centuries
   6 units Ethnic and Non-Western Art
   6 units, Electives in Art History or Art Studio

(d). Graduation Requirements:

Master of Fine Arts in Art Studio
   Required Courses:
      Art 315: Interdisciplinary Grad Studio - Seminar 3 units
      Art 361: Seminar in Contemporary Art 6 units
      Art 399: Master Study (exhibit & thesis) 3 units

Students must develop an approved program in consultation with their graduate committee and the graduate advisor. Normally, 24 units in a studio pattern (includes Art 315) and 12 units from other studio areas are recommended. Students planning to pursue a career in teaching should enroll in Art 389: Graduate Internship, during their second or third semester.

Master of Arts in Art [History]
   Required Courses:
      Art 280: Art History: Theory and Research Methods 3 units
      Art 399: Master's Study (thesis) 3-6 units

Questions:

Is there a Statewide Board for the purpose of governance or planning?

Department of Art and Art History
There is no formal statewide board for the purpose of governance or planning for the Department of Art and Art History. However, the Art Chairs within the California State University system meet informally each fall to discuss issues of mutual concern. Although not an official state appointed board, the information sharing does influence and helps individual campuses and departments plan for our futures.

Department of Communication Design
Yes, the Chancellor's office in conjunction with the Board of Trustees.

Evaluate the effectiveness of communication between the administration of the art/design unit and its faculty, staff, and students.
Department of Art and Art History
Communication between the Department and the College Dean is good. Providing a good opportunity for dissemination of information, discussion and debate the College Dean organizes a two-hour weekly meeting with the department chairs. Individual meetings between the Art Chair and the Dean occur regularly.

Within the Department are monthly faculty meetings. Major issues, committee reports and voting items are covered in these meetings. The Chair regularly updates the faculty on pertinent issues via email. The Chair also meets each year with new students during orientation activities and holds group and individual advising sessions during the summer. The Chair also meets regularly with the BFA and MFA Coordinators to discuss student issues. BFA, MA, and MFA students have departmental mailboxes which are also used for communications.

The BFA and MFA Coordinators meet often with their constituencies and share a positive report with these students. There are active student run clubs or organizations for Ceramics, Glass Art and Interior Design that also involve faculty participation. As a residential campus in a modest sized city, there is good communication between faculty and students. Faculty see students both on and off campus in informal settings. Communications in the university are generally open, honest and productive.

Area for improvement:
We are a big and active department and when our extra-curricular activities are added to those the College and University, we have the potential for a very full schedule. In the past, the Department maintained a weekly newsletter to disseminate information concerning these activities. While we changed that to a monthly calendar, at present we offer no such publication. A revival of some such calendar of events would help both students and faculty plan their schedules and would encourage even greater community participation in our events.

Department of Communication Design
A new Dean of the College of Communication and Education was appointed in 2004. During her first semester she made a concerted effort to meet each member of the faculty and staff of the Department of Communication Design Department. She scheduled meetings with faculty, sat in on classes, attended the portfolio review and chatted informally with faculty and staff outside of her office in order to develop an understanding and sensitivity to the special needs and characteristics of each option. The Dean conducts regular meeting with CME department chairs and faculty receive copies of the agenda items via email. Individual meetings between the CDES Chair and the Dean occur regularly.

The Chair of the Department of Communication Design conducts a faculty meeting at the beginning of each semester. Additional meetings are held if special issues arise which require faculty vote. There are no formal schedule of meetings between the Chair and the Option Coordinators. Those meetings take
place individually on an as needed basis. The Chair interacts with new students each year as part of orientation and regularly advises students regarding internships.

The Option Coordinator for Graphic Design meets regularly with part-time faculty. During the last three years there have been no meetings or communication of any kind between full-time faculty and the option coordinator.

Faculty meet regularly with students during their scheduled office hours each week. Most faculty make regular use of cell phone, email, and ichat. Students regularly attach sketches and process work to chat transmissions for faculty review outside of class. Graphic Design has also had a blog for students to post work and share ideas with faculty and peers. There are active student-run clubs and various student activities that also involve faculty participation. As a residential college in a small town faculty and students also communicate frequently off campus in informal settings.

b. outside the institution (between the administration of the art/design unit and community) California State University has a long history of strong commitment to community service and learning. Faculty and students participate in a large variety of special community service projects or events.
E. FACULTY AND STAFF

1. Qualifications

**Department of Art and Art History**

Faculty members, both full and part-time, are hired for their skill, expertise and experience teaching in specific areas of our program. The terminal degrees, M.F.A. in Art Studio or Ph.D. /Ed.D. in Art History, Interior Design, and Art Education are required for full-time tenure/tenure-track positions. In rare circumstances temporary full-time and part-time instructors have been hired without terminal degrees. However, these teachers are qualified by a combination of earned degrees, professional experience and demonstrated teaching competence. When possible multiple full-time faculty comprise an emphasis area adding diverse philosophies and broad technical bases from which students can study.

**Department of Communication Design**

Faculty members are hired for their expertise in specific media areas with the ability to teach in other areas of the program as needed. The current full-time faculty’s aggregate qualifications are adequate to support the size, scope, mission, goals and objectives of the Department of Communication Design. There is some concern about the qualifications of some of the part-time faculty.

**Area for Improvement:**

In the past NASAD has expressed their concern regarding the qualifications of the faculty in the Graphic Design option. In response, the department added one full-time lecturer in 1999 and one full-time tenure-track faculty in 2000, both well qualified by earned degrees, professional experience and demonstrated teaching competence.

2. Number and Distinction

**Department of Art and Art History**

In general, the number of full and part-time faculty and their distribution among the Department’s specializations are sufficient to achieve our mission and objectives. [See Appendix III for data on individual faculty]. Full-time tenured or tenure-track faculty plays the largest role in our regular instruction, though part-time faculty and Graduate Teaching Associates are also hired to supplement our course offerings.
However, we currently have three areas in which the availability and distribution of faculty do not meet student need or demand. Retirement, vacancy, or increased student interest caused these gaps in our faculty. Searches for full-time tenure-track faculty in all three areas, Art History, Photography, and Interior Design were cancelled in our current hiring freeze. When the freeze is lifted, we expect to get both the Art History (Early European Art) and Photography positions back, yet no time-table is currently in place.

Area for Improvement
In terms of staffing, Interior Design is our largest concern. We have seen rapid growth in student interest in this major and this rise in our student population has out-paced our ability to hire additional faculty or add classroom/lab space to this area. We have one full-time temporary faculty and three part-timers in Interior Design. While we conducted national searches for a full-time tenure-track Interior Design faculty three years in a row, no one was hired. Given the small candidate pool and their qualifications not meeting our expectations, we decided instead to lessen the number of students allowed into this program. We applied to and were approved by the C.S.U. system with Impaction status that allows us to place greater restrictions on admissions in to the Interior Design program. 2004-2005 will be our first year with these controls in place. It is likely to take 3 years for this student downsizing to reach its full effect on the program, but this should alleviate our staffing problem in this area.

Department of Communication Design
The number of full-time tenured or tenure track faculty in the graphic design option remains lower than optimal for this impacted area. Although numbers have fluctuated slightly, the distribution of faculty among the options in the Department of Communication Design have been somewhat uneven with regards to student-faculty ratios (see 5. Student/Faculty Ratio). For example, there are 50 students in the Instructional Technology option and 39 students in the Information and Communication Systems option. Until recently, each of these options has had two full-time faculty with full advising and curricular duties. There are currently 197 students in the Graphic Design option, which also has only two full-time faculty with full advising and curricular duties. The one full-time and four part-time lecturers are not assigned advising or curricular duties, which places an extra burden on the other two Graphic Design faculty.

Although the University lacks a documented policy on the ratio of full- to part-time faculty, this institution’s recommendation is 80:20. For the last three years, the CDES ratio has been increasingly diverging from that recommendation.
In Spring 2005 the Department of Communication Design had 19 full-time equivalent faculty. That number is broken down in the following manner:

8 full-time tenured
2 full-time tenure-track faculty
1 full-time lecturer
17 part-time lecturers (7.99 FTE)

The institution has clear definitions of faculty classifications on its published website for the Department of Communication Design. The site identifies faculty by three classifications: Faculty, Professors Emeriti and Lecturers. In addition each faculty member’s title, degree, alma mater, and first year are included. Option affiliations are not indicated. Only curricular faculty are listed on the site. The website url for this information is www.csuchico.edu/cdes/faculty.html

Printed samples of the site are contained in (Appendix V)

3. Appointment, Evaluation and Advancement

Department of Art and Art History
The institution’s published policies concerning appointment, promotion and tenure are printed in the University’s F.P.P.P., College RTP Guidelines and the Department RTP guidelines for the personnel process. [See Appendix A].

Faculty whose research outcomes fall outside the academic norm are given fair and equal treatment compared to those in other disciplines. The policies and procedures for evaluating faculty performance are clearly documented and are administered equally to all employees. The Department Personnel Committee and the Department Chair evaluates probationary and part-time faculty regularly. Tenured faculty are evaluated every five years.

Department of Communication Design
Generally the procedures for appointing, evaluating, and advancing Communication Design faculty promote objectivity and ensure appropriate connections between personnel decisions and mission, goals, and objectives.

The institution's policies concerning appointment, evaluation, and advancement are published in the University’s Faculty Personnel Policies and Procedures (FPPP) manual, College RTP Committee Guidelines and the CDES Guidelines for the Personnel Process. (Appendix A)

The College RTP committee which evaluates faculty for retention and advancement has an unusually varied range of disciplines among its faculty
which include departments of Communication Arts and Sciences, Education, Journalism, Kinesiology, and Recreation and Parks Management. The CDES Department RTP committee is composed of faculty from its four options: Media Arts, Information and Communication Systems, Instructional Technology and Graphic Design.

Area for Improvement

The broad range of disciplines represented by the members of the College and Department RTP committees also have a broad range of expectations for retention, promotion, and tenure.

The goals of the Department of Communication Design affirm a commitment to diversity. The composition is as follows:
2 probationary women
1 tenured minority male
4 tenured non-minority males

4. Loads

**Department of Art and Art History**

Faculty workloads are standard throughout the University and are based on weighted teaching units. Fifteen weighted teaching units [wtu] are required of full-time faculty. These units are comprised of course assignments, advising, internship and independent study supervision and service. For example, a three-unit studio art class receives 3.9 weighted teaching units, where regular academic lecture classes are normally 3.0 wtu. Therefore a regular semester load for a studio faculty would be three classes (3 x 3.9wtu = 11.7 wtu) plus assigned wtu for advising, committee work, and supervision (in this case 11.7 wtu + 3.3awtu = 15wtu). Art History faculty generally teach four classes per semester (4 x 3 wtu = 12 wtu) and receive assigned wtu for their other units.

At the discretion of the Chair, assigned weighted teaching units are given to the Graduate Coordinator each semester and every third semester to the BFA Coordinator. These two services require extra efforts from those faculty and that should be recognized and rewarded. Additionally, the Chair also has the ability to award weighted teaching units to large (or jumbo) classes. For full-time faculty who teach art lecture courses with 60 or more students enrolled they are credited with 4.5 wtu (rather than the normal 3.0wtu) and those few sections with 100 or more are weighted as 6.0wtu.

**Department of Communication Design**
Faculty teaching assignments in the Department of Communication Design are made by the Chair at the recommendation of option coordinators. The limit for faculty loads, measured in weighted teaching units (WTUs), is set by the State at 15 units. A three-unit studio/lab class = three WTU. A three-unit studio/lab course with a lecture component = four WTU. The policies for faculty workload are published in the FPPP and are contained in section 1 of that document. They are also contained in article 20 of the Collective Bargaining Agreement. (Appendix III)

Full-time (tenure track) faculty’s teaching load is 12 weighted teaching units (approximately 4 courses, 3-4 contact hours/course) per semester with five required office hours per week. Professional Growth and Achievement, student advising and service to the Department, College, University, Community and Profession are expected.

Full-time lecturers are required to teach 15 weighted teaching units (approximately 5 courses, 3-4 contact hours/course) per semester with five required office hours per week. They are not required to advise students, participate in Professional Growth and Development, and service.

Part-time lecturers have teaching load ranges from one to three courses per semester with one to three required office hours per week. They are not required to do any student advising, Professional Growth and Development, or service.

Note: full- and part-time lecturers who complete (5) years of service are required to be rehired (as budget allows) with the same minimum load before other (new) faculty may be hired.

**Area for Improvement**

Although faculty loads are, for the most part, standardized throughout the University, some departments assign untenured faculty a reduced workload until they achieve tenure. This policy allows those faculty members more time to participate in Professional Growth, which is heavily weighed in RTP evaluations. All probationary faculty in the Graphic Design Option receive a .2 reduction in teaching for the first four semesters of service.

All work loads at CSU, Chico challenge full-time faculty to in all of their expected duties in instruction, advising, evaluation of students, continuing professional growth and service. The small number of Graphic Design faculty participating in curricular development and committee work also increases the workload of some
faculty. Technology demands, which require constant retraining to stay abreast of new programs, requires more time of faculty teaching studio/lab classes, which use digital technology. Flexible and/or rotating teaching assignments demand additional course preparation.

5. **Student / Faculty / Ratio**

**Department of Art and Art History**

In 2003-2004 the student/faculty ratio university-wide was 20-1. In 2004-2005 with continued budget cuts yet the state's demand that we continue to serve the same number of students the campus student/faculty ratio has risen to 21-1. The Department of Art and Art History’s overall student/faculty ratio during 2003-2004 was 25.4-1. In 2004-2005 that ratio is 25.1-1.

**Department of Communication Design**

Media Arts: 263 students; 4 full-time tenured faculty (Bor, Long, Meadows and Wolfe), 1 full-time tenure-track faculty (Bergman), 6 part-time lecturers (Franquet [.27], Melton [.40], Morgan [.29], Rathbun [1.06], Stein [.20] and Thornton [.22])
advising ratio of students to full-time tenured or tenure-track faculty: 52.6
curricular ratio of 263 students to 7.44 faculty = 35.3

Graphic Design: 197 students; 1 full-time tenured faculty (Berryman), 1 full-time tenure-track faculty (Sudick), 1 full-time lecturer (Armstrong), 4 part-time lecturers (DeJesus [.93], Ficken [.22], Montgomery [.10] and Rellaford [.57])
advising ratio of students to full-time tenured or tenure-track faculty: 98.5
curricular ratio of 197 students to 4.82 faculty = 40.9

Instructional Technology: 50 students; 2 full-time tenured faculty (Roussell and Welsh), 1 part-time lecturer (Evans [.47])
advising ratio of students to full-time tenured or tenure-track faculty: 25.0
curricular ratio of 50 students to 2.47 faculty = 20.2

Information and Communication Systems: 39 students; 1 full-time tenured faculty (Curtis), 2 part-time lecturers (Knolle [.80] and Philipps [.24])
advising ratio of students to full-time tenured or tenure-track faculty: 39.0
curricular ratio of 39 students to 2.04 faculty = 19.1

Core-assigned faculty: Grant [.82], Hess [.27], Rapoza-Davis [.33] and Wade [.80]
6. Class Size

Department of Art and Art History

Class sizes within the Department of Art and Art History varies widely given the format and subject matter of the class, its level, with considerations of equipment and course material requirements and the goals and objectives of the course.

<table>
<thead>
<tr>
<th>Department of Art and Art History: Class Size</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Average class size:</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>studio art, lower-division</td>
</tr>
<tr>
<td>studio art, upper-division</td>
</tr>
<tr>
<td>art education</td>
</tr>
<tr>
<td>art history, lower-division</td>
</tr>
<tr>
<td>art history, upper-division</td>
</tr>
<tr>
<td>Graduate, studio and art history stand-alone courses</td>
</tr>
</tbody>
</table>

Department of Communication Design

Class size is determined by many variables. The first is class type. If it is primarily a lab class that class is established by the number of work stations. This holds true for most of the classes in the GD area as well. Departments have complete flexibility in terms of the lecture portion (if there is one) of a lab class. The size of the class, and the consequent room assignment is based upon the # students in a lab X # of lab sections. Therefore in a class where there are 5 labs, and each lab holds 20 students, there are 5 X 20=100 students in the class. In lecture classes the size is established by historical anticipation of students requiring or desiring the class (as in GE). In a primarily majors LD class, such as those required in the popular Media Arts option, the department selects a classroom that holds at least 75 students. As major students move into UD requirements, such as management, the department's schedules classrooms that hold 30, knowing that historically, and reviewing the potential audience, the # of students will not surpass that.

In the case of WP classes, each department deals differently with them, after approval from a University wide WP committee. University policy stipulates the maximum class size at 30 for a .2(3 WTU) assignment and an independent class. Due to the CDES department size, it implements a large lecture in concert with discussion sessions limited to 15, but with only a .1 (1.5 WTU) faculty assignment to each section (.1 X 2=.2, therefore 30 students). GE and theme
classes each have its own set of criteria. CDES currently has no GE, and the department therefore has engaged no set of rules to accommodate this.

The only university policy concerning class size takes into account workload. In a class of 130 students or more the instructor receives a 6 WTU (.4 assignment), assuming it is independently taught.

7. Graduate Teaching Assistants

**Department of Art and Art History**
Graduate students become eligible to teach as Graduate Teaching Associates after they have successfully completed Art 389: Graduate Internship and submit a letter and resume to the Chair for inclusion in the TA teaching pool. In Art 389, graduate students are mentored by faculty, both working closely together in a lower-division course to offer direct classroom experience and to examine teaching style and pedagogy. In rare instances with exceptional graduate students, the teaching prerequisite requirement for Art 389 may be waived by recommendation of the Department Chair and Graduate Coordinator to allow the select student a TA experience.

Having started the third year of our MFA program, we expect to continue to grow our TA pool and teaching opportunities for graduate students. In the Fall 2003 we offered one section taught by a TA. In Spring 2004, two sections were taught by TA’s and in the Fall 2004, graduate students taught three such courses. Spring 2005 has seen that number raised to five sections taught by graduate students.

**Department of Communication Design**
The Graphic Design option does not have a graduate program to supply graduate teaching assistants. The Department of Communication Design has a Graduate Program in Instructional Technology. Faculty from IT make regular use of graduate teaching assistants.

8. Faculty Development

**Department of Art and Art History**
The Department encourages and supports faculty development whenever possible. Both the CSU system and CSU, Chico offer competitive grants and leaves for research and travel. The College also offers competitive sabbatical leaves to eligible faculty and unpaid leaves are also possible. To encourage
active professional development the College also offers a small ($1000) research account to new tenure-track faculty for their first two years.

Until 2002-2003 the Department was allocated a small amount to award to faculty to encourage professional development. Stipulations were put in place that year that disallowed the use of these funds for research and instead were applied to discretionary programmatic needs. In 2004 these funds evaporated altogether. Having an account such as this for department level spending as either performance dollars or a discretionary fund added the department greatly and our hopes are that it better financial times, this possibility will recur.

**Department of Communication Design**

The College offers new tenure track faculty $1,000 development funds for their first two years. Development requests are solicited based on need, with preference to probationary faculty.

**9. Support Staff**

**Department of Art and Art History**

In addition to office staff, the Department of Art and Art History maintains several support staff positions that are invaluable to both instruction and to our studios. The Department’s support staff positions are as follows:

Instructional Support Technician: 12 month, full-time position.

Half of this person’s time is dedicated to the Sculpture area wood and metal shop while the other half of the job provides technical support for the department. In addition to supervising, maintaining and providing safe operations for this important studio, we also use this person to repair and construct studio equipment.

Instructional Support Technician: 12 month, half time

The position supports the ceramics area and supervises, maintains and provides safe operations for this area.

Visual Resource Specialist: 10 month, full-time

The Ira Latour Visual Resource Center contains a large collection of slides, books, periodicals, videotapes and DVDs. The collection is housed within the Department of Art and Art History and is open to both faculty and students. The VRC Curator directs, manages, maintains and supervises our collection.

Gallery Director: 12 month, half time, faculty appointment at the Lecturer rank

The Gallery Director manages the University Art Gallery, the Department’s largest and most comprehensive exhibition space. The Director curates
exhibitions of international, national and regional focus and facilitates the annual juried student show.

Area for Improvement
The Department needs a support staff in the areas of Electronic Arts, Photography and Printmaking. A 12-month, half-time position could be shared by Electronic Arts and Photography. Currently the labs for Electronic Arts, Photography and Printmaking are maintained entirely by faculty and work-study students. It is not a reasonable expectation for the Department to require this kind of technical expertise from a faculty member and the unit must explore ways to achieve these hires.

Department of Communication Design
CDES has one technical (Hickey) and two clerical (Corral and Hunn) support staff, which is commensurate with its mission, goals, objectives, size and scope.

Questions:
If the faculty is represented by a collective bargaining agent, describe how contract provisions affect faculty policies unique to the art/design unit.

Department of Art and Art History & Department of Communication Design
The California Faculty Association represents the faculty of California State University; the California State Employees Association represents Chico and the clerical/technical employees. The policies are standard among all state university employees.

Comment on faculty salaries, their distribution, their relationship to salary scales at similar institutions, and, if appropriate, their relationship to salaries of parallel disciplines within the parent institution. What is the status of the relationship of faculty salaries to productivity, morale and development? For example, are salary levels sufficient to attract and retain the caliber of faculty needed to support the programs offered?

Department of Art and Art History & Department of Communication Design
Faculty salary is based on rank and experience. Salary levels for each rank are established by the State and are the same across the board for all the State Universities. There are set salary ranges within each rank and faculty are eligible for step salary increases within each rank. Salaries have proven to be sufficient to attract and retain faculty. Given the current state of California’s economy, salaries have been frozen with no cost of living increases of merit based increases in recent years. While a majority of the faculty would agree that their base rate of pay is reasonable, the lack of regular raises and the uncertainty of when they will return has adversely affected morale.
How are graduate faculty members selected and designated?

Department of Art and Art History
For Graduate Committee work: All full-time faculty members in the Department have the professional experience to sit on graduate committees. Graduate students are encouraged by the Department to consider the full range of the faculty knowledge and experience in making committee choices. The Chair of a graduate student’s committee must be assigned to the particular pattern area of concentration chosen by the student.

For graduate classes within pattern areas: All graduate classes are taught on a rotating basis by the faculty assigned to each particular area.

For graduate seminars: At the discretion of the Department Chair, seminar faculty in both Studio and Art History are rotated based on area(s) of expertise and quality of instruction.

For Advising: The Graduate Advisor is appointed by the Department Chair. The Art History Graduate Advisor is a rotating position within the pattern of Art History.
F. FACILITIES, EQUIPMENT, AND SAFETY

1. Describe and evaluate the physical plant and equipment, including the number and quality of buildings used by the art/design unit; type of construction and adequacy of ventilation and climate control; number and quality of classrooms, studios for teaching, offices, individual studios, and video and other equipment, storage rooms, and exhibition space.

Department of Art and Art History

The Department of Art and Art History is housed in two on-campus buildings and the graduate studios in an off-campus building. Ceramics, Glass Art, Art Education and the University Art Gallery are housed in Taylor Hall. The majority of the studio and classroom spaces including Interior Design, Photography, Sculpture, Printmaking, Painting/Drawing, Design, Electronic Arts, Fiber, the wood/metal shop, the Visual Resource Center, BFA Gallery, Art History and the Art Office all are located across the street in Ayres Hall. Faculty offices are located in both buildings.

Ventilation for the Ceramics area was updated in 2002 and we are inspected annually by the fire marshal. A new firewall and wiring was added to the Glass studio four years ago. A specially built sink was placed in the Photography darkroom and fumes are sucked out at sink level to prevent them from entering breathing spaces. In addition the shop’s ventilation, that area has access to an outdoor courtyard that not only adds to the fresh air intake, but also functions as an additional open-air studio. Printmaking has switched to non-toxic processes. Overall ventilation and temperature control is adequate in both buildings for our classroom, studios, and offices and is centrally controlled by the campus’ Facilities Management Service.

While we have considerable space for our programs, we have grown enough in the past few years that parts of this space is a tight fit. Storage and faculty offices are at a premium; we clearly need more of both. We could use a mid-size (30-35 seat) smart classroom for Art History and other department functions and classes. We have a large room (holds 65) and a seminar room (seating 15-18). For the size and quality of our program, and the importance the University Art Gallery plays in the regional art community, we need a larger and more comprehensive gallery space. While our graduate studios and gallery space is adequate for the present size of that program, since we have plans to expand the number of students, we also need more space for this program as well. Additionally, a few of our spaces are stingy with electrical outlets so some extra wiring would be beneficial.

We have begun the process to address some of the concerns. We moved four faculty in the Faculty Early Retirement Program (where their teaching is reduced to half time) from their individual offices into a larger group space. Affiliated with the Art Department is the Turner Print Museum that is located on the second
floor of Laxson Auditorium. The Turner has plans to move into the downtown Chico Municipal Center that will free both a gallery space for the grad program and additional storage space.

**Department of Communication Design**
The Department of Communication Design resides in two campus buildings. One building is 33 years old (Plumas). The other is 15 years old (Tehama). Both buildings use standard industrial construction. The floors are concrete covered by tile, walls are concrete or drywall over conventional studs. The lighting is fluorescent over head. The ceilings in Tehama are suspended drop in tile. The ceilings in Plumas are open to the structure for the floors above. Labs in Plumas have surface mounted tiles on the ceilings. The labs in Tehama are heated and cooled from the campus central boiler/chiller plant. Plumas labs are heated but not cooled in the summer. Each lab has a temperature sensor and the airflow is continuous. The amount of heating or cooling is adjusted to maintain a fairly constant temperature.

Classes are held in University lecture rooms and departmental labs. Tehama 228 and 230 (classrooms for CDES: 023D, CDES: 130, CDES: 132, CDES: 134, CDES: 145, CDE: 222, CDES: 223, CDES: 029v) function as traditional non-digital classrooms. They are equipped with 35mm slide projectors, VCRs, sound equipment and televisions. Students work in these rooms on light tables equipped with t-squares. These rooms each have critique areas with extensive wall space for displaying student work. A counter space with lockers below lines each room. The classrooms used for large lecture classes (CDES: 002, CDES: 107, CDES: 001, CDES: 126, CDES: 092, CDES: 131, CDES: 122) are for the most part media classrooms equipped with permanently installed computers, internet connection, data projectors, sound equipment and control systems. These “Smart Classrooms” are equipped for PCs. Faculty who use MACs bring laptops which can be plugged into the control systems for sound, projection and internet.

In 2001 a computer lab was updated (Tehama 226) to accommodate graphic design classes which use digital technology (CDES: 133A, CDES: 133B, CDES: 186A, CDES: 122, CDES: 234, CDES: 221, CDES: 297). An adjoining computer lab in Tehama 224 which serves classes in Instructional Technology and Information and Communication Systems (including CDES: 270A, CDES: 270B, CDES: 112 and CDES: 212 which are taken by graphic design students) mirrors the software in the graphic design lab. These two labs are networked and have a file server.
Both labs share a large format (11x17) color laser printer. Each lab has a monochrome laser printer and scanners. Two additional labs are located in Tehama. A video Lab in Tehama 346 services Media Arts and a writing lab in Tehama 348 houses basic word processing facilities. All computer based labs have individual student work stations and a separate instructor/demo station. Each have a data/video projector mounted in the ceiling. Additional video/audio equipment is available for in class presentations. All labs have additional network connectivity for students to use personal computing equipment. Plumas houses the digital photography lab (used for CDES: 092, CDES: 190). This lab has color and monochrome ink jet printers. There are separate film scanning stations and a separate studio area for “in-studio” photographic assignments. This lab also has a stand alone computer network and a file server. See (Appendix L) for a detailed listing of equipment and software.

A facility located in 112 Plumas with equipment left over from the now defunct Graphic Arts option is currently being used as a classroom for CDES: 080. It is also being used as a resource center for students in many of the the graphic design classes doing large format digital outputting, bookbinding, and various other printing related activities. The room is equipped with number of pieces of traditional printing equipment including a Heidelberg Press, handset metal type, foil stamping, and screenprinting. See (Appendix L) for detailed listing of equipment.

The Department also uses facilities located in Meriam Library to supplement Media Arts lab facilities. KCHO-FM facilities are used for courses in radio news production and reporting. KCHO-FM facilities are used for courses in radio news production and reporting. The Instructional Media Center (IMC) video facilities are used for advanced editing, advanced video production, and studio video production courses. The use of the facilities in both KCHO and IMC adds greatly to the educational experience of the students.

All department and faculty offices are located in Tehama. Office space is at a premium. Design faculty have been very well equipped with up to date Macintosh computers. Office furniture is another matter. Desks, bookcases and chairs used by graphic design faculty have been reclaimed from University surplus. None of which is ergonomically designed.

There is a clear lack of storage facilities. We critically need space to archive student work and store special course materials ordered for student use.
Materials stored for our student clubs are crammed into any available space we can find.

There are wall mounted display cases in both Tehama and Plumas to display student work. These spaces seem adequate for the most part, but are not very suitable for the display of bookwork. We currently have no facilities to display time-based work which comprises an increasing part of our curriculum.

2. Describe, evaluate and project Art facilities, equipment, and safety in relation to the needs of (a) art/design students, (b) general students, (c) art/design faculty, and (d) curricular offerings and curricular levels.

**Department of Art and Art History**

(a). art/design students
Art students are trained and tested in the proper use of equipment. Supervision is provided during open hours in all sensitive lab and studio areas. The quality and quantity of equipment is adequate in all of our studios to serve the size and scope of our curricular offerings. As described above, we do have a few space needs that will need to be prioritized and gradually addressed.

(b). general students
We serve the general student body through our courses. Lab and studio space is available only to students properly registered in Art classes. For those enrolled in Art courses, our faculty or staff makes no distinction between art majors and non-majors.

(c). art/design faculty
The Department does not offer individual studio spaces to faculty. However, faculty do use some of our studios. The same training and testing of shop use that is offered to students is available to faculty. By permission of the Area Coordinator faculty may use studios outside their own area but must demonstrate ability to safely use the equipment. The equipment is adequate in all areas to our program for faculty to create the basics of their art. However, some faculty need specialized equipment which is housed and maintained in their own private spaces.

(d). curricular offerings and curricular levels
The equipment and facilities are adequate for the production of student art in all areas served by the department.

**Department of Communication Design**

At this time all design and Instructional technology classes are scheduled in these rooms. The labs are sufficient for the number of classes held. Equipment
in each room meets current needs. However, computer equipment in all labs is at the minimum level to run the current software. These labs will require new equipment when the next version of software is purchased.

3. **Describe the extent to which the art/design unit meets NASAD facilities, equipment and safety standards.**

**Department of Art and Art History**
Safety of the faculty and students is a high priority in the Department and on campus. One of our Instructional Support Technicians is responsible for seeing that procedures and equipment meet health and safety standards. We maintain health and safety data material as required by OSHA and comply with existing laws relating to hazardous materials and ventilation. Students are required to attend a Shop orientation and be tested on the proper use of the equipment before they have access to this space. Safety issues in other areas are addressed through course lectures and demonstrations.

The University police enforce security. Students are issued building passes, good for the semester, which allows them entrance into our studios, labs and classrooms. In non-sensitive areas, students are allowed 24-hour access. Other areas such as they shop, ceramics, glass, darkroom and electronic arts, labs are open only when a supervisor or trained lab tech person is present. The amount of this access varies but is generally between 20-40 hours per week.

**Department of Communication Design**
Students are instructed in safe methods of using the equipment. In the labs with glass top tables we have had to replace only 5 tops in 15 years due to breakage. The Tehama computer labs have intrusion security alarms for after hours security. Other labs are locked when not in use. Scheduled open lab times have student monitors present in the labs.

4. **Describe the extent to which resources and policies in these areas meet additional institution-wide or art/design unit aspirations for excellence.**

**Department of Art and Art History**
The Dean has listed the Department of Art and Art History as the College’s Department of Distinction, the only such honor listed within the College. While no specific financial award comes with this recognition, it does point to a general approach that identifies strong programs and works to keep them so.
5. Do students have access to adequate studio facilities outside of scheduled class time?

Department of Art and Art History
In general, studios and labs are open to student use during non-class hours. Students are given building passes that allow access 24 hours per day during the regular semester periods. Areas with sensitive equipment such as the sculpture lab, ceramics, glass art, and photography are open when staffed with a laboratory technician. Sculpture has a full-time staff person in this position. Ceramics has a half-time employee and the other areas hire student workers to cover these positions.

Area of Improvement
The Department seeks half-time staff positions to meet the lab technician needs in Photography, Electronic Arts, and Printmaking.

Department of Communication Design
The traditional classrooms in Tehama Hall are open whenever a class is not scheduled. The computer-based labs are open with a student monitor present evenings and on Sunday. When a class is not scheduled in these labs a student may request of a faculty member or technical staff to use the lab. As the number of classes held each semester changes the availability of outside of class time for “open labs” varies. Reviewing the past usage of the labs indicates that more “open time” would be used by students. The class schedule for the current semester limits the amount of open lab time in the digital photography lab.

6. Describe areas for improvement and plans or means for addressing them. Distinguish between long and short-term solutions.

Department of Art and Art History
Our space needs are listed in F.1. above and include both long range plans (expanding the University Art Gallery, mid-sized smart classroom) and short range plans (expanding graduate studio and exhibitions spaces). A bond issue passed in 2003 that will allow the University to rebuild Taylor Hall. Taylor II as it is known, is in the planning stages now. Feasibility studies have been conducted and approved. (See Appendix J). An optimistic estimate of the building's completion is Fall 2008. A more realistic goal is sometime during the 2009-2010 academic year. The University Art Gallery is due to be expanded to 3,500 square feet in this process. Some 6,500 square feet of additional grad studios and a 3,500 square foot MFA gallery will also be added in this new space. In the mean time, we continue to look at both on and off campus possibilities for...
expanding the MFA studio. Additional gallery space for the graduate program will occur when the Turner Print Museum moves into Chico’s Municipal Building (that renovation is scheduled for 2005).

**Department of Communication Design**

Budgets and funding are always constraining factors in planning for the maintenance and improvement of facilities and equipment. As a top priority we should establish and implement a technology-refresh budget for Graphic Design equipment and facilities.

Given the amount of time we all spend in front of our computers, ergonomically designed chairs for faculty and students should also be a high priority item. Storage space for student projects and current course materials is also rapidly becoming a critical issue.

Two long-range large-scale goals would be to establish funding to transform an under-utilized traditional studio (THMA-230) into a new computer lab for additional course sections and an under-utilized printing studio (PLMS-112) into a resource/research center with individual studio space for a limited number of advanced-level students to work with faculty on external research projects.

7. **To what extent do facilities and equipment match the size, scope, mission, goals, and objectives of the art/design program?**

**Department of Art and Art History**

The facilities and equipment within the Department of Art and Art History allow us to meet our goal of different patterns, options and a range of courses of study. We provide and learning and studio facilities that not only provide an active learning community but also provides the professionally oriented spaces that helps us serve the community by supporting public events, exhibitions and performances.

**Department of Communication Design**

At this time all design and Instructional technology classes are scheduled in these rooms. The labs are sufficient for the number of classes held. Equipment in each room meets current needs. However, computer equipment in all labs is at the minimum level to run the current software. These labs will require new equipment when the next version of software is purchased.
8. To what extent are budget provisions adequate for maintenance of the physical plant and equipment?

**Department of Art and Art History**
The Plant Operations division of the University is responsible for the maintenance of the buildings and utility-related services.

Each year the various parts of the Department submits a prioritized list of equipment for replacement. Depending on funding, a varied amount of equipment is replaced. In 2003-2004 for example, we overhauled the Electronics Arts lab replacing most of its computers, added a digital photography lab, replaced the printmaking plate exposing unit and replaced shop equipment. In 2004-2005 we are making significant additions/replacements in Photography, Glass and Printmaking.

**Department of Communication Design**
The physical plant maintenance is covered by campus funding. Custodial services have been limited due to budget constraints. Equipment and other technical items are maintained by Department and College level staff. Repairs are made as soon as parts are available. Some parts are kept as “spares” so the turn around time is usually less than a day. The goal for all computer hardware repairs is same day. Some items may take longer. The budget to the department covers normal hardware repairs.

Technical support staff have a plan to systematically replace equipment on a three to four year cycle. However, budget constraints have not allowed us to do so. The department Strategic Plan discusses this need.
G. Library and Learning Resources

The following information relative to the Meriam Library is keyed to Section G. Library and Learning Resources of the questionnaire provided by the National Association of Schools of Art and Design (NASAD). The Meriam Library is the only official campus library at CSU, Chico; therefore, these comments do not reflect any collections that may exist outside those of the Meriam Library, e.g. privately maintained departmental collections such as the Ira Latour Visual Resources Collection.

1. Governance

a. What is the functional position of the art/design collection within the total library structure?

MERIAM LIBRARY

The Meriam Library is the only official campus library at CSU, Chico and the art/design collection is not considered a separate collection. Materials are included within the general collections of the Meriam Library. General collections include: Periodicals, Microforms, Main Collection monographs and serials, Folio/X-folio monographs and serials, Government Documents, Juvenile books, Curriculum materials, Special Collections, and non-print media. The collections presently comprise some 1.75 million items in all formats.

<table>
<thead>
<tr>
<th>Meriam Library Holdings (selected) 2003-2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volumes in print:</td>
</tr>
<tr>
<td>Electronic Book titles:</td>
</tr>
<tr>
<td>Paid periodical subscriptions-print:</td>
</tr>
<tr>
<td>Paid serial subscriptions-print:</td>
</tr>
<tr>
<td>Microforms- units</td>
</tr>
<tr>
<td>Cartographic materials – units</td>
</tr>
<tr>
<td>Film and video materials- units</td>
</tr>
<tr>
<td>Sound Recordings- units</td>
</tr>
</tbody>
</table>

Source: California State University Campus Library Statistics Report 2003-04
(http://spider.csuchico.edu/ladmin/03-04%20LibStats.pdf)

b. What cooperative arrangements among collections within the institution exist to assist art/design students and faculty access to library resources?

Because the Meriam Library is the only official campus library at CSU, Chico, any cooperative arrangements that exist between departmental collections would be out of the purview of the library.

c. What cooperative arrangements exist with information sources outside the insititution to augment holdings for student and faculty use?
Interlibrary Loan: The Meriam Library provides Interlibrary Loan (ILL) services to CSU, Chico students, faculty, and staff in order to obtain materials from other libraries that the Meriam Library does not own (or that is temporarily unavailable.) During the 2003-2004 year the library received 7,179 items from other libraries or commercial services.

ILL is the only library-subsidized document delivery system for the campus community. Students are allowed to order five items a day. Faculty have unlimited ordering privileges. Graduate and faculty requests will be borrowed from anywhere in the country. Undergraduates are limited to California borrowing. Students and faculty submit articles electronically through the library’s ReSEARCH Station.

Journal Articles: Occasionally, all borrowers are subject to a $5.00 co-payment for any article that the library must purchase, but only 5% of all orders are ever assessed a fee. There is free borrowing between the California State Universities and several of the University of California campuses. All students and faculty may note on their interlibrary loan request if they only want free articles and books, and the library will accommodate their requests.

Books: The California State University system has reciprocal borrowing privileges between campuses. Books borrowed from outside of California or outside our consortia may be assessed a fee, as determined by the lending library, starting at $10.00 a book. All students and faculty may note on their interlibrary loan request if they only want free articles and books, and the library will accommodate their needs.

d. What are the responsibilities and authority of the individuals in charge of the art/design library?

See comments below about the Ira Latour Viusual Resource Collection.

2. Collections

a. How do the library collections, electronic access and operations meet institution wide or art/design unit aspirations for excellence?

The Meriam Library collection policy is to acquire appropriate materials to support the teaching, research, and service requirements of the California State University, Chico. Viewed overall, the collection in art/design is currently seen as adequate for faculty, student, and curricular needs. It has not grown optimally in recent years due to budget restrictions.
b. How do the collections support individual learning?

The Meriam Library collection policy is to acquire appropriate materials to support the teaching, research, and service requirements of the California State University, Chico. Viewed overall, the collection in art/design is currently seen as adequate for faculty, student, and curricular needs. It has not grown optimally in recent years due to budget restrictions.

c. How do the collections support faculty research?

The Meriam Library collection policy is to acquire appropriate materials to support the teaching, research, and service requirements of the California State University, Chico. Viewed overall, the collection in art/design is currently seen as adequate for faculty research. It has not grown optimally in recent years due to budget restrictions.

d. Is there access to materials in other disciplines essential to preparation in specific fields?

Yes.

e. Are materials in multiple formats available (books, slides, periodicals, microfilms, audio and video recordings, electronic access)?

Yes.

Traditional Library Materials: Library collections on-site include: Periodicals, Microforms, Main Collection monographs and serials, Folio/X-folio monographs and serials, Government Documents, Juvenile books, Curriculum materials, Special Collections, and non-print media. The collections presently comprise some 1.75 million items in all formats.

<table>
<thead>
<tr>
<th>Meriam Library Holdings (selected) 2003-2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volumes in print:                           957,181</td>
</tr>
<tr>
<td>Paid periodical subscriptions-print:        752</td>
</tr>
<tr>
<td>Paid serial subscriptions-print             319</td>
</tr>
<tr>
<td>Microforms- units                           1,163,337</td>
</tr>
<tr>
<td>Cartographic materials – units              159,667</td>
</tr>
<tr>
<td>Film and video materials- units             12,083</td>
</tr>
<tr>
<td>Sound Recordings- units                      15,073</td>
</tr>
</tbody>
</table>
Electronic Library Materials: Library collection now include online resources in addition to the traditional print, or hardcopy materials mentioned above. The library has a shrinking collection of print journals due to ongoing budget concerns but has made major strides in offering periodical indexes and full-text article databases via the Web. Through the Library ReSEARCH Station, our electronic information gateway, the library offers over 60 Web based periodical indexes, abstracting services, full text, and reference databases. Currently, the library owns access to over 15,000 electronic journals. Overall, access to art/design journals expanded because of this shift in resource allocation. Online databases make information easily accessible to students and faculty 24/7, regardless of their location. The databases most used by art/design students are Academic Search Elite (EBSCO), Art Abstracts (EBSCO), and Communication & Mass Media Complete (EBSCO).

f. Is there a plan for systematic acquisitions, preservation, and replacement?

Yes.

The library collections are guided by an Approval Plan Profile, which is available on the WWW at:  
(http://www.csuchico.edu/lacq/dept/approval_plan_profile_10_02.pdf) In addition, the library maintains a Collection Development Handbook which outlines policies for 1) Collection Management, 2) General Collection Policies and Guidelines, and 3) Subject Selection Policies. This handbook is also available via the WWW at:  
(http://www.csuchico.edu/lacq/dept/index.htm)

The library is continuously updating it’s collections through firm orders of books and serials and by subscribing to the Yankee Bookpeddler approval plan for books. Major strides have been made in the last few years to offer periodical indexes and full text databases via the Web in order to make information easily accessible to students and faculty, regardless of their location.

Specific collection development responsibilities for art/design materials are divided between librarians assigned as liaisons to the following programs: Department of Art, Department of Communication Design. These responsibilities are viewed as a coordinating responsibility with departmental faculty. Librarians work collaboratively with faculty to develop and maintain relevant library collections for teaching and research. The goal of the Meriam Library is to acquire books, periodicals, videos, microforms, etc. that will support the teaching and research needs of CSU, Chico faculty and students. Librarians encourage faculty to let them know about important items that the library should acquire that will meet this goal. All faculty are encouraged to review new books and to recommend other titles for acquisition.
g. Is there continuing faculty and student involvement with regard to acquisitions?

There is an organized system in place by which faculty can be involved in acquisition decision-making. Every department and program on campus designates one faculty member to serve as liaison to the library. This person is responsible for communicating with the subject librarian in the Meriam Library in order to purchase new materials. It is up to each department/program how they choose to communicate library acquisition information amongst themselves.

There is not an equivalent system in place for student involvement.

3. Personnel

What is the number and qualifications of staff dedicated to the art/design collection?

The art/design collection within Meriam Library is not a separate library. However, the Meriam Library is staffed by faculty, staff, and students. The library staff includes 16.32 professional librarians with faculty rank and status, 30 classified support staff, and 29 FTEs of student assistants. All librarians are available to any student, staff, or faculty member through the Meriam Library’s various reference services: http://www.csuchico.edu/library/ask.htm Every librarian in the Meriam Library possesses a Master of Library and Information Science from an ALA: American Library Association accredited school of library and information science. This is the terminal degree for this profession and a degree from an ALA accredited institution is mandatory for employment at CSU, Chico.

One librarian is assigned as liaison to the Department of Art and one to the Department of Communication Design. However, these librarians serve other departments in addition to their liaison responsibilities to the above departments. A total of 10 departments and programs are served by these two individuals. http://www.csuchico.edu/library/libadmin/liaison.htm

4. Services

a. What are the hours of operation for the library?

The following hours represent the public operating hours of the Meriam Library during a typical semester.
<table>
<thead>
<tr>
<th>Meriam Library Operating Hours – Spring Semester 2005</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Main Library</strong></td>
</tr>
<tr>
<td>Mon. 7:30am - 11:45pm</td>
</tr>
<tr>
<td>Tues. 7:30am - 11:45pm</td>
</tr>
<tr>
<td>Wed. 7:30am - 11:45pm</td>
</tr>
<tr>
<td>Thurs. 7:30am - 11:45pm</td>
</tr>
<tr>
<td>Fri. 7:30am - 4:45pm</td>
</tr>
<tr>
<td>Sat. Noon - 4:45pm</td>
</tr>
<tr>
<td>Sun. Noon - 11:45pm</td>
</tr>
<tr>
<td><strong>Reference Desk</strong></td>
</tr>
<tr>
<td>Mon. 9am - 9:30pm</td>
</tr>
<tr>
<td>Tues. 9am - 9:30pm</td>
</tr>
<tr>
<td>Wed. 9am - 9:30pm</td>
</tr>
<tr>
<td>Thurs. 9am - 9:30pm</td>
</tr>
<tr>
<td>Fri. 9am - 4:45pm</td>
</tr>
<tr>
<td>Sat. Noon - 4:45pm</td>
</tr>
<tr>
<td>Sun. Noon - 2pm</td>
</tr>
<tr>
<td><strong>Interlibrary Loan</strong></td>
</tr>
<tr>
<td>Mon. 8am - 5pm</td>
</tr>
<tr>
<td>Tues. 8am - 5pm</td>
</tr>
<tr>
<td>Wed. 8am - 5pm</td>
</tr>
<tr>
<td>Thurs. 8am - 5pm</td>
</tr>
<tr>
<td>Fri. 8am - 4:45pm</td>
</tr>
<tr>
<td>Sat. closed</td>
</tr>
<tr>
<td>Sun. closed</td>
</tr>
<tr>
<td><strong>Special Collections</strong></td>
</tr>
<tr>
<td>Mon. 10am - 5pm</td>
</tr>
<tr>
<td>Tues. 10am - 5pm</td>
</tr>
<tr>
<td>Wed. 10am - 5pm</td>
</tr>
<tr>
<td>Thurs. 10am - 5pm</td>
</tr>
<tr>
<td>Fri. 10am - 4:45pm</td>
</tr>
<tr>
<td>Sat. closed</td>
</tr>
<tr>
<td>Sun. closed</td>
</tr>
</tbody>
</table>

Hours are considerably shorter during summer months as well as holidays. The following hours represent the operating hours for summer 2004:

**Meriam Library Operating Hours – Summer 2004**

**May 24-June 20**
- Monday – Thursday: 8 AM – 4:45 PM
- Friday-Sunday: Closed

**June 21 – August 1: Summer Session**
- Monday: 8 AM – 4:45 PM
- Tuesday: 8 AM – 7:45 PM
- Wednesday–Thursday: 8 AM – 4:45 PM
- Friday-Sunday: Closed

**August 2-August 15**
- Monday-Thursday: 8 AM – 4:45 PM
- Friday-Sunday: Closed

**August 16-August 22**
- Monday – Friday: 8 AM – 4:45 PM
- Friday-Sunday: Closed

**b. Is there convenient access to library holdings in art/design?**

Yes.

**Hours:** During regular semester operations, hours of access are illustrated via the chart above. In addition, the Meriam Library also offers 24/7 access to its Library Catalog and electronic periodical databases via the ReSEARCH Station which is available on the WWW: http://www.csuchico.edu/library/
**Building Access:** All library facilities are open to patrons with disabilities. Physical access includes elevators to all 4 floors of the building. All computer stations in the 2nd floor Reference area have Windows accessibility software installed. Workstation #208 is wheelchair accessible. Users who have identified desired Library materials but are unable to retrieve them from the stacks can request assistance at the Reference Desk on the second floor. The Reference Librarian will page a student assistant who will retrieve the materials for the user. When the Reference Desk is closed, users can request assistance at Circulation on the first floor. Requests for the paging of large numbers of items may require the patron to return for pick up.

**Remote Access:** The library’s electronic databases are available to students, faculty and staff from within the library and labs on campus, and also from remote locations 24/7 using EZProxy authentication software.

**Circulation:** Undergraduate students may borrow books, theses, and government documents for 3 weeks. Graduate students receive a longer 5-week borrowing period. Faculty may keep all books until April 15th. All students and faculty are entitled to renew items as long as no one requested the book be held for their use. Due to the lengthy circulation period for faculty, library policies state that an automatic recall is initiated for books held by professors when a student places a hold.

**Reserve Materials:** Professors may place class materials on reserve in our Limited Loan area. Depending on what the professor requests, reserve materials check out for either 2 hour, 24 hour, or 72 hour periods. With the new electronic reserve system, professors may request that Limited Loan staff scan short materials (articles or book chapters) and place them on the Web. Students can then access the materials at any time regardless of the library's hours and without a time limit for reviewing the material.

**Multimedia:** CDs, software, videotapes, audio-cassettes and other multimedia are housed in the Limited Loan area and available for 7 day checkout. Equipment is available in the Limited Loan room for viewing multi-media information resources.

**Photocopying:** The library uses a unicard system where the students' campus identification card can have value added to use for copying, food, etc. The library has two Cash Value Terminals where students can put money on their cards and copy machines on every floor. RapidGraphics, a copy and printing service, is located on the 2nd floor with a number of copiers, including one color copier. The cost is .10 per page. Students can use cash or their unicard in RapidGraphics.

c. **Is there convenient access to the holdings of other institutions (interlibrary loan, union catalogs, cooperative network facilities, photoduplication, interlibrary loan)?**
YES: Interlibrary Loan. The Meriam Library provides Interlibrary Loan services to CSU, Chico students, faculty, and staff in order to obtain materials from other library’s that the Meriam Library does not own, or that is temporarily unavailable. During the 2003-2004 year the library received 7,179 items from other libraries or commercial services.

d. Is instruction in the use of the art/design library provided?

Classroom Instruction: The Meriam Library offers the instructional services of its faculty librarians to students, faculty, and staff in the use of the physical and electronic collections. The library provides a classroom specifically for this purpose, although many librarians teach in classrooms and labs outside the library. During the 2003-2004 year, the library delivered 211 presentations to approximately 5,747 individuals spanning all disciplines. Departmental faculty make use of the library’s instructional services on an individual basis and statistics by department vary.

Reference Instruction: In addition to library classroom instruction, instruction in the use of the library occurs at the Reference Desk, via e-mail transactions, as well as personal appointments with librarians. Approximately 1,200 reference transactions occur during a typical week at the Meriam Library. The Reference Desk is staffed by librarians 84 hours a week and covers most of the hours the library is open. All librarians are generalists as well as subject specialists and can answer most types of questions.

5. Facilities

a. Do the facilities provide an effective environment for study?

Yes.

In addition to housing the library collections, the Meriam Library is home to two student computing labs, a copy service, and a tutoring center. Numerous areas throughout all four floors of the building contain tables and chairs for student study. The library seats approximately 2,200. The 3rd floor is a designated “Silent Study” floor and offers students individual study carrels for private study rather than open table areas. There are 19 group study rooms, one with a computer & Internet access.

b. What equipment does the library provide to allow access to its collections (including video equipment, microfilm units, computer terminals)?
Multi-media: CDs, software, videotapes, audio-cassettes and other multimedia are housed in the Limited Loan area and available for 7 day checkout. Equipment is available in the Limited Loan room for viewing multi-media information resources.

Microforms: Microform reader machines are available on the 2nd floor of the library. Patrons are able to view both microfilm and microfiche on these readers. Four machines include built-in printers. One machine is coin-operated at a cost of 20 cents per page, and the remaining machines are unicard-operated at a cost of 10 cents per page.

Computers: Public use computer terminals are located on the 2nd, 3rd and 4th floors of the library. They offer high-speed Internet and provide access to the library catalog and periodicals indexes/databases made available via the library’s web portal, the ReSEARCH Station. (http://www.csuchico.edu/library/). Networked printing is provided at a cost of 10 cents per page.

Adaptive Equipment: The Assistive Technology Center in the library provides specialized adaptive technology for students’ use of library resources. The computer labs and library workstations also offer screen magnification, wheelchair accessibility, and adaptive keyboard/mouse technology.

6. Finance

a. Is there sufficient budgetary support to carry out necessary operations and satisfy requirements of the art/design unit?

Viewed overall, the collection in art/design is currently seen as adequate for faculty, student, and curricular needs. It has not grown optimally in recent years due to budget restrictions.

Allocations
A library materials are purchased from the general materials budget, which is subdivided into various sub-budgets.

Expenditures
The Meriam Library uses the Library of Congress Classification system to organize the majority of its collections. Within the LC classification system, the following call number areas are relevant to the expenditures section of this accreditation report:
The following figures represent Meriam Library expenditures for the call number areas listed above, for the years indicated.

### Fiscal Year 03/04

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Books</td>
<td>$660.27</td>
</tr>
<tr>
<td>Standing Orders</td>
<td>$820.00</td>
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<tr>
<td>Periodical Expenditures</td>
<td>$156.18</td>
</tr>
<tr>
<td><strong>FY 03/04 TOTAL</strong></td>
<td><strong>$1,636.45</strong></td>
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### Fiscal Year 02/03

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Books</td>
<td>$1,242.45</td>
</tr>
<tr>
<td>Standing Orders</td>
<td>$221.00</td>
</tr>
<tr>
<td>Periodical Expenditures</td>
<td>$1,895.44</td>
</tr>
<tr>
<td><strong>FY 03/04 TOTAL</strong></td>
<td><strong>$3,358.89</strong></td>
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### Fiscal Year 01/02

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<tr>
<th>Category</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Books</td>
<td>$532.25</td>
</tr>
<tr>
<td>Standing Orders</td>
<td>$137.00</td>
</tr>
<tr>
<td>Periodical Expenditures</td>
<td>$3,463.94</td>
</tr>
<tr>
<td><strong>FY 03/04 TOTAL</strong></td>
<td><strong>$4,133.19</strong></td>
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### Fiscal Year 00/01

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</thead>
<tbody>
<tr>
<td>Books</td>
<td>$622.07</td>
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<tr>
<td>Standing Orders</td>
<td>$218.00</td>
</tr>
<tr>
<td>Periodical Expenditures</td>
<td>$3,334.93</td>
</tr>
<tr>
<td><strong>FY 03/04 TOTAL</strong></td>
<td><strong>$4,175.00</strong></td>
</tr>
</tbody>
</table>

### Fiscal Year 99/00

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Books</td>
<td>$1,770.30</td>
</tr>
<tr>
<td>Standing Orders</td>
<td>$217.00</td>
</tr>
<tr>
<td>Periodical Expenditures</td>
<td>$3,436.11</td>
</tr>
<tr>
<td><strong>FY 03/04 TOTAL</strong></td>
<td><strong>$5,423.41</strong></td>
</tr>
</tbody>
</table>

**Meriam Library: Strengths**
The Meriam Library is fortunate to receive substantial financial support from the California State University’s Chancellor’s Office (http://www.calstate.edu/LS/). This funding has centralized the purchase of several databases considered core resources for all of the 23 CSU campuses. This support continues to mitigate the potential consequences of extraordinary inflation rates for library materials (average rate is 15%) and declining state support of our individual campus.

The online databases purchased centrally by the Chancellor’s Office and by the Meriam Library have resulted in a net increase in available journals for student research. Approximately 15,000 journal titles are accessible electronically, compared to the less than 1000 current print subscriptions. Through this, all students have excellent access to journal abstracts and citations in the fields in multiple disciplines as well as access to full-text article availability.

The Meriam Library’s greatest strength, however, is in the librarians who guide students in their research at the reference desk, in classrooms, and in individual consultations. Their research needs are further supported by helpful and resourceful staff in Interlibrary Loan, who can deliver books in 2 days and articles in 1 week from libraries around the state.

**Meriam Library: Weaknesses Areas of Concern & Projections**
*General Budget Concerns:* The Meriam Library’s budget is in crisis. In a nutshell, the library’s base collections budget has not been increased for over 10 years, this includes increases for inflation. The most recent state budget and agreement between the Governor and the higher education leaders seems to indicate that higher education funding will improve in the next few years. The hope among the librarians on this campus is that the Chancellor’s Office will expand central funding for critical library resources, including interlibrary loan and database subscriptions. The funding received centrally is widely regarded as having the “best deliverables.” In other words, it is understood to be a valuable and worthwhile expense. If funding is further centralized in this way, the Meriam Library’s collections budget will be freed to protect subscriptions to journals, allocations for books and videos, and other expenses that are campus-specific.

Until the budget improves, the librarians will continue to face decisions about how to manage our shrinking purchasing power. Even with a flat budget year-to-year, purchasing power declines by 15% due to inflation. Decisions will continue to
reflect the research needs of the students and place a premium on resources and services considered critical to campus programs, including social work.

New Curricula: All new course proposals and course change documents, including those from the Department of Art, and/or Communication Design Department are not required to be specifically routed to the Meriam Library for review prior to implementation. Such a process would keep the library advised of demands that may be put on the collections or other changes in curriculum, and would in-turn inform those proposing new curricula of the strains such new curricula place on the library. During such a process the library could advise departments as to the additional expenditures required to support new programs and majors.

IRA LATOUR VISUAL RESOURCE COLLECTION

In addition to the Meriam Library the Department of Art and Art History operates the Ira Latour Visual Resource Collection. Open to both art students and faculty the VRC houses a collection of art books, catalogs, periodicals, videotapes, DVDs and slides. Acquisitions to the VRC are purchased through a generous Foundation account. (See Appendix H).

2. Collections and Electronic Access

The Ira Latour Visual Resources Collection (VRC) is a unique facility within the CSU system in its combination of a traditional slide collection developed for faculty teaching needs, its book and video collection developed solely to enhance the art curriculum. The collection contains over 100,000 slides, 2,500 books, 700 videos, 14 periodical subscriptions and a small collection of CD-ROMs. Three online computers are available for art students. The VRC continues to serve the image needs of faculty across the campus but is also recognized as a Student Learning Center, providing supplemental study and research materials for Art students. It was recognized with a High Quality Learning Environment Award by the campus in 1999. In fall 1999, the staff began developing a collection of digital images and web pages for faculty from the College of Humanities & Fine Arts. This project opened a new way of providing access to images and image literacy for both faculty and students. While it still has plenty of room to grow the digital component of our collection, we do have some 7,000 art images available electronically through Portfolio.

The slide collection covers all of Western, Asian and non-Western art, including Photography, Furniture & Interiors, Graphic Arts, and Architecture. Our books, videos, CD ROMS cover the same areas as the slide collection but is particularly strong in 20th Century artists and supports our current curriculum. (See Appendix H).
Resources from the Walter Kohn Endowment for art history were made available for VRC purchases beginning in 1993. This is a generous endowment and allows us to subscribe to image banks, purchase books, CDs and videos as well as maintain our images support systems.

3. Personnel

The Department staffs the Ira Latour Visual Resource Center with a full-time ten-month staff member and supplements this with work-study and student assistant appointments. Starting in the Fall 2005, this position has been upgraded to a 12-month full-time position. The Visual Resource Curator is responsible for maintaining, building, and organizing the collection. Faculty have regular input in directing this collection to help support curricular needs.

4. Services

The Visual Resource Collection is open 45 hours per week ten months of the year. It is closed weekends and from mid-June to mid-August. There is easy access to the resource’s holdings and all collections are completely cataloged. Most print and time-based materials are available for check-out. Other materials such as slides are available for in-house use.

5. Facilities

The VRC also provides a safe and effective environment for study. We have three Mac computers wired to the internet and departmental and campus software. These computers get regular use for both research, communication and study.

6. Financial Support

The VRC receives $2,565 annually in direct Operating Expenses from the Department. In addition, the Walter Kohn Endowment provides significant funding for collection purchases and equipment. In 2003-2004 we utilized this foundation account to fund $16,909 of purchases and our estimate for 2004-2005 in $18,453.
H. Recruitment, Admission-Retention, Record Keeping and Advisement.

UNIVERSITY:
1. *What are the admission policies and procedures used for*
   
a) *freshman to university?*

   In 2004 CSU, Chico became an impacted campus. With greater competition for fewer spaces we have begun using supplemental admissions criteria beyond the CSU minimum eligibility index for first-time freshman applicants. The academic characteristics of the applicant pool determines an admission cutoff based on high school G.P.A., SAT-I or ACT scores, and completion of required subject matter course work. All first-time freshman applicants must submit an SAT-I or ACT, regardless of G.P.A. All students must apply during the priority filing periods for the appropriate semester.

   Students are rank-ordered based on their eligibility index. This index is calculated using a combination of high school GPA and SAT-I total score or ACT composite score. The high school grade point average is determined by college preparatory course work completed during a student's sophomore and junior years. A course must be designated as meeting a University of California A-G subject requirements to be considered college preparatory. This designation is determined by either the student's high school or a college admissions officer.

   Applicants must have completed the following pattern of college preparatory subjects with a grade of "C" or higher.

<table>
<thead>
<tr>
<th>4 years</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 years</td>
<td>Mathematics (algebra, geometry, and intermediate algebra)</td>
</tr>
<tr>
<td>2 years</td>
<td>Social Science (including 1 year of US History or US History and government)</td>
</tr>
<tr>
<td>2 years</td>
<td>Science with a Laboratory (one biological and one physical)</td>
</tr>
<tr>
<td>2 years</td>
<td>Foreign Language (the same language)</td>
</tr>
<tr>
<td>1 year</td>
<td>Visual and Performing Arts (two semesters of courses from a single VPA area: dance, drama/theater, music, and visual arts)</td>
</tr>
<tr>
<td>1 year</td>
<td>College Preparatory Elective</td>
</tr>
</tbody>
</table>

   Eligibility index for CSU, Chico freshman admission is calculated as follows:

   **using SAT-1 scores**
   
   \[ \text{GPA}^* \times 800 + \text{SAT-1 total} = \text{index} \]

   **using ACT scores**
   
   

79
GPA* x 200 + (10 x ACT Composite) = index

*9th grade, physical education and military service courses are excluded

Since the academic characteristics of the applicant pool determine cutoff impactation has essentially raised the average scores of accepted freshman.

A portfolio is not required for admission to the university.

The Educational Opportunity Program provides admissions assistance for students who are historically low-income, academically under-prepared, or lacking the subject requirements, grades, or test scores normally required for college attendance, but who have demonstrated the potential for academic success.

b) Transfer students with advanced standing to university?

The current budget crisis in the State of California has greatly impacted the CSU. In 2005 some 25,000 eligible students will be turned away from our twenty-three campuses. In order to address this problem the CSU Chancellor’s Office and the Academic Senate CSU has developed the Lower-Division Transfer Patterns (LDTP) project. Its central purpose is to help community college students who wish eventually to transfer to the CSU to choose efficient patterns of classes, so that they may graduate in a more timely fashion and without having taken excess units. The project goal for the 2004-05 academic year is to identify a pattern of lower-division coursework to be taken in community college for each of up to thirty high-demand majors. Beginning in fall term 2006, students who take the recommended path may be given priority admission when they transfer to a CSU campus.

Transfer applicants must meet the following requirements:

• Apply for admission during the priority filing period (August 1-31 for spring or October 1-November 30 for fall).
• Complete at least 56 transferable semester units (90 quarter units).
  Beginning Fall 2005, students must complete 60 transferable semester units.
• Complete, prior to transfer, at least 30 semester units of general education with a C or better. The 30 units must include all of the general education requirements in communication (oral communication, English composition, critical thinking), and one course of at least 3 units in college-level mathematics.
• Have a cumulative transferable grade point average of at least 2.0 or better (minimum of 2.4 grade point average if a non-resident of California) in college course work.
• Be in good academic standing at the last institution attended.

2. What are the policies concerning language proficiencies for foreign students?

All international students, whose native language is not English, must demonstrate proficiency in the English language. Methods that meet the English language proficiency requirement:

• TOEFL (Test of English as a Foreign Language) official international score of 500 on the paper-based exam or 173 on the computer-based exam.
• IELTS (International English Language Testing System) band 5 is required.
• ELS Language Centers successful completion of level 112
• 3 years of full-time academic study at the secondary and/or post-secondary level located in a country where English is the official language.
• Conditional Admission - see details below.

We offer conditional admission to students who meet our academic and financial requirements for admission but do not meet the minimum English language proficiency requirement. If prior to the beginning of their first semester of study a conditionally admitted student is unable to show evidence of required English language proficiency they have two options: 1) Enter the American Language and Culture Institute (ALCI) located on campus: or 2) Enroll at one of the ELS Language Centers. Whichever choice they make a letter of conditional admission is issued by CSU, Chico if all other requirements are met.

3. What is the format, purpose, timing and use of the portfolio review?

See Department of Communication Design section below.

4. What are the policies and procedures used for retention?

a) grade point average required for retention

If a student’s cumulative grade point average (GPA) is below a 2.0, he/she needs to check whether the grade point deficit makes him/her subject to disqualification. To determine a grade point deficit, the student must check GPA Calculations and Variance (deficiencies). This can be accomplished as follows:

First, by determining the number of grade points if the student has a 2.0 grade point average (GPA) by multiplying the number of units attempted by two. Next, subtracting from this number the number of grade points the student has actually earned. The result is the student’s grade point deficit. If this number is -15 or more for freshman/sophomore, -9 or more for juniors, or -6 or more for seniors, the student is at risk of being disqualified from the university.
If the student entered the semester on probation and the grade point deficit is equal to, or greater than the deficit for class standing (-15 or more for freshman/sophomore, -9 or more for juniors, or -6 or more for seniors), the student is subject to disqualification and advised to see an adviser in Advising and Orientation.

Once a student has been disqualified and wishes to be reinstated to the University, he/she must, (1) reapply for readmission to the University and, (2) formally petition for reinstatement to the University.

5. **What are the policies and procedures used for student record keeping including courses taken, grades, subject, discipline, topic studied, exhibitions, special evaluations?**

Chico State Connection (CSC) is a convenient web-based portal that provides students, faculty, and staff with several campus services from a single point of access.

The CSC Home page is the starting point. When users sign on, they are directed to a page that carries information presented to all portal users, such as campus announcements, news headlines, and Web search engines. They may see personal announcements containing information specific to their account profile. They are also provided secure connections to their personal e-mail, calendar, and a customizable news site.

The School Services section provides students and faculty access to the Records and Registration, where students can add and drop classes, print unofficial transcripts, view their class schedule, financial aid information, and more. Faculty can view their schedule, class lists, and submit grades online. Faculty advisers can view the unofficial transcripts of their student advisees.

Student Information System (SIS-Plus) is a deeper electronic record system which predates the CSC portal system (described above). SIS-Plus is not accessible to students. Access to faculty and staff is bifurcated.

6. **What promotional and recruitment materials are used?**

The University website is visited by a diverse audience including prospective students and their parents. Comprehensive printed promotional materials are distributed by the University Admissions Office as well as a CD about the campus developed by the Department of Engineering.
1. Recruitment
   (a). Undergraduate

BA Program
General recruitment is handled by the University and College and has been sufficient to attract a growing number of students to our programs. Annually the University organizes a Fall Preview Day where potential students and/or their parents can meet with administrators, faculty and tour our facilities. In addition, launched in 1995 to attract top students, the University hosts a President’s Scholar Awards weekend where select qualified students are invited to compete for generous scholarships. (This year, ten scholarships of $12,000 each, $3000 per year for four years, was awarded to freshmen with superior academic accomplishment in high school that will enter the University in the fall 2004 semester. In addition to the $12,000 scholarships, a substantial number of $1000 scholarships were awarded). The College of Humanities and Fine Arts also offers Academic and Performance Awards to attract incoming freshmen of exceptional merit.

The Department also maintains an active website that attracts many viewers. This site serves not only to disseminate information but advertises our program as well. Department faculty and administration can be easily contacted electronically through the website and this has served as an effect supplement to the University’s recruitment programs.

BFA Program
For those students interested in or planning to apply for the BFA in Art Studio, the Department of Art and Art History hosts an organizational meeting every semester. Additionally, faculty discusses the merits of this option directly with outstanding students.

(b). Graduate

MFA Program
In addition to our website, the Department places ads in national and regional publications such as Artweek to make potential graduate students aware of our program. In 2004-2005 we also printed and sent a mailer illustrated with current grad student work. (See Appendix V)

2. Admission-Retention

(a) Undergraduate
With the exception of Interior Design, the BA degree options in Art require only that students meet admission requirements to the University. A portfolio is not
required unless the student wishes special admissions placement or chooses to pursue the BFA degree options.

Beginning in the Fall semester 2004, Interior Design has been granted Impaction status by the CSU system. This allows us to control admissions into this program by placing target limits on incoming students. The Department is allowed to specify the number of new Interior Design students that we can handle from year to year, semester to semester, and Admissions will allow this number of students entry into the University based on their eligibility index. This eligibility index is comprised of weighted data such as grade point average, test scores, and county of residence.

(b) Graduate

MFA Program
MFA applicants must meet all University Graduate School admission requirements in addition to the requirements of The Department of Art & Art History. An undergraduate degree, equivalent to a BA degree in Art Studio from CSU Chico is required. No graduate credit is given to classes taken to make up any undergraduate deficiencies.

On the approval of the Graduate Advisor and faculty of student's pattern area, up to 18.0 units of accredited graduate level work may be transferred from another institution towards this 60-unit program. Applicants holding an MA degree in Studio Art from an accredited institution may transfer and count towards the MFA up to 27 units from their previous degree program upon review and recommendation by the graduate advisor and the faculty members in the pattern area, and within the seven-year time limit. No course work from another degree program other than a Masters in Studio Art may be applied towards the MFA requirements.

Applicants are required to file two separate applications. One is to the University Office of Graduate Programs which is available in the Graduate Admissions Office of the School of Graduate, International & Sponsored Programs. The second is to the Department of Art & Art History. All material must be submitted to the Art Department Office; late or incomplete review packets will be returned unprocessed.

The Department’s application packet must include:

1. A completed Department MFA application form. (See Appendix B)
2. Transcripts (official or unofficial) from all institutions of higher learning attended. These must be submitted with the MFA application. (The department transcript requirements are in addition to the official transcripts required in the application to the University.)
3. A two-page, double-spaced Philosophical Statement of Intention (Statement of Purpose).
4. Three letters of recommendation from individuals qualified to testify to the applicant's capabilities and readiness to enter graduate study in studio art. These letters are to be sent directly by the recommender to the Department of Art & Art History.
5. Creative work review (submit only completed work): 20 slides in a Kodak 80 carousel, and / or work samples in VHS videotape or CDROMs.
6. An annotated list for non-print material submitted indicating name, title, media and date of completion.

The Department's tenured and tenure track faculty conduct a portfolio review with discussion and ultimately a vote on qualified applicants. Current graduate students are allowed to view the portfolios and submit written commentary of the applicants but are not allowed a formal vote.

MA Program
Application for admission to the Masters Degree Program with an option in Art History is contingent upon satisfying the University requirements for Graduate Admission. Formal application to the Graduate School is a separate process; please contact the Graduate School for entry forms or information regarding University policies.

All applicants for admission to the Masters Degree Program with an option in Art History must:

1. Have a B.A. in Art History, or the equivalent, from an accredited institution.
2. Meet all entry-level requirements as specified by the Graduate School (see the University Catalog for specifics).
3. Complete the Miller Analogies Test with a minimum score of 30, or departmental approval.
4. Submit a written statement (minimum of 200 words) concerning your personal intent and/or philosophy in art. The statement will be evaluated for both content and form and will be used to certify writing competence.

In addition to the above, applicants must submit two upper division Art History papers and two letters of recommendation. Students who meet these basic qualifications are reviewed by the Department and a vote is cast.

3. Record Keeping

(a) Undergraduate
The University and Department maintain accurate and up-to date records of every student. All student records are kept in the department office and are
available to faculty advisors. These records are also available on-line to authorized personnel. Files are color coded by program for easy access. Files for all degree options, including minors and credential preparation are handled in the same manner.

Advising Forms

See Appendix C.

With initial advisor contact the appropriate advising form is competed to reflect current program status. Articulation of transfer courses occurs at this time. Advising forms are updated at each meeting enabling both student and advisor to monitor matriculation needs. The original copy of the Advising form is kept in the individual student files. These files are alphabetized and arranged by major.

Major/Minor Clearance Forms

See Appendix C.

Grade Reports

The University has moved from issuing student grade report cards to departments and now offers electronic records instead. Available only to authorized personnel, these records are accessed and printed and placed in student files at the time of or prior to advisement.

(b). Graduate

Graduate records are kept by the MA and MFA Advisors. All other record-keeping policies regarding the Graduate programs are consistent with those of our undergraduate programs as stated above.

4. Advisement
(a) Undergraduate

Both the University and Department offer advising to students. Advising for the General Education requirements is handled by Academic Advising and is offered to either appointments or walk-ins. The departments handle major area advising. Art and Art History advising is centered in the Department Office. General questions are answered promptly and program materials are available hereon demand. All undergraduate student files are housed in the office.

For the past several years the Department hired an advisor to help meet the needs of our students. Combined with the efforts of the Chair, a majority of student advising was handled by these parties. Budget cuts have forced us to eliminate this advising position and these duties will again be solely a faculty responsibility. Students are assigned a relevant full-time faculty advisor and must meet regularly with them. Ultimately, the Department Chair makes all final
decisions concerning transfer credits, study abroad credits and major clearance forms.

The Area Coordinator for Art Education handles our credential advising. Similarly, the BFA Coordinator handles BFA advising and the Electronic Arts faculty member handles advising for this area. The Department designates a MA and MFA advisor who handles these duties. All other faculty are assigned advisees based on their emphasis area. In areas such as Interior Design, where we have a large number of students and a smaller number of full-time instructors, faculty from other emphasis areas have been trained to handle advising duties.

This system has been effective in meeting the advising needs of our students. No student seeking advising is turned away, not is there generally a long waiting time for those seeking this service.

(b) Graduate

Students are required to meet with the graduate advisor at the beginning of each semester for both short and long term planning. The Graduate Advisor oversees graduation checks, coordinates meetings with graduate committees and oversees any probationary activity. The Graduate Advisor also coordinates activities with the Graduate Art History advisor. The Graduate Art History is responsible for advising within the Art History Pattern area.

DEPARTMENT OF COMMUNICATION DESIGN

1. Recruitment

When space is limited, admissions priority is given to service area applicants. A portfolio is not required for admission to the university.

*Note: Generally two-thirds of the students enrolled in the graphic design option are transfers.

2. Admissions

a) Students to graphic design option?

The successful completion of a Portfolio Review is necessary for entry into upper-division Graphic Design courses. Portfolio reviews are held each semester. Students must have completed ART 003A Basic Drawing, ART015A Color Theory, CDES 023D Visual Communication Concepts, CDES 092 Introduction to Photo/Digital Imaging, or have faculty permission to be eligible to apply for entry into the graphic design option. Students enroll in a 1-unit course CDES 029v Portfolio Review in order to prepare their work for hanging in the review. The class meets three times during the semester each for a period of one hour. Students are notified by letter of the scheduled class meetings. Sessions include discussion of evaluation criteria, presentation of work (matting and
mounting), and a session for development of magic marker thumbnails required for hanging in the review.

The assignment of the “tenth piece” and the marker sketches change each semester. Sample assignments for are included in (Appendix M).

The work is evaluated by blind vote in each category by a group of invited art/design faculty and professionals. Students who do not pass the portfolio review may elect to repeat the course at a future date. Those who do not pass a second time are not able to enter the option and are advised into other areas.

Area for improvement
The current criteria for proficiencies of students entering the graphic design option could be improved. The program has no minimum GPA requirement for the portfolio review. Establishing a higher standard of prior academic achievement would help to establish graphic design as a program of distinction and eliminate those students with a higher probability of poor performance. Requiring a written statement of intent from those students wishing to enter advance level courses would not only demonstrate writing competency, but provide a better idea of their motivation, dedication and personal interest in the field. There is currently insufficient evaluation of students’ familiarity with or comprehension of design processes which utilize critical and/or creative thinking.

The existing criteria for student technical skills are anachronistic, particularly the importance placed on magic markers. Proficiency with software programs which demonstrate a familiarity with basic vector, bitmap, and page layout programs are more relevant to the current design field.

Students typically go through the portfolio review in their junior or senior years. This creates several problems. Those students who enter the upper division design classes so late in their college careers have limited time in which to develop crucial skills and competencies. For those who are not successful in passing the portfolio review as either juniors and seniors and need to switch the focus of their major field of study it creates an even bigger problem. Most likely, they may not receive credit towards their new major for a fair number of the foundation level art and design courses they have already completed.

Questions:

How effective is the admission process in selecting students who complete the program?

90% of students who pass the portfolio review complete the program and graduate.

a) Percentage of students who choose to leave the program prior to completion.

15% choose to leave the major prior to portfolio review.

b) Percentage of students who are asked to leave the program prior to completion.

8% are required to leave the major because they haven't been successful after two attempts at passing portfolio review.
What are the policies and procedures used for advisement and counseling?

The university provides an academic advising drop-in center for general program planning, General Education and other graduation requirements, double-major and major-minor planning, policy and procedures advising and information. The university also handles:

• exit interviews with students withdrawing during the semester
• National Student Exchange Program coordination
• new and transfer student orientation programs and publications
• probation and disqualified student advising
• undeclared student advising and program coordination

Advisers are available for drop-in advising from, Monday-Friday 9 a.m.-4 p.m.

The Department of Communication Design handles major area advising. All advising is assigned to tenured and tenure track faculty. Faculty are required to be available in their offices for student advising at least five hours per week. Faculty members set their own schedule for those hours co-ordinating them with their teaching schedules and service duties. The faculty’s advising responsibilities include course selection planning, grad checks, and recommendations.

Students meet regularly with their advisors for both short and long term planning. Program materials are available on the web and in the printed University catalogue. Faculty have access to student files online using SIS+

The break down of those assignments is as follows:

Media Arts       Teresa Bergman (students last name A-F, 75 students)
                 Aaron Bor (students last name F-L, 75 students)
                 Jennifer Meadows (students last name M-S, 75 students)
                 Byron Wolfe (students last name T-Z, 75 students)

Instructional Technology    John Rousell (undergraduate students, 30 students)
                             Tom Welsh (graduate students, 30 students)

Graphic Design     Gregg Berryman (pre-portfolio students, 149 students)
                   Barbara Sudick (post-portfolio students, 56 students)

Information and Communication Systems   Terry Curtis (30 students)

Graphic Arts       John Long (11 students)

Undeclared majors  John Long (24 students)

Internships        John Long (82 students)
Minors  John Long (42 students)

Special majors  Terry Curtis (17 students)

Area for improvement
There are no separate policies and procedures setting standards for retention of students in the graphic design option.

*What promotional and recruitment materials are used?*

The University website is visited by a diverse audience including prospective students and their parents. Comprehensive printed promotional materials are distributed by the University Admissions Office as well as a CD about the campus developed by the Department of Engineering.

The College of Communication and Education is represented on the University website with current information. The new Dean has initiated the development of updated printed promotional materials for the College which are currently being designed by the Instructional Media Center (IMC).

The Department of Communication Design and its options promote their programs through the Department website, Comm Newsletter and option specific planning guides.
J. PUBLISHED MATERIALS

University

The University Catalog is published biennially with the next one due in Fall 2005. Among the items this document covers is the University mission; goals; objectives; size and scope; curricula; faculty; administration and trustees; locale; facilities; costs and refund policies; rules and regulations for conduct; time requirements for admission, retention and competition of degrees and other credentials; academic calendar; policies and procedures for due process; and NASAD and other accrediting agencies. The University Catalog meets all of the criteria for published materials required of NASAD members.

The California State University, Chico administers an extensive website that meets all NASAD requirements for published materials. Located at www.csuchico.edu this site routinely provides reliable data and information to the public concerning, current news and events, course offerings, and other information supporting the achievement of its purposes. The site contains University and College missions, goals and objectives, size and scope, curricula, faculty, administrators and trustees. Also included are information on locale and facilities. There are links to the university catalogue containing university policies and resources, cost and refund policies; rules and regulations for conduct; all quantitative, qualitative, and time requirements for admission and retention, completion of degrees and other credentials; and other appropriate academic accrediting agencies.

Department of Art and Art History

In addition the Department of Art and Art History maintains its own website [www.csuchico.edu/art] that is linked from that of the University. The Department website has information concerning our mission, goals, programs, admissions, scholarships, faculty and facilities. A print version of this website and many of its departmental links is included in Appendix V.

The Department also offers a promotional brochure to prospective students and their parents. A copy of this publication is included in Appendix V. The only advertising we have done is for the new MFA program and a copy of that ad as it appeared in Artweek is included in Appendix V.

Department of Communication Design
Documents applicable to the art/design unit that provide public information about the program, including promotional material used in student recruitment.

(Appendix IV)

Copies of all promotional materials and procedural documents used in the student recruitment process, including copies of advertisements.

(Appendix IV)

Areas for Improvement
The Department of Communication Design web site needs to be updated. A statement of mission, goals and objectives for the Department and each of its options needs to be added.

To address this problem a team of students and faculty from graphic design and information and communication systems (CDES 297 and CDES 219) began a redesign of the department website during the fall semester. A working prototype is expected to be completed by Summer 2005. The department will need to assign someone to collect content and build out the full site. A web master will need to be secured to keep the site updated on a continuing basis with information from administrators, staff and option coordinators in order to maintain currency. In the interim the existing site should be updated with current areas of study, facilities, faculty, staff, and advisor information.

Printed promotional materials for the Department need to be developed which reflect current degree programs.
K. Branch Campuses, External Programs, Use of the Institution’s Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program

Not applicable.
L. Community Involvement and Articulation with Other Schools

Department of Art and Art History

Articulation
The Department of Art and Art History maintains official transfer articulation agreements with most colleges in California including Community Colleges. The University employs a full-time articulation officer who works with the departments to handle articulation agendas. The Department of Art and Art History regularly reviews and updates our transfer articulations. These reviews can be requested and generated by either party.

Community Involvement
We have continued to improve relations with our closest Community College, Butte College. We regularly offer our photography lab to Butte College so that they can offer beginning classes that can be transferred into our degree program. Started in the Summer 2004 and continuing during 2004-2005 we are offering design facilities for the Butte College course which transfers in as our Art 15A: Color Theory. This is a high demand course as it is required for all undergraduate Art majors as well as Graphic Design majors in the Department of Communications. This arrangement benefits students from both programs as it does our mutual Departments.

We continue to offer Internship opportunities that provide professional experience for our students while providing an important service to community organizations. For example, 1078 Gallery, arguably the premier local art gallery (outside of those at the University) regularly uses CSU, Chico interns. These students gain experience with gallery installations, promotion, fund raising and day to day gallery operations. Desa Design, a local Interior Design firm also offers regular internships to our students. Interior Design students gain real world experience working on a variety of projects.

The past few years the University Art Gallery has also offered its space to local students. Supported in part by the City of Chico, in 2004 we showed “Bad Seeds: Rival Convergence,” a special exhibition of works by Chico area high school students.

During the summer of 2003 and 2004 and upcoming in 2005 the Janet Tuner Print Museum has also served the community by offering a two-week Children’s Art Camp. Using the Department of Art and Art History’s facilities, kids get hands-on experiences in a variety of art media such as ceramics, painting, printmaking and photographic processes. This camp is taught by one of our part-time instructor's who has been assisted by Art Education option interns. Organization and administration of this program is handled entirely by volunteers from the Friends of the Janet Turner Print Museum. There is no separate
published identity for this program nor is there a designated or paid administrator (so this program does not qualify for inclusion in section M).

**Department of Communication Design**

**Articulation**

The Department of Communication Design maintains official transfer articulation agreements with most colleges in California, including community colleges. CDES is currently participating in a system-wide review and revision of transfer articulations.

**Community Involvement**

We have continued to improve relations with Butte Community College. Two of our Graphic Design faculty and one Media Arts faculty currently serve as members of the BCC advisory board for the Multimedia Studies program.

Last year two graphic design faculty partnered with the chair of the Butte Community College Multimedia Studies program to initiate a joint exhibition of student work from both institutions. The juried exhibition, Digital Dialog, featuring both print and multimedia student work was installed at the Chico Art Center and was open to the community during the month of May. The exhibition was so successful that it has become an annual event.

Graphic Design students have numerous on-campus and community internship opportunities (www.csuchico.edu/~farmweb/intern.html). Near the end of each semester, the Typography 1 class tours IMC Graphics and Union Graphics, two on-campus design offices, to encourage students to apply for internships the following semester.

Design Workshop, (cdes-297) a capstone course in Communication Design’s Graphic Design program, prepares students for professional practice with clients in a service-learning digital-practicum environment. Catapult Design, a student run agency associated with cdes-297, has used technology to connect distinct disciplines within the university community, strengthened CSUC’S service and presence in the North State, and brought resources to the CDES Department, while contributing to student success and leaning.

In a very short time, they have developed an enthusiastic client base, using communication design and technology to connect distinct disciplines within the university and Chico communities. Collaborative projects with the CSUC are as diverse as The Anthropology Museum, Bidwell Environmental Institute, College of Agriculture, Department of Geography and Planning, Department of Journalism, Department of Music, Meriam Library, National Student Exchange, Nutrition and Food Science Program, Department of Social Work, School of
Graduate and International Studies, Department of Political Science, Department of Psychology, AS Food Service, OPT for Fit Kids, Habitat for Humanity, Butte County Fire and Rescue, The Blue Room Theatre, and Butte County Child Abuse Prevention Council.

In 2003, two Graphic Design faculty coordinated the Rand in Context series of events which were open to the public. The primary events were an exhibition of Paul Rand’s work in the President’s Mansion, which was temporarily transformed into a gallery, and a lecture by Kyle Cooper in the BMU Auditorium. The same faculty hosted a reception and gallery discussion during the exhibition.

M. Non-Degree Granting Programs for the Community

Not applicable.

N. Operational Standards for All Institutions for Which NASAD is the Designated Institutional Accreditor

Not applicable.

O. Operational Standards and Procedures for Proprietary Institutions

Not applicable.
II. INSTRUCTIONAL PROGRAMS

B. DEGREE-GRANTING INSTITUTIONS and Programs

1. General Standards for All Undergraduate Degree Granting Programs in Art and Design

Department of Art and Art History

a. Studies in Art and Design

Studies in the visual arts for all undergraduate majors begin with a highly structured foundation program consisting of four 3-unit courses. Within this core, students are expected to develop the basic skills, knowledge and vocabulary that are fundamental to all visual art disciplines. These core courses consist of two Art History surveys, Basic Drawing and Color Theory Design. Within this coursework, students should begin to develop visual, verbal and written responses, competencies and perceptions to aid them in understanding and evaluating the major achievements in art & design both past and present. These core courses aim to develop student’s visual literacy within a variety of technological, social and cultural contexts.

Specifically, the foundation coursework covers the following. Art 1A: Art History Survey covers the major achievements in the visual arts from the Ancient World through the Middle Ages. Art 1B: Art History Survey covers the major visual arts from the Renaissance and the Modern World. In Art 3A: Basic Drawing, the fundamental elements of drawing and materials are addressed. The course content covers the basic elements of proportions, composition, rendering, perspective, and issues of content. The fundamental elements of color and the theories toward its application in both traditional and contemporary media are covered in Art 15A: Color Theory. Basic design elements are addressed in both of these studio courses. Foundation course content guidelines were developed by the Department to insure that all students receive the same core visual art curriculum. (See Appendix D)

Upon completion of the 12-unit foundation program, students go onto studies in our various degree programs: Art Studio, Art History, Art Education, or Interior Design. Additional lower division coursework germane to their field of study is required of all art students and varies from 24 total units in Art History and Interior Design, to 27 total units in Art Studio and 33 total units in Art Education. To fill the 60 units required by the Department for their BA degree (or 84 units for the BFA degree) students engage in upper-division studies which further their critical understanding of their own work and its relation to historical and contemporary issues within their fields. Additionally, students have required coursework outside their emphasis area which guarantee proficiency in multiple visual art/historical disciplines.
Department of Communication Design

a. Studies in Graphic Design

A highly structured 18-unit department core consisting of six 3-unit classes is required by all Communication Design undergraduate majors. These introductory courses provide a foundation for the development of the basic skills necessary for competency in the Communication Design disciplines, Media Arts, Instructional Technology, Graphic Design and Information and Communication Systems. Common to all are visual, verbal, and technical literacies and an understanding of the broader implications of communication capabilities to the social, economic, and political fabric of our culture.

The specific 18-unit CDES Department core courses include:

CDES 001 Introduction to Communication 3-units teaches the concepts, history, and applications of communication. The implications of ethical issues of media and the communication process are covered.

CDES 002 Principles of Communication Design (3-units) an introduction survey course demonstrating methods and principles common to communication design disciplines, including problem solving, composition, idea generation, and storytelling.

CDES 003 Writing for Electronic Media (3-units) An introduction to the styles and formats used in writing for radio, television, multimedia, and the web. Writing includes commercial/public service announcements, news, and informational programming.

CDES 092 Introduction to Photography/Digital Imaging (3-units) An introduction to 35mm photography, emphasizing camera control, composition, and lighting and the fundamentals of digital imaging, including scanning, image manipulation, and printing. Includes a broad-based survey of photography.

CDES 107 Technology and Communication (3-units) is an introduction to computer systems and applications relevant to the design, communication, and creative fields. Overview of hardware and software. The implications of working in a networked environment. Basic computer security; backup, and recovery. Macintosh, Windows, and UNIX environments.

CDES 126 Communication Criticism (3-units). A writing proficiency course that is a study of various approaches to the critical examination of communication. Application of principles to selected examples.
After completing the 18-unit department core, students take classes in the option discipline of their choice (including Media Arts, Information and Communication Systems, Graphic Design, or Instructional Technology). The Graphic Design pattern consists of an additional 45 units comprised of an 8-unit Graphic Design Option Core followed by 10-units of pre-portfolio courses. The successful completion of a Portfolio Review is necessary for entry into upper-division Graphic Design coursework. 27 units of upper-division studies further their critical understanding of their own work and contemporary issues within the field.

b. GENERAL STUDIES

Department of Art and Art History
Underlying all the university’s programs is the conviction that an educated person is one who knows that which is important for all people to know. Courses required for the major may prepare students for specific vocations; the General Education program provides the integrative intellectual experience common to all Chico graduates. Our General Education (GE) program is designed to help students to see the major’s place in their total education by showing them that knowledge is not isolated, that what we know of one subject is related to what we know of another, that there is always more to know, and that what we know affects the way we live. By suggesting the essential unity and wholeness of knowledge, GE counteracts the sense of fragmentation we may feel while studying bits and pieces of issues and information through the various colleges, schools, and departments of the university.

Undergraduate students are required to complete 48 units selected from designated General Education categories and courses. Courses must be selected according to the following pattern of General Education: 12 units from core requirements; 27 units from breadth courses; and 9 units from Upper-Division Themes. The 9-unit Upper-Division Theme may not be taken until students have completed 45 semester units and GE core requirements.

The 12 semester units of core requirements include skills courses, such as communication in the English language, both oral and written; critical thinking, considering common fallacies in reasoning; and mathematical concepts and their applications. A minimum grade of C- is required in each course taken to fulfill these requirements.

The 27 units of breadth courses include the following. 6 semester units of inquiry into the physical universe and its life forms, with some laboratory activity. 9 semester units among the arts, literature, philosophy, and foreign languages. 9 semester units dealing with human social, political, economic, and cultural
institutions. Lastly, a minimum of 3 semester units in study designed to equip human beings for lifelong understanding and development of themselves as integrated physiological, psychological, and sociological entities.

One GE goal is to provide students the opportunity to integrate and apply skills and knowledge gained through your college experience to issues and areas of life students will face as a citizen of a complex world. Students are encouraged to relate their major to seemingly unrelated knowledge. To help achieve these goals, the 9-unit Upper-Division Theme requires students to select related courses from varied disciplines to form one of the many topics of study. Each of the themes represents a topic of far-reaching concern and allows students to immerse themselves in depth in their chosen topic. The content of these three courses will be drawn equally from the natural sciences, the humanities and fine arts, and the social sciences.

Within the 48 units of GE students are required to take at least two courses, 6 semester units, of coursework that fulfills a Cultural Diversity requirement. At least one of the classes, 3 units, must address study of a non-Western culture. Art 2A: Far Eastern Art Survey and Art 2B: Survey of Arts of the America, Oceania and Africa satisfy this requirement for Art students and serve as popular options for students from other disciplines.

Department of Communication Design
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c. Relationships Between Visual Arts and Design Studies and General Studies

Department of Art and Art History
The Department of Art and Art History offers General Education courses which serve our majors as well as the general student population. 9 semester units of GE requirements are to include arts, literature, philosophy and foreign languages. Art 1A: Art History Survey, Art 1B: Art History Survey, Art 2A: Far Eastern Art Survey, Art 2B: Survey of Arts of the America, Oceania and Africa, and Art 4: Art Appreciation all serve to fulfill this requirement.
All University departments are required to identify courses within its majors to certify students meet our expectations for excellence in writing. The Department of Art and Art History utilizes a variety of upper-division Art History courses to serve as our Writing Proficiency (WP) classes. Students must take and pass one of the WP courses with a grade of C- or better to meet University graduation requirements. Interior Design students are currently required to pass Art 172: Modern History of Interiors, Furnishings and Architecture. Students in other degree options can select from the variety of departmental WP offerings.

**Department of Communication Design**
The Graphic Design option in the Department of Communication Design offers a number of courses that serve both our Communication Design majors as well as those in Geography and Planning, Applied Computer Graphics, and the Certificate in Literary Editing and Publishing programs. Students in the above programs may enroll in the following Graphic Design option courses:

- CDES 023D Visual Communication Concepts
- CDES 080 Survey of Print Publishing
- CDES 186A Digital Pre-Publishing 1
- CDES 122 Computer Graphics
- CDES 234 Kinetic Typography

**d. Residence**

**Department of Art and Art History**
Students must complete a minimum of 30 units in residence at California State University, Chico. At least 24 of the 30 units must be in upper-division coursework and 12 of the 30 must be in the major. At least nine of the 48 units required for General Education must also be taken in residence at Chico. CSU, Chico summer/special session classes generate residence credit. General extension courses do not. No more than 24 units of Open University and 24 units of extension credit will count towards the bachelor’s degree.

**Department of Communication Design**
Students must complete a minimum of 30 units in residence at California State University, Chico. At least 24 of the 30 units must be in upper-division coursework and 12 of the 30 must be in the major. At least nine of the 48 units required for General Education must also be taken in residence at Chico. CSU, Chico summer/special session classes generate residence credit. General extension courses do not. No more than 24 units of Open University and 24 units of extension credit will count towards the bachelor’s degree.
Areas for Improvement

a. Studies in Art and Design

Department of Art and Art History
Currently, while Photography is an emphasis the BA in Art Studio, this medium has no role in the BFA in Art Studio degree program. Given the importance of this medium in the modern and contemporary art and design fields, curricula has been put forward to expand our photographic education opportunities and to allow a Photography emphasis within the BFA program. We expect University approval of this proposal and to include these changes by the Fall 2005. The new curricula include beginning, intermediate and advanced study in traditional photographic practice as well as digital photography, color photography, and non-silver techniques. The History of Photography is already part of our programming.

b. General Studies

Department of Art and Art History
While select upper-division Art History courses have dutifully served our students needs for a WP course, we have had recent discussions about revising this practice. Acknowledging that the kinds of writing that is important in Art History may not always share the same importance in Art Studio, Art Education, and Interior Design. Therefore, we have decided to petition the University to allow us to alter our WP courses to include select upper-division Art Studio, Art Education and Interior Design classes and to change the Art History WP to only Art 280: Art History- Theory and Research Methods. Our proposal should be reviewed in 2004-2005 and we hope for approval to allow us to institute this change for Fall 2005.

2. Competencies common to all professional baccalaureate degree in Art and Design.

Department of Art and Art History
To guarantee competencies in the BFA program, the Department of Art and Art History has set certain requirements and expectations for students. Designed for the top 10-15% of Art majors, who usually plan to pursue graduate degrees or serious artistic professions, the BFA has rigorous entrance requirements,
coursework and expectations beyond those of students pursuing their BA Art degrees.

Admission into the BFA program is not automatic and before applying to this degree option, students are required to complete all lower division coursework with a B (3.0) grade point average. In addition, students must obtain written faculty recommendations and submit work to a portfolio review that is juried by the full-time faculty. This portfolio review process occurs in both Fall and Spring semesters and generally students apply for admission into the BFA in either their junior or senior years.

A. Studio

BFA in Art Studio
In order to prepare BFA students for a professional life in the visual 84 semester units of art, art history and design is required arts of these students rather than the 60 required for BA art majors. While 27 units of lower division coursework are the same for both degrees, BFA students have 57 semester units of required upper-division coursework (24 more than BA Art Studio majors). With this coursework, it is our aim to provide BFA students with a broad knowledge of artistic disciplines, critical thinking and problem solving abilities, technical mastery and insight into the life and role of the artist in the contemporary world.

Focused with the aim of developing student's aesthetic and technical abilities within a primary media, 27 units of these upper-division requirements are in the BFA student's major emphasis area. Each studio area requires a mix of intermediate (100 level) and advanced (200 level) courses. Faculty directed independent studies and internships are allowable and encouraged and offer students the opportunity to integrate professional oriented experiences into their major area of study. In addition, 21 units of upper-division art studio electives is also required of BFA students and provides them with experience in a broad range of art media. Lastly, 3 units of professional preparation coursework are required and expose students to the business practices in art.

Outside of their coursework, BFA students are assigned a faculty committee who meets twice a semester. These meetings include critiques, mentoring and career guidance. Once a semester, these meetings are scheduled in an open forum called the "BFA Open Studios." In this format, students display their works in progress both to their committee and to the general academic public. The Committee's critique of the BFA student's work is open to the public and the at-large viewers are also encouraged to participate. Finally, for the graduating student, a culminating exhibition is required and must meet the approval of the Committee. Generally, an oral defense of this work accompanies this exhibition.

BFA in Electronic Arts
In addition to the BFA in Art Studio, we offer a BFA in Electronic Arts with three studio patterns: Intermedia, Multimedia, and Computer Animation. The BFA in Electronic Arts keeps the same lower-division core requirements as our other Art Studio degree options (18 units) but deviates slightly with the remaining units of lower-division study. The patterns of upper-division study also vary from the BFA in Art Studio. Both programs require 84 semester units for graduation.

To further their understanding of contemporary media and its role in the world and to better serve the technological needs of the BFA in Electronic Arts student, this program requires a 15-unit Option Core. This Option Core consists of pertinent lower and upper division art studio as well as upper-division art history coursework. These classes include: Art 58: Introduction to Computer Art, Art 91: Introduction to Fine Art Photography, Art 158: Intermediate Electronic Art, Art 258: Advanced Electronic Art, and Art 241: International Art: Contemporary. All patterns within the BFA in Electronic Arts are also required to take a 3-unit course addressing the role of technology in society.

From there, each pattern within Electronic Arts also deviates. The Intermedia Studio Pattern requires: 6 units of Art Studio Foundations, 15 units of Electronic Art, 21 units of Art Studio, 3 units of Art History and 3 units of Professional Preparation. The Multimedia Studio Pattern requires: 6 units of Communications Foundations, 12 units Electronic Art, 24 units selected from Art, Multimedia and Video electives, 3 units of Art History and 3 units of Professional Preparation. The Computer Animation Pattern requires: 3 units of Computer Science Foundations, 3 units of Storyboarding, 36 units of specific and elective art, computer, and music courses (including ceramics, drawing, electronic art, photography, 3D computer modeling and computer animation); 3 units of Art History and 3 units of Professional Preparation.

BFA in Interior Design

In 1994 we started a BFA in Interior Design. The BFA in Interior Design is structured as follows: 36 units lower division coursework which includes 18 units of the art foundation and 18 units of lower-division Interior Design, 48 units of upper-division study which includes 24 units of Interior Design, 9 units of Art History Art 171: Early History of Interiors, Art 172: Modern History of Interiors and 3 units of Art History electives), and 12 units of Art Studio electives.

Recent staffing changes and shortages in Interior Design have resulted in few students applying for entrance into this program the past few years. While we did graduate students from this BFA since our last self-study, at present we have no such majors.

B. Art History

The study of and understanding of the History of Art and its relationship to artistic expression is integral to the BFA program. All BFA majors are required to take at
least 12 semester units of Art History (14% of the total curriculum). Of these units, 6 are art history survey courses that address the major achievements in art and allow students a critical vocabulary and basis for more advanced study. Additionally, at least 6 more semester units of upper-division art history are required. In these course students are required to employ their knowledge and critical abilities both orally and in written forms and to place artworks in historical, stylistic and cultural contexts. At least one of the upper-division Art History classes must meet the University's writing proficiency (WP) requirement and as such, is a writing intensive course.

C. General Academic Studies

California State University, Chico's General Education (GE) program provides students with the integrative intellectual experiences that are common to all Chico graduates and meets all NASAD requirements for general academic studies. BFA students must complete 48 units selected from designated General Education categories and courses. Courses must be selected according to the following pattern of General Education: 12 units from core requirements which includes Oral Communication, Written Communication and Critical Thinking; 27 units from breadth courses which includes Natural Sciences, Arts and Humanities, Behavioral and Social Science, and life-long learning; and 9 units from Upper-Division Themes. Courses within GE must also fill the University's Ethnic and Non-Western cultures requirement.

D. Technology

Through both lower-division foundation coursework as well as upper-division emphasis area requirements, BFA students are made familiar with the capabilities and processes of a wide variety of contemporary technologies. Our students are required to use computers both as a research tool and are exposed to digital processes as they relate to creative work.

E. Synthesis

Advanced (200 level) coursework in the Department of Art and Art History requires that student's work on independent projects that combine their capabilities for critical thinking, studio practices and knowledge of the history of art. Critiques in which the students participate both as exhibitors and reviewers are a regular and vital part of all advanced studio art coursework. BFA students also participate in regular critiques with their faculty committee and in the "Open Studio" program. The BFA program requires considerable coursework in both an emphasis area and related fields that pushes students to acquire an in-depth understanding of a particular field (emphasis) and well as understanding its connection to a variety of other media (electives). The structure and mentoring that occurs within the BFA program provides a tight-nit haven for students, both academically and socially, and these peers regularly exchange ideas and
concerns. This group has shown the ability to work collaboratively on exhibitions and other projects. Both historically and currently, the BFA degree is one of our programs of distinction.

Competencies common to all professional baccalaureate degree in communication Design.

Department of Communication Design
The basic competencies which the Graphic Design option shares with the other disciplines in the Department of Communication Design includes the mastery of technology, and the understanding of the broader implications of communication capabilities to the social, economic, and political fabric of our culture.

Shared curriculum development addresses these needs by identifying and building courses that provide the training basic visual, verbal and technical fluencies.

Core courses common to the Media Arts, Information and Communication Systems, Instructional Technology, and Graphic Design build visual literacy through instruction in the basic principles of information visualization, perception and design.

All University departments are required to identify courses within its majors to certify students meet the expectations for excellence in writing. Students must take and pass one of the WP courses with a grade of C- or better to meet University graduation requirements. CDES 126 Communication Criticism serves as our Writing Proficiency (WP) class. Additionally students in each of our four disciplines are required to select a writing course in either applied copywriting, business communication or report writing.

Technical skills that promote basic literacy are taught in courses at the introductory level to provide students a strong foundation on which to build a more specialized discipline specific skill set. Believing in the value of the wise use of technologies in learning and teaching, we continue to provide the technology, the related training, and the support needed to create high quality learning environments both in and outside of the classroom.

a. Graphic Design
Admission into the Graphic Design option is competitive. Students are required to complete an18-unit Department core and 10-units of portfolio requirement
courses before they are eligible to apply for the review. Competencies are required in color theory, photography, and basic design principles. The portfolio review is by blind submission and is juried by a panel of faculty and professionals on the basis of craftsmanship, visual qualities, and authorship. The portfolio review process occurs in both Fall and Spring semesters and generally students apply for admission into the option in either their junior or senior years.

27 units of upper-division studies further their critical understanding of contemporary issues within the field and mastery of their own skills.

18 units of required level two classes include the development of a foundation for technical skills, design history, and theory.
CDES 186A Digital Pre-Publishing 1
CDES 130 Letterforms
CDES 131 History of Graphic Design
CDES 132 Graphic Visualization
CDES 133a Typography 1
CDES 133b Typography 2

Three units of specialized level 3 are selected by the students which increase breath and depth of knowledge and experience in the field.
Choices include:
CDES 122 Computer Graphics
CDES 134 Advertising Design
CDES 145 Packaging
CDES 190 Intermediate Photography and Digital Imaging
CDES 234 Kinetic Typography

Six units of specialized level 4 are selected by the students which increase breath and depth of knowledge in special topic areas.

CDES 221 Publication Design
CDES 222 Corporate Design
CDES 223 Environmental Graphic Design
CDES 297 Design Workshop, a 3-unit class where they develop a professional resume, portfolio and have an opportunity to collaborate with other students whose complementary skills are applied to real projects, which benefit the university and surrounding communities.

Areas for improvement
Additional critical thinking and design process content in curriculum
Encourage students to take portfolio review earlier.
More experience in their major; more time spent flexing newly learned basic
skills, developing them into mature professional competencies. Require
experience in time-based media, students should be able to move fluently
between print, digital, time-based media, interaction and experience design.
Update foundation classes which are now largely illustration-oriented

C. General Academic Studies
California State University, Chico's General Education (GE) program provides
students with the integrative intellectual experiences that are common to all
Chico graduates and meets all NASAD requirements for general academic
studies. Students pursuing a BA in Communication Design must complete 51
units selected from designated General Education categories and courses.
Courses must be selected according to the following pattern of General
Education: 12 units from core requirements which includes Oral Communication,
Written Communication and Critical Thinking; 24 units from breadth courses
which includes Natural Sciences, Arts and Humanities, Behavioral and Social
Science, and life-long learning; 9 units from Upper-Division Themes and 6 units
from American History and Political Science. Courses within GE must also fill the
University's Ethnic and Non-Western cultures requirement.

D. Technology
Through both lower-division foundation coursework as well as upper-division
emphasis area requirements, BA students are made familiar with the capabilities
and processes of a wide variety of contemporary technologies. Our students are
required to use computers both as a research tool and are exposed to digital
processes as they relate to creative work.

E. Synthesis
Advanced coursework in the Graphic Design option requires that students
combine their communication capabilities of visual, verbal, and technological
literacies with critical thinking and history of communication to the social,
economic, and political fabric of our culture.

SPECIFIC UNDERGRADUATE PROGRAMS AND PROCEDURES

Member Institutions seeking renewal of Membership
Curricular Tables
Curricular Tables for all undergraduate programs listed below can be found in Appendix IV.

Department of Art and Art History
Undergraduate Programs
• Bachelor of Arts in Art Studio, Renewal of Final Approval

• Bachelor of Arts in Art History, Renewal of Final Approval

• Bachelor of Arts in Art Education, Renewal of Final Approval

• Bachelor of Arts in Interior Design, Renewal of Final Approval

• Bachelor of Fine Arts in Art Studio, Renewal of Final Approval
  (Revised curriculum effective Fall 2005)

• Bachelor of Fine Arts in Interior Design, Renewal of Final Approval

• Bachelor of Fine Arts in Electronic Arts, Plan Approval and Final Approval for
  Listing (Revised curriculum effective Fall 2005)

Graduate Programs
• Master of Arts in Art (History), Renewal of Final Approval

• Master of Fine Arts in Art (Studio), Renewal of Plan Approval

Department of Communication Design
Bachelor of Arts in Communication Design, option in Graphic Design, Renewal of
Final Approval

I. Bachelor of Arts in Art Studio

a. Goals and Objectives:
This goals and objectives of the Bachelor of Arts in Art Studio is to provide
students with a breadth of knowledge and training in Art and Design that is basic
to a variety of careers in the visual arts. The foundation core courses are
designed to provide the student a firm grounding in the theoretical and practical
principles of Art and Design. Lower-division Art History requirements cover the
major achievements in art and included explorations in art in both Western and
Non-western cultures. At the upper-division level art studio students are trained
in and expected to master either single or multiple art media and the aesthetic
and technological developments applicable to their area(s). Classes are taught
by faculty with appropriate training and professional experience in their area(s) of
specialization. In both upper-division Art Studio and Art History courses, students are exposed to a broad array of artistic accomplishments. Upon graduation students should have developed a competent portfolio or artworks and display the knowledge and skill to enter their chosen fields.

b. Curricular Table

See Appendix IV.

c. Assessment of Compliance with NASAD Standard for the Degree:

The Bachelor of Arts in Art Studio meets the general standards recommended by NASAD. Course distribution within the 124-unit degree fall within the percentages required by NASAD. The unit's breakdown is as follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>Units</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Studies</td>
<td>54</td>
<td>44%</td>
</tr>
<tr>
<td>Art Studio</td>
<td>45</td>
<td>36%</td>
</tr>
<tr>
<td>Art History</td>
<td>15</td>
<td>12%</td>
</tr>
<tr>
<td>Major</td>
<td>60</td>
<td>48%</td>
</tr>
</tbody>
</table>

e. Results of the program, means of evaluating the results, and means for using these evaluations for improvement:

Upon graduation most students are able to successfully pursue art-related occupations or employment. Graduates have had good success in entering graduate programs and finding exhibition opportunities.

f. An Assessment of Strengths and Areas of Improvement:

A strength in this program is the number of emphasis art studio options that exist for students and their ability to combine multiple disciplines. Our classes run a wide gamut of both traditional and contemporary art practices (ceramics, computer arts, drawing, glass, fiber/weaving, painting, photography, printmaking and sculpture). Required in this program is Art 215: Special Topics a course where the faculty and topics vary from semester to semester. This allows us to expand our students educational opportunities by addressing topical art subjects, for example Sound Art or Light, that otherwise might not be supported by enough majors.

Areas for improvement include fiber/weaving and photography. In recent years fiber art classes have seen small enrollments and as such, have only been offered sporadically. We currently have no BA students who are emphasizing in this area. While our fiber studio is well equipped, we are currently discussing the options for this program. Since our fiber faculty member is needed to teach foundation studio classes there is a faculty issue with invigorating this emphasis. The Department has been debating this issue and has for the time being, stored
our fiber equipment and is in the process of readying this space for use by another studio area.

Photography has quite a different problem. Interest in this area is expanding and classes have been full. Unfortunately, we recently lost our full-time faculty in this area. While our current Chair is a photographer, he is on a reduced teaching load. While we were allowed to initiate a national search for a tenure track photographer the past two years, both searches were cancelled for budgetary reasons. Obtaining a full-time teacher to coordinate this area is vital to its success. We have implemented new photography curriculum, which will go in-place in the Fall 2005, and we have added a small digital photo facility. Both aid our students in this area but we still need faculty lines to fill expanding interest in this medium.

g. A Rationale for Continuance of the Program:

Annualized over the past three years 33 students have graduated from this program (97 total).

h. Plans for Addressing Weaknesses and Improving Results:

Consultations with the Dean continue concerning the Photography position. Given a less dire financial outlook, we hope for movement in this direction in a year or two. The Fiber area is on our agenda now.

II. Bachelor of Arts in Art History

a. Goals and Objectives:
The BA in Art History option is designed to introduce general knowledge of art historical methodologies and inquiry in the humanistic, historical and socio-economic contexts through examination of major monuments, styles and movements in both western and non-western cultures. The degree option is intended for those students who desire the art historical foundation on which they can build careers in combination with other fields of study (e.g., marketing for those with future plans in gallery management, languages and humanistic subjects for those with graduate studies).

The students are required to experience the fundamentals of creative process in 12 units of foundation level studio coursework: Basic Drawing, Design, and Color Theory. Six units of western and three units of non-western art history surveys provide a broad foundation for further studies. At the upper-division level, students are required to complete 9 units in each of the following groups of Art History courses: Pre-Modern Western, Ethnic and Non-Western and Modern/Contemporary. These courses furnish students with both breadth and depth in their art historical knowledge. Six units of upper-division elective art history further this knowledge. Art 280: Art History: Theory and Research
Methods investigates the historiography of art history and allows students to develop methodological skills necessary for conducting sound research. At the culmination of the degree option, a senior project is required. During the final semester before graduation, students develop a research paper/project, which can demonstrate their comprehension of art history as a discipline, knowledge of literature in a chosen topic, and understanding of research metrologies. Through these endeavors in the lower and upper-division requirements, students also develop effective writing skills.

b. Curricular Table

See Appendix IV.

c. Assessment of Compliance with NASAD Standard for the Degree:

The Bachelor of Arts in Art History exceeds the general standards recommended by NASAD. Course distribution within the 124-unit degree fall within the percentages required by NASAD. The unit’s breakdown as follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>Units</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Studies</td>
<td>54</td>
<td>39%</td>
</tr>
<tr>
<td>Art History</td>
<td>48</td>
<td>39%</td>
</tr>
<tr>
<td>Art Studio</td>
<td>12</td>
<td>10%</td>
</tr>
<tr>
<td>Major</td>
<td>60</td>
<td>48%</td>
</tr>
</tbody>
</table>

e. Results of the program, means of evaluating the results, and means for using these evaluations for improvement:

The senior project provides the means for evaluating the program objectives. Ultimately, the success of students completing the degree option becomes the primary measure for program improvement.

f. An Assessment of Strengths and Areas of Improvement:

Since the program is relatively small, students gain from more contact with faculty and their student peers than in comparable programs in larger institutions. Faculty spends considerable one on one time mentoring Art History majors, a valuable asset to any program.

Our greatest area for improvement is acquiring full-time faculty to teach in this area. In the past two years we lost one Art Historian to retirement and two others entered an early retirement program where they now teach half time. We are conducting a search for an Early European Art Historian now and that person will be in place in the Fall 2005. Prior to their full retirement, we hope to also conduct searches to replace our other two faculty who hold specialties in Modern/Contemporary Art and Asian/Ancient Arts.
g. A Rationale for Continuance of the Program:

Despite its relatively small size, 11 students have graduated from the program during the past three years; this is an important option for our students. In addition to the majors, we have a number of students who receive minors in Art History and a few who double major in Art History and Studio. Since we would be running a full slate of Art History courses to meet the needs of our larger Art Studio programs, maintaining this degree option comes at little cost to the Department. More importantly, the blending of student peers with pursuits in both Art History and Art Studio, particularly in upper-division courses, complements and strengthens the quality of each program and expands the learning opportunities for students in both areas.

h. Plans for Addressing Weaknesses and Improving Results:

Replacing our now retired Early European Art faculty member is the Department number one faculty issue. We are in the middle of a national search for this position now. To ensure a quality and diverse applicant pool email job announcements were sent to a list of NASAD accredited programs and flyers were mailed to those whom had applied to the previously cancelled position. We have several qualifies applicants and we will soon be bringing finalists to campus.

III. Bachelor of Arts in Interior Design

a. Goals and Objectives:
The goals and objectives of the Bachelor of Arts in Interior Design are to train qualified Interior Design professionals for a career in the field. Foundation studies in Art History, Design, Color Theory and Drawing create a base for specialized study of space design. Students build an understanding of the technical aspects of construction and building codes along with basic space planning in their lower division coursework. At the intermediate level, students explore ideas and skills of human factors of design, lighting and contemporary design methods. Six units of upper-division Art History trace the development of the history of interiors from early periods through contemporary times. At the advanced level, students specialize in two of three areas: hospitality, office and/or special populations. Both the professional practice course and the Internship requirement provide students with important first-hand experience working with professional in the field. The student ASID (American Society of Interior Designers) club connects the program to the primary professional Interior Design organization.

b. Curricular Table

See Appendix IV.
c. Assessment of Compliance with NASAD Standard for the Degree:

The Bachelor of Arts in Interior Design meets the general standards recommended by NASAD. Course distribution within the 124-unit degree fall within the percentages required by NASAD. The unit's breakdown as follows:

- General Studies 54 units = 44%
- Interior Design 48 units = 39%
- Art History 12 units = 10%
- Professional Preparation 6 units = 5%
- Major 60 units = 48%

e. Results of the program, means of evaluating the results, and means for using these evaluations for improvement:

Upon graduation 70% of our students are able to successfully pursue interior design occupations or employment. Many recent graduates have kept in touch with us, meet with and mentor current students. While the program has some shortcomings (detailed below) the success of our students in the job market does give us positive feedback.

f. An Assessment of Strengths and Areas of Improvement:

Our primary strengths are in numbers and in the success of our graduates. The number of Interior Design majors has rapidly grown in recent years and now constitutes the second largest major within the Department. Most of our graduates are finding jobs within the field soon after graduate (and some even before they graduate). The intern program gives students professional experience and has been an asset both to them and to local design firms.

The weaknesses in the Interior Design program involve staffing and funding. We have many majors yet no tenure-track faculty in this area. We ran a fruitless search three years in a row looking for someone acceptable to the Department to head this program. Those that were satisfactory took other positions. The applicant pool for our last search was so small (3, two of whom already teach here and the other had been interviewed previously) that our Dean is unlikely to approve another search in the near future. We have one full-time temporary faculty and several part-timers that teach for us instead.

Interior Design was transferred to the Department of Art and Art History eleven years ago when another College (Home Economics) was disbanded. When the program was smaller it was more manageable. Now it has grown to such a size, that it demands extra funding but has done so at a time when the University funding from the state is both shrinking and at risk. We need both computers for
the program and a faculty with an expertise to teach Computer Aided Design or another such program. Unfortunately, at present, there is funding for neither.

g. A Rationale for Continuance of the Program:

Annualized 24 students have graduated each of during the past three years from this program [71 total]. Most have found gainful employment in the field and several have had jobs waiting for them upon graduation.

h. Plans for Addressing Weaknesses and Improving Results:

Since we were unable to attract sufficient qualified faculty to meet student demand, we applied for and received from the CSU System Impaction status. This allows us to place limits on the number of new majors that are accepted into the program. Shrinking the student population to a size that can be more adequately handled by existing faculty should do much to alleviate the stress on this program. With our current faculty, we should be able to handle 80 Interior Design majors and offer to them the range of courses that allows them to graduate in a timely fashion.

*Impaction* began in the Fall 2004 where we have accepted only 20 students (including both new and transfers/change-of-majors). We closed Interior Design to new applications and to change-of-majors for Spring 2005 and will not accept any new students for 2005-2006. As we anticipate graduating around 30 students in both Spring 2005 and 2006, this should lower our numbers sufficiently that we can begin again admitting small numbers of new Interior Design students in the Fall 2006.

IV. Bachelor of Fine Arts in Art Studio

a. Goals and Objectives:
With the Bachelor of Fine Arts in Art Studio degree our goal is to prepare students for a serious professional career in the visual arts. This degree is designed for the most outstanding and committed students who wish to achieve conceptual, aesthetic and technical mastery in their area of specialization. Currently the Department offers specialization in the areas of ceramics, drawing, fiber/weaving, glass, painting, printmaking and sculpture. Photography's curriculum has been revised and should also be part of the BFA in the Fall 2005. [The BFA in Electronic Arts with its three degree patterns is detailed in the following pages]. At the completion of the program, students should be able to function as independent professional artists or succeed in graduate level study. After graduation, most of our students intend to pursue graduate work leading to the MFA degree

b. Curricular Table
See Appendix IV.

c. **Assessment of Compliance with NASAD Standard for the Degree:**

The Bachelor of Fine Arts in Art Studio meets the general standards recommended by NASAD. Course distribution within the 132-unit degree fall within the percentages required by NASAD. The unit's breakdown as follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>Units</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>General Studies</td>
<td>48</td>
<td>36%</td>
</tr>
<tr>
<td>Art Studio</td>
<td>69</td>
<td>53%</td>
</tr>
<tr>
<td>Art History</td>
<td>12</td>
<td>9%</td>
</tr>
<tr>
<td>Professional Preparation</td>
<td>3</td>
<td>2%</td>
</tr>
<tr>
<td>Major</td>
<td>84</td>
<td>64%</td>
</tr>
</tbody>
</table>


e. **Results of the program, means of evaluating the results, and means for using these evaluations for improvement:**

The BFA program has been highly successful and has added inspiration for undergraduate students in the BA degree option. We have recently added MFA students as auxiliary members of BFA student's Committees. This has fostered a closer link between these programs and camaraderie is building between these two groups of students.

f. **An Assessment of Strengths and Areas of Improvement:**

BFA students have close working relationship both with their program peers and their faculty committee. This is one of the primary strengths of the program. The BFA Committees meet each semester with their students to provide critiques and mentoring. The "Open Studio" each semester gives students input from a wide variety of students, faculty, administrators and staff. Faculty mentoring and critiques outside the classroom builds self-confidence and professional respect.

g. **A Rationale for Continuance of the Program:**

We have maintained around 30 students within the BFA in Art Studio program and annualized we have averaged 8 students graduating from this program during the past three years.

h. **Plans for Addressing Weaknesses and Improving Results:**

As one of our most distinctive programs, the Department is consistently monitoring the BFA program in an attempt to correct any weakness that is apparent. We recently subtly revised the BFA curriculum by folding the 3-unit Art 262: Professional Aspects in Art course objectives into a 6-unit requirement for a BFA Studio course. The new course will go into effect in the Fall 2005 and will
provide both professional practices as well as serving as a multi-disciplinary studio course. This course should even better prepare students for their exit portfolio exhibitions, the professions in art, and for graduate level study. Both the current requirements and the revised BFA requirements can be found in the Curricular Tables in Appendix IV.

V. Bachelor of Fine Arts in Interior Design

a. Goals and Objectives:
The goals and objectives of the Bachelor of Fine Arts in Interior Design is to train qualified Interior Design professionals for a career in the field and prepare students for graduate studies leading towards a teaching career. Foundation studies in Art History, Drawing, and Color Theory provide the basis for specialized study in space design. The core design studies focus on visual, written, verbal and graphic communications skills as well as drafting abilities. Courses to develop knowledge about building and interior support systems and codes are an integral part of the lower-division coursework. At the advanced level, students use the fundamental skills to develop design project and presentations to meet specific objectives and/or clientele.

b. Curricular Table

See Appendix IV.

c. Assessment of Compliance with NASAD Standard for the Degree:

The Bachelor of Fine Arts in Interior Design meets the general standards recommended by NASAD. Course distribution within the 132-unit degree fall within the percentages required by NASAD. The unit's breakdown as follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>Units</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Studies</td>
<td>48</td>
<td>36%</td>
</tr>
<tr>
<td>Art Studio</td>
<td>51</td>
<td>39%</td>
</tr>
<tr>
<td>Art History</td>
<td>15</td>
<td>11%</td>
</tr>
<tr>
<td>Professional Preparation</td>
<td>6</td>
<td>5%</td>
</tr>
<tr>
<td>Art Electives</td>
<td>12</td>
<td>9%</td>
</tr>
<tr>
<td>Major</td>
<td>84</td>
<td>64%</td>
</tr>
</tbody>
</table>

e. Results of the program, means of evaluating the results, and means for using these evaluations for improvement:

Past graduates of this program have been highly successful in working within design firms, building their own practices and/or teaching. However, due to the staffing limitations detailed in the Bachelor of Arts in Interior Design category above and the difficulty of students in getting their necessary courses in a timely manner, few students have applied for admission into the BFA in Interior Design
program in the past few years. We have had 1 student graduate in this program in the past three years.

f. An Assessment of Strengths and Areas of Improvement:

The strength of this program is both the curricular structure and the success of past graduates. The weakness again, is staffing. Indeed, student's concerns over the lack of available courses have led them to not considering the BFA in Interior Design for the past several years.

g. A Rationale for Continuance of the Program:

In reviewing only the curricular structure and success of past graduates, this program would be fine. If we can add to our Interior Design faculty, this program could again be healthy. We have had 1 graduate in this program in the past three years.

h. Plans for Addressing Weaknesses and Improving Results:

Since we were unable to attract sufficient qualified faculty to meet student demand, we applied for and received from the CSU System Impaction status. This allows us to place limits on the number of new majors that are accepted into the program. Shrinking the student population to a size that can be more adequately handled by existing faculty should do much to alleviate the stress on this program. With our current faculty, we should be able to handle 80 Interior Design majors and offer to them the range of courses that allows them to graduate in a timely fashion.

Impaction began in the Fall 2004 where we have accepted only 20 students (including both new and transfers/change-of-majors). We closed Interior Design to new applications and to change-of-majors for Spring 2005 and will not accept any new students for 2005-2006. As we anticipate graduating around 30 students in both Spring 2005 and 2006, this should lower our numbers sufficiently that we can begin again admitting small numbers of new Interior Design students in the Fall 2006.

With renewed health in the Interior Design area, students may again see the BFA in this area as a positive and viable degree option.

VI. Bachelor of Fine Arts in Electronic Arts

a. Goals and Objectives:

This degree acknowledges the multidisciplinary nature of communication in a time when the experimental nature of art and the rapid development of media technologies intersect to create dynamic opportunities for the production of
meaning and experience. Utilizing the combined strengths of the Department of Art and Art History, the Department of Communication Design, and the Department of Computer Science, students develop the conceptual and technical skills required of fine artists using the diverse and evolving palette of new media. Studio practice integrates electronic media in the context of historical, cultural and critical studies. Individual patterns prepare students for specialized learning in one of three areas of artistic focus; Intermedia Studio Pattern, Multimedia Studio Pattern and Computer Animation Studio Pattern. Each pattern stresses creative, analytical, technical and personal development in preparation for lifelong artistic and professional practice as an artist and communicator.

b. Curricular Table

See Appendix IV.

c. Assessment of Compliance with NASAD Standard for the Degree:

The Bachelor of Fine Arts in Electronic Arts meets the general standards recommended by NASAD. Course distribution within the 132-unit degree fall within the percentages required by NASAD. The unit's breakdown as follows:

| Intermedia Studio Pattern | General Studies | 48 units = 36% |
| Art Studio | 66 units = 50% |
| Art History /Tech. Hist. | 15 units = 11% |
| Professional Preparation | 3 units = 2% |
| Major | 84 units = 64% |

| Multimedia Studio Pattern | General Studies | 48 units = 36% |
| Art Studio | 60 units = 45% |
| Art History /Tech. Hist. | 15 units = 11% |
| Professional Preparation | 3 units = 2% |
| Communication Design | 6 units = 5% |
| Major | 84 units = 64% |

| Computer Animation Studio Pattern | General Studies | 48 units = 36% |
| Art Studio | 60 units = 45% |
| Art History /Tech. Hist. | 15 units = 11% |
| Professional Preparation | 3 units = 2% |
| Computer Sci./Storyboard | 6 units = 5% |
| Major | 84 units = 64% |
e. Results of the program, means of evaluating the results, and means for using these evaluations for improvement:

This has become a popular program and has seen increasing numbers of students apply for entry into the BFA in Electronic Arts. The quality of work produced in this program has been quite high and graduates have real-world employment possibilities.

f. An Assessment of Strengths and Areas of Improvement:

One of the primary strengths of this program is its curricular structure that requires classes in the Department of Art and Art History, the Department of Communication Design, and the Department of Computer Science. Students gain the unique perspective and confluence of ideas from multiple approaches to computer arts. The program’s has two weaknesses. 1) Is the Department of Art and Art History needs to develop and fund a plan of regular upgrade and/or replacement of its electronic arts hardware and software, 2) we need at least a half-time electronic arts technical assistant who would maintain the hardware and software and coordinate the lab space(s).

Another strength is the conceptual practices of our students. Advanced students in the Department of Art's Electronic Arts program have been actively engaged in a dialog of contemporary art practices. Since its emergence into the public realm in 1994, the Internet has provided a new canvas for contemporary art. Net.art is art that is created for the Internet arena and thus makes use of the Internet's specific capabilities and particularities. Net.art is not to be confused with website portfolios, gallery websites or home pages. These students put out a call for recent net.art projects. Seventy submissions came in from a diverse range of countries. The students experienced each of the entries many times, engaged in lively discussions and finally selected seven projects to be included in chico.art.net, a virtual exhibition of cutting edge art created for the Internet arena. The result, www.csuchico.edu/art/net demonstrates an aspect of the diversity and pulse of this contemporary art form.

g. A Rationale for Continuance of the Program:

This is a relatively new program for us and we saw our first graduates in the Spring 2003. However, in the past two years we have graduated 10 students from this program (annualized for the period this equals 5 students per year). Sample transcripts will be available for review by the NASAD review team.

h. Plans for Addressing Weaknesses and Improving Results:

Most of the computers in the electronic arts lab were replaced in the Spring 2004 and some of the software packages were also updated at this time. However, the Department must form a plan for regular updating of its computer equipment
rather than relying on one-time dollars to satisfy this need. The need for a
computer arts technical assistant has been addressed with the Dean, but with the
University's present fiscal situation; hiring a staff member in this area is not
currently on the horizon.

VII. Bachelor of Arts in Communication Design, option in Graphic Design

b. Curricular Table

See Appendix IV.

c. Assessment of Compliance with NASAD Standard for the Degree:

The Bachelor of Arts in Communication Design with an option in Graphic Design
meets the general standards recommended by NASAD. Course distribution
within the 120-unit degree fall within the percentages required by NASAD. The
unit's breakdown is as follows:

058 units  48.3% general education, including theme and electives
062 units  51.7% major (cdes), including art studio and art history
041 units  34.2% visual content courses
079 units  65.8% non-visual content courses

e. Results of the program, means of evaluating the results, and means for
using these evaluations for improvement:

Many of the graduates of our program find employment within the design field.
The small number of students who have applied to graduate programs have had
good success gaining admission. Recent alumni are tracked by graphic design
faculty through an informal online network. As part of the development of a new
department website students are preparing an alumni survey which will be
distributed electronically. The results will provide the basis for further
assessment.

f. An Assessment of Strengths and Areas of Improvement:

A major strength of this program is its unique coupling with related disciplines
(Media Arts, Instructional Technology, and Information and Communication
Systems) within the Department of Communication Design. Students co-mingle
with student peers and faculty working between the disciplines as well as within their selected areas of concentration.

**g. A Rationale for Continuance of the Program:**

On average 40 students graduate annually from the graphic design program. With approximately 200 students the option is a major contributor to the success of the Department of Communication Design. The interaction of student peers and faculty within the related disciplines of Media Arts, Instructional Technology, and Information and Communication Systems enriches the quality of each program and expands the learning opportunities for students and faculty in both areas.

Successful placement of many of our students in professional positions of employment within the field during the past three years provides us with positive feedback. A small number of graduates have gone on to pursue Master Degrees at various institutions of higher learning.

**h. Plans for Addressing Weaknesses and Improving Results:**

A new advisory board for the Department of Communication Design was formed in Fall 2004. The first meeting in March 2005 provided a lively discourse. The conversation about curriculum, facilities, and external partnerships was rich and involved an active exchange between board members, faculty, and the new Dean of the College of Communication and Education.

Several members of the Graphic Design faculty are working closely with two highly qualified members of the board to access the option, identify weaknesses and devise a plan for moving forward with that agenda to make improvements.

**4. GENERAL INFORMATION: TEACHER PREPARATION (ART EDUCATION) PROGRAMS**

**Department of Art and Art History**

**A. Bachelor of Arts in Art Education**

*a. Describe an evaluate your intern teaching program with specific reference to credit allotment, quality and variety of cooperating schools,*
process for selecting supervising teachers and sites, and concurrent enrollment other than intern teaching.

The BA in Art, Option in Art Education satisfies all state requirements for single subject matter teaching credential in art. Subject matter preparation requirements are governed by legislative action and approval of the California Commission on Teaching Credentialing. These requirements are currently under review by this state body.

The Department Credential Advisor advises prospective teachers toward meeting requirements for the state-mandated subject matter preparation program at the undergraduate level. Student files are centrally located within the Department and are readily accessible to the advisor. Upon completion of the major in Art Education, which fulfills the state requirements for single subject matter preparation in art, an additional professional education program is required to qualify for a California teaching credential. Professional education (credential) programs are available through the School of Education. The Department of Art and Art History has no input into, nor any control over, the intern teaching program at this institution. The Professional preparation Program is operated and administered entirely by the Department of Education.

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Studies</td>
<td>54</td>
<td>44%</td>
</tr>
<tr>
<td>Art Studio</td>
<td>42</td>
<td>34%</td>
</tr>
<tr>
<td>Art History</td>
<td>12</td>
<td>10%</td>
</tr>
<tr>
<td>Professional Preparation</td>
<td>6</td>
<td>5%</td>
</tr>
<tr>
<td>Major</td>
<td>60</td>
<td>45%</td>
</tr>
</tbody>
</table>

b. Describe any special requirements for certification mandated by your state as these affect the teacher training program in art/design.

The State of California requires that "...the prospective teacher may complete a subject matter preparation program that has been approved by the Commission," or "earn a passing score on a subject matter examination that has been adapted by the Commission." The subject matter preparation program is not the same as the major.

Subject matter preparation programs are designed to provide expertise in a particular discipline at the undergraduate level. This is the case throughout the CSU system. Upon completion of the undergraduate program and demonstration of subject matter competency, the student may be recommended by the Department (Art/Design unit) for acceptance into the Professional Preparation Program at the post-graduate level. This program has no specific emphasis on the teaching of Art in the schools. It is designed instead, to provide expertise in teaching to those already competent in a specific "single subject" discipline (in our case Art). Upon completion of the single subject matter
preparation program, completion of a BA degree and successful completion of
the Professional Preparation Program, the prospective teacher may acquire a
Single Subject Teaching Credential in Art. This credential authorizes the
teaching of Art in departmentalized settings in grades kindergarten through
twelve.

At CSU, Chico, undergraduate preparation for prospective teachers is
accomplished within the specific disciplines which are certified by the State
Commission on Teaching Credentialing. In the case of Art, the undergraduate
program currently required covers several categories: drawing and painting,
design, art history, ceramics, computer art, printmaking and sculpture.

5. GENERAL INFORMATION: GRADUATE PROGRAMS

Department of Art and Art History

a. Provide a list of graduate theses in art/design completed at the
institute within the past three years.

Friezes, Columns, and Scrolls: An Exploration of Visual Language, Langford,
Patricia Calyer, Master of Art in Art [History], 2001

The Unpredictability of Formalism, Cummins, Jon Wayne, Master of Art in Art
[Studio], 2001

Incipient, Farquhar, Linda Kay, Master of Art in Art [Studio], 2002

Glimpsing the Holy Land; The Sacred Spaces of Frederic Edwin Church, O'Neil,
Alexandra, Master of Art in Art [History], 2002

Intimate Acquaintance, Chan, Myra, Master of Art in Art [Studio], 2002

Matters of Taste: The Aestheticization of Pueblo Pottery, De Silva, Anna Mezei,
Master of Art in Art [History], 2002

Things, Greene, Nancie F., Master of Art in Art [Studio], 2002

The Space Between, Schildhauer, Cynthia Scontriano, Master of Art in Art
[Studio], 2002

Analysis of Design Motifs on Pre-Columbian Spindle Whorls from Chichen Itza,
Salazar, Estela Eugenia, Master of Art in Art [History], 2003

Mirror, Mirror: An Interpretation of Race in Colonial Art, Jackson-Moody, Celeste
b. Describe and evaluate the institution’s approaches to teaching and other professionally related skills for students in all graduate degree programs.

The University has two options for developing teaching and professionally related experience for its graduate students. One is a Graduate Assistantship where a student may assist in either teaching and/or research and the other is a Teaching Associate who teaches their own class. Both are paid positions and budgeting and utilizing these options is a programmatic and departmental responsibility.

Currently, the Department of Art and Art History uses only the Teaching Associate option. To qualify for such a position, it is recommended that in their second or third semester that graduate students first take Art 389: Graduate Internship. For a TA position the required options of this class is a teaching-based supervised internship with a college or university faculty member. In this Internship the student is responsible for development of a wide variety of course material, leading specific class and studio activities, and participating in processes for the evaluation of the student's classroom progress. The faculty of record will be responsible for completing an evaluation report that must accompany the student's application to the Department's Teaching Associate Pool. Generally in their second or third years the most qualified students can be hired as Teaching Associates and are hired to teach their own class. At present, Teaching Assistants are paid $3120 per course.


c. Describe and evaluate the institution’s approaches to development of breadth of competence for students in all graduate degree programs.

Master’s degree requirements vary according to the discipline of study and degree sought. Each graduate program has a designated graduate coordinator who is responsible for reviewing applications, assisting students in developing programs of study, endorsing study lists, maintaining records of all students enrolled in the program, and supplying information requested by the graduate dean. In addition to specific area competencies and breadth requirements, California State University policy requires that all students graduating with the master’s degree demonstrate their writing competence. At the direction of the Graduate Coordinators Committee, each department has developed a method of assuring that its students have adequate writing skills.
6. SPECIFIC GRADUATE PROGRAMS AND PROCEDURES

Department of Art and Art History

Curricular Tables
Curricular Tables for all graduate programs listed below can be found in Appendix IV.

Masters of Art in Art (History)

a. Goals and Objectives:
The M.A. Degree in Art History is designed to prepare post-baccalaureate students for a variety of professional opportunities (e.g., museum work) and/or for entrance to doctoral (Ph.D.) programs in other institutions.

b. Curricular Table

See Appendix IV.

c. Assessment of Compliance with NASAD Standard for the Degree:

The Masters of Arts in Art [History] meets the general standards recommended by NASAD. Course distribution within the 30-unit degree fall within the percentages required by NASAD. The unit's breakdown as follows:

- Graduate Art History 18 units = 60%
- Graduate Electives 6 units = 20%
- Thesis / Research Methods 6 units = 20%

Total 30 units

d. Institutions offering graduate degrees must include a discussion of the following: (1) Proficiencies required for entrance to the program; when these must be achieved and how they are tested; whether credit toward the degree is permitted for study directed toward completion of these proficiencies.

Application for admission to the Master of Art Degree Program with an option in Art History is contingent upon satisfying the University requirements for Graduate Admission. Formal application to the Graduate School is a separate process and students should contact the Graduate School for entry forms or information regarding University policies.

All applicants for admission to the Master's Degree Program with an option in Art History must:

- Have a B.A. in Art History, or the equivalent, from an accredited institution.
• Meet all entry-level requirements as specified by the Graduate School (see below).

To qualify for admission to post baccalaureate study, you must meet the following general requirements. You must be in good academic standing at the last institution attended, and have completed a four-year college course of study and hold an acceptable baccalaureate from an institution accredited by a regional accrediting association (or have completed equivalent academic preparation as determined by the Office of Graduate Programs). In addition, you must have attained the grade point average required for your objective. Generally, post baccalaureate students must have a 2.5 (on a scale where A=4.0) in the last 60 semester units attempted. However, applicants to a master’s degree program must have a 3.0 in the last 30 semester units attempted and a 2.75 in the last 60 semester units attempted.

• Complete the Miller Analogies Test with a minimum score of 30, or departmental approval.

• Submit a written statement (minimum of 200 words) concerning your personal intent and/or philosophy in art. The statement will be evaluated for both content and form and will be used to certify writing competence.

• In addition to the above, applicants must submit two upper-division Art History papers and two letters of recommendation.

(2) Research and professional tools required in the program (for example, languages, statistics, computer science, etc.); when these must be achieved and how they are tested; whether credit toward the degree is permitted for study directed toward completion of these proficiencies.

MA students are required to take Art 280: Art History: Theory and Research Methods. This seminar investigates the history of the discipline and allows students to develop methodological skills needed for art historical research.

In addition to the 30-unit degree requirements, students are encouraged to take foreign language courses based upon career goals and intentions to enroll in doctoral programs which require reading knowledge. At least French and German should be considered as well as other languages appropriate to students' study (e.g., Italian for Italian Renaissance; Spanish for not only art in Spain but also in Latin America; Chinese and Japanese for Oriental art; Greek and Latin for Classical and Medieval art). Students may also consider courses which enrich the degree program, such as those in the humanities and other arts (history, literature, performing arts, philosophy, religion), social studies
(psychology, political and social sciences), and technological areas (engineering), depending on students' future plans.

(3) The institution’s policy for conducting a comprehensive review at or near the conclusion of degree study of (a) initial graduate degree candidates, (b) terminal degree candidates by using such methods as written or oral comprehensive examinations, seminars providing summary evaluation, or a cumulative series of reviews.

(a) initial graduate degree candidates

All students are admitted into the M.A. program in Art History as "conditionally classified". Upon completion of the required course work, but before undertaking thesis writing, the students must receive a "classified" status, i.e., be accepted as a candidate for the M.A. degree.

The classification examination is administered during the semester graduate course work is to be completed. Its date should be arranged early in the semester in consultation with the Graduate Art History Advisor. The examination is normally administered at about the sixth to eighth week of the semester, and should not take place during the last two weeks of the semester, or the finals week. The examination is about three hours in duration, and consists of two essays:

1) A topic closely related to the student's thesis area; and

2) A topic more generally related to the thesis area

To prepare for the classification examination, students are asked to consult with the thesis committee and Graduate Art History Advisor early in the semester, determining areas of study, and obtaining reading lists for the essay topics.

Results of the classification examination will be presented to the Department faculty for approving the "classified" status, and the students are provided with feedback on strengths and problem areas if any. If the results are not acceptable to the Art History faculty, students may retake the unsuccessful portions of the examination after consultation with the faculty.

The purpose of this classification process is to demonstrate the preparation and promise likely to result in successful completion of the degree program. Upon successful completion of the classification examination, the Art History faculty presents to the Department a dossier (file) that normally contains the following items:

• Result of the classification examination;
• A transcript (of the graduate studies);

• A brief thesis statement (one to two typewritten pages);

• Copy of the thesis committee form;

• A brief career objective statement (one to two typewritten pages);

• Any other relevant materials (e.g., published essays, term papers).

The Department faculty votes on granting the classified status to become a candidate for the M.A. degree in Art History, subject to satisfactory completion of the thesis. If the classified status is denied, it is possible for a student to try a second time.

4) Candidacy and final project requirements for the program (for example, dissertations, exhibitions, research projects, etc.). Discuss the purpose of these requirements and how they serve the objectives of the program.

Normally, an M.A. thesis at the minimum should at the minimum should demonstrate:

1. Mastery of literature related to the thesis topic. For example, a thesis on color dynamics in Georgia O'Keeffe's early paintings would also contain a chapter on the broader history of color theory, with particular emphasis on late 19th- and early 20th-century developments in Europe and North America.

2. Critical examination of a focused topic and application of one or more art historical methodologies. For instance, a thesis on medieval and Renaissance depictions of labor might examine such images from the social context of patron and artist through a Marxist methodology.

3. The ability to discern issues and facts critical to making a cogent argument and analysis, and the ability to organize the chosen material and to effectively present the argument in an acceptable thesis format.

It is useful to consult the past theses but a thesis does not have to be a lengthy treatment of the chosen topic. A recommended length would be about 50 to 75 pages, and no more than 100 pages. While completing a thesis is the culminating point of the M.A. program, and thus the thesis work is an important step for the future, students should progress in a timely manner.

Often a thesis topic develops from a research paper carried out during a formal course or from informal discussion about special interests with Art History and other Department faculty. Some unique local research opportunities are also available, such as on some aspect of the Janet Turner Print Collection, and archival materials pertaining to the history of northern California (housed in the
Special Collection of the Library). Other local and regional resources should also be considered (e.g., the State Archive and Crocker Museum in Sacramento).

Since a brief thesis statement must be part of the classification dossier material, students should start formulating their thesis ideas early in the second year of the program by consulting with the Art History faculty. While a thesis committee need not be formed before the classification examination, it is essential to meet frequently with the faculty to discuss how to formulate a thesis topic and its focus. It is also advisable to discuss these with other graduate students so as to "brainstorm", share thesis ideas, and get any useful feedback on them.

Before actual writing can take place, it is important for the students to consult with the Thesis Editor of the Graduate School to familiarize themselves with rules and regulations governing thesis format, inclusion of illustrations and their copyright matters. For more on the departmental process of completing a thesis, consult our thesis contract, a copy of which is obtainable upon request.

**e. Results of the program, means of evaluating the results, and means for using these evaluations for improvement:**

While the MA in Art with Art History Option is relatively small, the program has produced students who have been successful in their careers. These include Ph.D. programs and full and part-time teaching appointments. Except for periodic surveys, no formal means exists to evaluate the results in our graduate's careers. We obtain information about them through personal contacts.

**f. An Assessment of Strengths and Areas of Improvement:**

Because of its comparatively small numbers, students in this program receive considerable faculty attention and mentoring. Our graduates have had successes in both employment and in entering terminal degree programs. However, in the past two years two of our Art History faculty entered an early retirement program where they drop to half-time teaching duties and another is now fully retired. Due to budget problems, none have yet to be replaced with full-time tenure track faculty. Because of our narrowing numbers of faculty teaching within this program we temporarily suspended admissions into this program for 2004-2005. We hope that this is a one-year aberration and that we are allowed to search for at least one of our art history replacement positions.

**g. A Rationale for Continuance of the Program:**

We have had five graduates in the MA Art History program in the past three years. Additionally, while the Department discontinued its MA Art Studio option in the Fall 2002 and replaced it with a MFA degree, we also had five graduates of that part of the degree during that same time period.
h. Plans for Addressing Weaknesses and Improving Results:

We anticipate approval in either 2004-2005 or 2005-2006 of our search for a full-time tenure track position in Early European Art to replace our fully retired faculty. Once this is under way we also expect to re-open admissions applications to the MA in Art History.

Master of Fine Arts in Art Studio

a. Goals and Objectives:
The Master of Fine Arts (MFA) is a three-year, 60 unit, professional degree program which incorporates a comprehensive background in the fine arts as well as advanced development in patterns of studio specialization. The degree offers students progressive course work in critical theory, practiced criticism and art history. The combined studio and academic experience provides students with the opportunity to synthesize information at a higher level, while engaging in original research and a significant body of creative studio work.

Candidates are accepted into the program in the following areas of concentration: Ceramics, Glass, Painting/Drawing, Printmaking, and Sculpture. While affiliation with a single area of concentration may be the norm, a broad approach to studio practice and the development of a coherent informed understanding of issues relevant to many forms of expression is encouraged throughout the degree experience. Individual paths through the program are worked out through close consultation with the candidate’s committee and the graduate advisor.

Students choosing to concentrate both in studio and college level studio teaching will gain valuable guidance and experience during the first year of residency by enrolling in the graduate level internship course, and in the second and third years with teaching assignments for the highest qualified students.

In implementing this program, specific objectives for the MFA degree are:

1. To provide to a qualified select group of individuals a professional studio experience based on advanced technical skills, creative thinking, and critical analysis of one's work.

2. To provide opportunities for highly qualified students to earn the necessary experience and terminal degree to prepare them for a career in college level teaching and professional studio practice.

3. Serving the increasing needs within our service area by providing students the opportunity to pursue this specialized degree at a university within
their community, and providing students with the opportunity of participating in a community of artists within a unique setting.

4. To offer a degree matriculation pattern (Bachelor of Arts, Bachelor of Fine Arts and Master of Fine Arts) that best utilizes the existing resources and faculty expertise within the Department of Art and Art History and serves the full spectrum of student need.

5. Providing opportunities for the advanced development of individuals with the potential to solve contemporary problems in all aspects of art and to explore and address new questions and issues.

b. Curricular Table

See Appendix IV.

c. Assessment of Compliance with NASAD Standard for the Degree:

The Master of Fine Arts in Art Studio meets the general standards recommended by NASAD. Course distribution within the 60-unit degree fall within the percentages required by NASAD. The unit's breakdown as follows:

<table>
<thead>
<tr>
<th>Course</th>
<th>Units</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Art Studio</td>
<td>42</td>
<td>70%</td>
</tr>
<tr>
<td>Studies in Visual Media</td>
<td>15</td>
<td>25%</td>
</tr>
<tr>
<td>(Art History- 9 units &amp; Seminars- 6 units)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thesis</td>
<td>3</td>
<td>5%</td>
</tr>
<tr>
<td>Total</td>
<td>60</td>
<td></td>
</tr>
</tbody>
</table>

d. Institutions offering graduate degrees must include a discussion of the following: (1) Proficiencies required for entrance to the program; when these must be achieved and how they are tested; whether credit toward the degree is permitted for study directed toward completion of these proficiencies.

Students will be accepted to the program at the Conditionally Classified level unless supporting faculty recommend Classified Status due to advanced qualifications.

Prerequisites for Admission to Conditionally Classified Status:

• Meet all entry-level requirements as specified by the Graduate School (see below).

To qualify for admission to post baccalaureate study, you must meet the following general requirements. You must be in good academic standing at
the last institution attended, and have completed a four-year college course of study and hold an acceptable baccalaureate from an institution accredited by a regional accrediting association (or have completed equivalent academic preparation as determined by the Office of Graduate Programs). In addition, you must have attained the grade point average required for your objective. Generally, post baccalaureate students must have a 2.5 (on a scale where A=4.0) in the last 60 semester units attempted. However, applicants to a master's degree program must have a 3.0 in the last 30 semester units attempted and a 2.75 in the last 60 semester units attempted.

• Approval by the department and the Office of Graduate Programs.

• An acceptable baccalaureate (equivalent to CSU, Chico's bachelor's in art studio) from an accredited institution, or an equivalent approved by the Office of Graduate Programs. No graduate credit is given for classes taken to make up any undergraduate deficiencies.

• Submission of a written philosophical statement of intention (two pages, double-spaced). The applicant’s writing skills in the discipline will be evaluated using this writing sample.

• Presentation of work represented in 35mm slides, VHS tapes, or CD-ROMs. Complete information on submission dates, department applications, and procedures are available from the department office, the Graduate Coordinator, or the department’s Web site (www.csuchico.edu/art/).

• Three letters of recommendation from individuals qualified to testify to the applicant’s capabilities and readiness to enter graduate study in studio art.

• Completion of a minimum of 9 units of upper-division course work in the chosen pattern for the master's degree (ceramics, glass design, painting/drawing, printmaking, or sculpture).

• Positive recommendations from the faculty in the pattern of concentration and approval of a majority of the full faculty at the time of the portfolio review.

On the approval of the Graduate Advisor and faculty of the student’s pattern area, up to 18 semester units of accredited graduate level work may be transferred from another institution toward this 60-unit program. Applicants holding an MA degree in Studio Art from an accredited institution may transfer and count toward the MFA up to 27 units from their previous degree program upon review and recommendation by the graduate advisor ad the faculty members in the pattern area, and within the seven-year time limit. No course work from another degree program other than a master's in Studio Art may be applied towards the MFA requirements.
(2) Research and professional tools required in the program (for example, languages, statistics, computer science, etc.); when these must be achieved and how they are tested; whether credit toward the degree is permitted for study directed toward completion of these proficiencies.

Students are required to demonstrate competency in their pattern area to their committee at the end of each semester while in the program. Students must receive a B or higher in all coursework applied to the degree and maintain a grade point average of 3.0 or higher in all coursework taken subsequent to admission.

Writing proficiency is a graduation requirement. Students are required to meet this requirement in two stages. First, students must submit a two-page writing sample as part of the application to the program. This sample is evaluated by the faculty during the portfolio review. If a student’s writing abilities are substandard, a second writing sample must be submitted and reviewed prior to the student’s advancement to classified status. Second, students are required to submit a preliminary exhibition statement and project outline to their graduate committee for approval prior to advancement to candidacy.

(3) The institution’s policy for conducting a comprehensive review at or near the conclusion of degree study of (a) initial graduate degree candidates, (b) terminal degree candidates by using such methods as written or oral comprehensive examinations, seminars providing summary evaluation, or a cumulative series of reviews.

(b) terminal degree candidates

Candidates for the Master of Fine Arts degree must complete and pass both an oral examination which is conducted in public usually in front of the student’s Masters Project exhibition which itself is also part of this comprehensive review. Up to 3-units of Art 399: Master’s Study is awarded in preparation of this review. Both of these steps are detailed in the answer to (4) below.

(4) Candidacy and final project requirements for the program (for example, dissertations, exhibitions, research projects, etc.). Discuss the purpose of these requirements and how they serve the objectives of the program.

A prerequisite to the Advancement to Candidacy is Admission to Classified Status. This is achieved as follows: (1) Formation of the Graduate Advisory Committee (by the end of the first semester in residency). (2) Development of an approved program in consultation with the Graduate Advisory Committee and the Graduate Coordinator. (3) Positive recommendations from all members of the Graduate Advisory Committee.
Advancement to Candidacy, which allows eligibility for Art 399: Master's Study, generally occurs during the end of the fifth semester. Advancement occurs upon successful completion of a progress review; the Advancement to Candidacy Portfolio Review, administered by the student’s graduate committee and the graduate advisor.

Art 399: Master's Project for Studio requires the student to mount a public exhibition of studio work and submit a written component (project) that is intended to articulate an understanding of the student's considered aesthetic stance that goes beyond catalog and/or descriptive statement of the work.

In addition to the Masters of Fine Arts Project, all candidates for the MFA degree must satisfactorily complete an oral examination by the faculty prior to the exhibition. The oral exam assures the student's ability to discern issues and facts critical to making a cogent argument and analysis of their creative work.

f. An Assessment of Strengths and Areas of Improvement:

It is too early in this program to adequately assess the success of its curricular structure. Early reports indicate satisfaction from both students and faculty. Ultimately, we hope to grow this program to 25 students. To do so we will need addition graduate studio and exhibition space. The Department is currently working with University administration to identify such space.

We have been able to offer an increasing number of qualified MFA students Teaching Assistantships. Not only has this given them excellent experience in this area, but they have proven to be both popular and effective educators.

g. A Rationale for Continuance of the Program:

The MFA program began in the Fall 2002. As a three-year program we have not yet had our first students enrolled directly into the program graduate. One student, who was accepted into the MFA after a year's study in our MA in Art Studio before it was discontinued, completed his graduate requirements in the Spring 2004.

h. Plans for Addressing Weaknesses and Improving Results:

We need addition graduate studio and exhibition space to satisfy the ultimate size of the MFA program. The Department is currently working with University administration to identify such space.
C. VISUAL EDUCATION FOR THE GENERAL PUBLIC

Description of objectives, policies and programs concerning art/design studies for the general public.

Department of Art and Art History
Opportunity for the general population to take courses and special sessions at the University is offered through the Regional and Continuing Education Program and through Open University. The Department of Art and Art History has approved Continuing Education courses during regular, special and summer sessions which supplement our regular course offerings and at times, regular required coursework that is otherwise not being offered for that particular session. When space is available, the Department also readily participates in Open University (detailed below).

In addition, the University, College and Department of Art and Art History offer exhibitions, lectures, workshops and performances that are open to the general public. Though in a less formal structure, these events often attract large audiences and provide excellent learning opportunities for the general public.

For the general student the Department offers five 3-unit courses approved as General Studies courses in Area C: Art and Humanities Group, C1: The Arts. One of these courses, Art 4: Art Appreciation is for non-majors only. This course is designed to expose non-art students to the comparative art concepts in a variety of disciplines. Multi-cultural, gender and ethnic material are incorporated into the course content. In some cases, this is the only experience in the visual arts that students have and it is therefore imperative that they develop an appreciation of unfamiliar art forms and movements and are exposed to the process of artists creating art works.

The other courses offered for General Studies credit are Art 1A: Art History Survey, 1B: Art History Survey, 2A: Far Eastern Art Survey and Art 2B: Survey of Arts of the Americas, Oceania and Africa. These courses can be used as lower-division credit within the major as well. Art 2A and 2B also count towards the University's Non-Western course requirements.

With the exception of Interior Design courses that can be enrolled in only by majors in that area, all other undergraduate courses within the Department of Art and Art History are available to the general student population. While upper-division intermediate and advanced level courses require prerequisites and as such are more heavily populated with art majors, lower-division courses in this Department see regular and plentiful enrollments by non-majors.

Regional and Continuing Education
The Regional and Continuing Education center administers a schedule of credit and non-credit courses beyond the regular university class schedule. To increase access, the center administers accelerated academic sessions during the winter and summer. As the anchor institution in Northern California, California State University, Chico serves a twelve-county service area, the largest in the CSU system. The center is dedicated to providing higher education access to this distributed population through regional programs, Open University, and the delivery of accredited degrees via distance education. The service area of CSU, Chico covers 32,200 square miles—approximately 21 percent of the state of California—with a resident population of about 740,000, which is approximately 2 percent of the state’s total population. To accommodate the variety of demands and interests expressed by these people living in the rural areas of Northern California, the Center for Regional and Continuing Education has developed numerous programs and services.

Special Session courses are approved course offerings available on a selected basis throughout the academic year. They carry residence credit with no limit on the number of units that can be applied to a degree program. Fees are charged on a per-unit basis and are separate from regular university semester fees. Special Session courses are open to the general public and there is no formal admission requirement. Enrollment in Special Session or Extension does not constitute formal admission to the university.

Open University
Open University provides an opportunity for residents of CSU, Chico’s service area to have access to regularly scheduled university classes on a limited basis, without formal admission to the university. Students select the classes they wish to attend through Open University from the current schedule of courses and attend the first meeting of the desired course to request permission of the instructor to enroll. Permission is contingent upon whether or not there is a vacancy, as well as other criteria established by the instructor, the department, or the college.

Department of Communication Design
The Center for Regional and Continuing Education provides educational opportunities for members of the general public through its Open University program. The Department of Communication Design participates in this program, offering a variety of Special Session courses beyond the University’s regular semester schedule. On a space-available basis, Open University students may enroll in regularly scheduled CDES courses during the fall and spring semesters.

Although most Graphic Design courses are designated for CDES/GD majors only, with the Portfolio Review as a prerequisite, the course content of a few courses is appropriate for students in other disciplines. Visual Communication Concepts (CDES-023), Computer Graphics (CDES-122) and Digital Pre-
Publishing (CDES-186A) are available to non-CDES/GD majors. In a recent sample, 27% of the current enrollment for CDES-122 are students in the Applied Computer Graphics major (CSCI); 22% of the current enrollment for CDES-186A are students from other departments, including Art, English and Geography.

Two Graphic Design faculty are members of the committee that coordinates the annual Digital Dialog competition and exhibition of student work. The annual exhibition, featuring both print and multimedia student work, is open to the general public at the Chico Art Center during May.

In 2003, two Graphic Design faculty coordinated the Rand in Context series of events which were open to the public. The primary events were an exhibition of Paul Rand’s work in the President’s Mansion, which was temporarily transformed into a gallery, an exhibition of related student bookwork, and a lecture by Kyle Cooper in the BMU Auditorium. The same faculty hosted a reception and gallery discussion during the exhibition.

Officers of the recently formed AIGA-CSUC student chapter are currently making arrangements with Hugh Dubberly to give a public presentation on Design Process later this semester.

1. A list of all art/design courses offered specifically for non-art majors with figures or descriptive information that provide a picture of overall enrollment patterns.

**Department of Art and Art History**

**Non-Art Major Course:**

<table>
<thead>
<tr>
<th>Art 4: Art Appreciation</th>
<th>Spring 2005 111 enrollments</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Fall 2004 94 enrollments</td>
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<td>Spring 2004 95 enrollments</td>
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<td>Fall 2003 76 enrollments</td>
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<td>Fall 2002 93 enrollments</td>
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<tr>
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<td>Spring 2002 116 enrollments</td>
</tr>
</tbody>
</table>
2. **The institution's practices for assigning teachers to general studies courses in art/design.**

**Department of Art and Art History**
The Department of Art and Art History assigns General Studies courses to both tenured and tenure track faculty as well as part-time faculty. Our regular faculty in Art History teach at least one General Education course each semester and often teach two such classes. Additional sections of these classes are hired out to qualified part-time faculty as needed. Our full-time tenured Art Educator usually teaches one section of Art 4: Art Appreciation each semester.

3. **The institution's policies with respect to enrollment of non-majors in (a) private studio instruction, and (b) courses intended primarily for art/design majors.**

**Department of Art and Art History**
(a) Private art instruction is not available to non-majors.

(b) Non-major students are permitted to enroll in major courses based on space availability and/or with the instructor's permission.

D. **EXHIBITIONS**

**Department of Art and Art History**
Visual art exhibitions occur on campus in a variety of venues. Some of these spaces are controlled and managed by the Department of Art and Art History and some are not. The Department operates the University Art Gallery and the BFA Gallery. Affiliated with the Department is the Janet Turner Print Museum (several of our faculty serve on the Turner Board and we provide some secretarial and accounting assistance to the Turner Gallery but its administrative home is the College of Humanities and Fine Arts). The College also runs the Humanities Center Gallery and the Associated Students of CSU, Chico manages the Bell Memorial Union Gallery. Each gallery has a different mission. Cumulatively, art audiences that come to CSU, Chico have the possibility of wide variety of art experiences.

**The University Art Gallery**
The University Art Gallery focuses on original works in the visual and media arts. Artists of regional, national and international acclaim exhibit in this space. Students, faculty and staff from throughout the University as well as visitors from the City of Chico and surrounding region utilize the gallery's resources. The
gallery program seeks to demystify the arts by furnishing its visitors with a meaningful artistic experience and providing insight into the creative process. All gallery events are free and open to the public. The Department of Art's annual Juried Student Show also takes place at the University Art Gallery.

**BFA Gallery**
Located in Ayres Hall next to the Art Office, the BFA Gallery serves as the primary exhibition venue for BFA students. All BFA graduates must exhibit their exit portfolios and the BFA Gallery provides this space. In addition, when not otherwise used by these shows, thematic group shows of BFA student's work also occur here.

**Janet Turner Print Museum**
The Janet Turner Print Collection and Gallery's mission is to preserve, exhibit, collect, research and interpret its fine art print collection for the education and enjoyment of students, educators and the regional community. Named in honor of the late Janet Turner, professor of art at CSU, Chico for twenty-five years the Janet Turner Print Gallery is the home of and repository of her extensive collection of fine art original prints. The Turner Collection represents a spectrum of printmaking techniques from over forty countries and six centuries. Begun by Dr. Turner as a source for her student's artistic inspiration and for educational purposes, this collection continues to serve art students as she intended by providing a direct art experience.

**Humanities Center Gallery**
The Humanities Center Gallery is part of the Humanities Center whose mission is to "nurture an intellectual community within the College of Humanities and Fine Arts; to stimulate and enrich the discussion of important ideas and themes among HFA faculty." The Humanities Center Gallery shows art exhibitions and performances featuring the work of both local and visiting artists.

**Bell Memorial Union Gallery**
The underlying principle of The Bell Memorial Art Gallery is to enhance artistic awareness among the campus community and to augment the educational experience by providing a venue for exhibition of creative artistic expressions. The gallery seeks to display art of all persuasions in an effort to promote diversity and culture among the campus community. The BMU Gallery is a student managed gallery and is generally dedicated to exhibiting artwork of present and past CSU, Chico students.

The art/design unit's and objectives for exhibitions and the administrative, curricular, programmatic, qualitative, and evaluative approaches used to achieve these goals and objectives

**Department of Art and Art History**
Exhibition of visual artwork plays an important roll in many aspects of the Department's programs. Efforts are made to incorporate the content of the exhibitions into the curriculum of various mediums within the Department. Classes often meet in the various galleries to discuss and evaluate the artwork. Art History faculty often give writing assignments associated with campus exhibitions. Gallery talks, artist's lectures and receptions with the artist(s) generally supplement the exhibitions themselves and give our audiences additional opportunities for learning.

The University Art Gallery serves as the primary departmental gallery on campus. However, the other galleries (detailed above) also provide important venues and forums for art in the community. The University Art Gallery is administered through the Department of Art and Art History with a half-time Gallery Curator. Funds for the Gallery are supported by allocations from both the College of Humanities and Fine Arts and the Department of Art and Art History as well as funds from the Instructionally Related Activities (IRA) fund. Student interns are hired to assist the Gallery Curator with day to day functions of the gallery and as gallery sitters. These internships become part of the education of these students. A sample gallery schedule is listed below.

We usually have three to four shows per semester in the University Art Gallery. MFA thesis exhibitions occur in this space. BFA exit exhibitions are held in the Department's BFA Gallery. Usually of one to two weeks per show, we often have 10-15 such shows per year. Thematic exhibitions of BFA student work fill the other times in this gallery. Printmaking and drawing students and faculty regularly use the Turner Print Museum and a Printmaking Student Exhibition supplements the Annual Juried Student Show that is held in the University Art Gallery.

In addition to the University galleries, many spaces in Chico exhibit art. Several of these sites encourage student artists and display their works. A partial list of these sites is listed on the Department's website. These off-campus sites are also used by faculty to supplement course offerings and discussions. Additionally, when large and important traveling exhibitions occur in Northern California, faculty often schedule field trips (with hired transportation) to places like the San Francisco Museum of Modern Art, the Yerba Buena Art Center (San Francisco) and the Crocker Art Gallery (Sacramento).

•Department of Art and Art History Galleries
2004-05 University Art Gallery Exhibition schedule

August 31 - September 22
Moving Targets: the Art of Resistance
Photographic works by Bay Area artists Shingo Annen, Glenda Drew, Jesse Drew, Arlene Elizabeth, Kenneth Hung, Ed Kashi and Claudia Léger. Curated by Marnie Gillett and Chuck Mobley, SF Camerawork. Moving Targets draws its inspiration from the protest movement surrounding the U.S. war in Iraq. The 7
Bay Area artists in this exhibition take a measured look at the causes and consequences of war and offer an alternative view to traditional photojournalistic interpretation. This exhibition is in conjunction with the Humanities Center's year-long theme on War and Culture.

Guest lecture: photographer Ed Kashi will present In Iraq, a lecture featuring images from his recent travels in that war-torn country, on Thursday, September 16, 6:00 PM in Trinity 100. The lecture will be followed by a reception at the University Art Gallery. The lecture was funded by the gallery's annual benefit art auction.

October 6-29
Days of the Dead Exhibition
In Mexico, All Saints Day and All Souls Day (Nov. 1 & 2), are marked by colorful adornments and lively reunions at family burial plots, the preparation of special foods, offerings laid out for the departed on commemorative altars and religious rites that are likely to include noisy fireworks. Designed by graduate students from CSU, Chico's Museum Studies Program, Department of Anthropology, this exhibition is in conjunction with the gallery's Annual Art Auction.

October 29, 7-9 PM
Annual Art Auction
Inspired by Mexican, Indonesian and Egyptian images of the afterlife, 20 local artists have created artworks for sale at the University Art Gallery's annual benefit art auction. Artists include Pat Collentine, Cameron Crawford, Lynn Criswell, Susan Larson, Nancy Patton and David Sisk. Visitors may view and pre-bid during the gallery's "Days of the Dead" exhibition (Oct. 6-29).

January 31 - February 24
Selected Works from the Paul J. Zingg Collection
CSU, Chico President Paul J. Zingg is an enthusiastic collector of modern art, with a particular interest in California artists. The gallery presents a selection of varied works from this collection, which includes pieces by Richard Diebenkorn, Wayne Thiebaud, William Bailey, John Cage, Ed Ruscha, Christopher Brown and Anne Appleby.

Mar 21 - Apr 13
New Visions: works selected from Hunters Point Shipyard
A continuing project in which a curatorial team of Chico State art majors select artists for this exhibition during a field trip to San Francisco's annual Hunters Point Shipyard Open Studios. Hunters Point, an "artist colony" located along the edge of the San Francisco Bay, was selected for this project because of its unique concentration of over 300 professional artists. Each fall and spring, Shipyard artists open their studios to the public for this weekend event. This exhibition is funded in part by Student Instructionally Related Activities Fees.
May 2-15
50th Annual Juried Student Exhibition
An annual exhibition of work by CSU, Chico students enrolled in 1 or more art classes, with work selected by an outside guest juror. This culminating exhibition provides an exciting snapshot of our students and where they are in their artistic development. Typically, this exhibition features a diversity of approach and content, including figurative, abstract, non-objective, experimental and conceptual works.

The annual show provides an exciting and lively snapshot of the Art Department's current creative production. Prizes go to the top four pieces, with winners announced at the College of Humanities and Fine Arts' Celebration of Student Achievement. This exhibition is funded in part by Student Instructionally Related Activities Fees.

2003 - 2004 University Art Gallery Exhibition schedule

Sept 3-24
The Visible World
Paintings by San Francisco artists Patty Neal and Toru Sugita.

October 6-10
Behind the Mask: Auction!
Third annual exhibition and auction of artist-made masks. Just in time for Halloween, over 50 local artists create one-of-a-kind facemasks for sale at this annual benefit auction.

Oct 27 - Nov 13
Master of Fine Arts Exhibition: Atsushi Awai
Atsushi Awai is the first graduate of Chico State's newly established M.F.A. program. This culminating exhibition features an installation of the artist's lyrical and precise sculptural works.

Dec 1 - 17
Lesson Plan, Department of Art & Art History Faculty Show
The biennial faculty exhibition, with works in sculpture, painting, printmaking, photography, installation and ceramics by Department of Art and Art History faculty members Michael Bishop, Lenn Goldman, David Hoppe, Eileen Macdonald, Tom Patton, Sheri Simons, Jason Tannen, David Thode and Susan Whitmore.

Feb 2 - 29
The Fifth Biannual Janet Turner Print Competition and Exhibition
Printmakers from across the country are featured in this national competition. The exhibition showcases outstanding work utilizing a variety of printmaking
techniques, including woodcut, serigraphy, lithography, and linocut. The exhibition takes place concurrently at 3 venues: the University Art Gallery, the Janet Turner Museum and 1078 Gallery.

Mar 24 - Apr 13
Danger
This exhibition explores and defines concepts of danger. A cumulative exhibition that adds artists with each new location, the CSU, Chico show features the work of 31 interdisciplinary artists.

May 3 - 16
49th Annual Juried Student Exhibition

• College of Humanities and Fine Arts Galleries

2004-2005 Janet Turner Museum of Art Exhibition Schedule

August 30 - September 26, 2004
Unexpected: Unusual Prints from the Turner Collection
Collection Manager Karen Bowles as selected a variety of contemporary prints that demonstrate a wide range of concept, intent and technique used by printmakers. Using collage, lamination, monoprinting, chine colle, multiple plates the viewer will be treated to an expanded printmaking vocabulary.

October 4- October 31, 2004
Go Figure: Sketches from the Janet Turner Archives
Most often we see the artist’s concept in the finished form. With this exhibition we explore how an artist develops technical skill and the power of observation by the use of their sketchbooks. Turner is most known for her wildlife prints; here we see her as she saw the human form. Both candid and formal, these expressive sketches show her drawing mastery for the first time in a formal exhibition.

November 8-December 14, 2004
Cultural Shift: The Arts and Crafts Movement
This exhibition will have a guest co-curator, local expert in the Arts and Crafts movement, Lee Laney. Exploring the shift from the overblown Victorian to the more streamlined Arts and Crafts aesthetic, Laney says about printmaking in this period, "Research is showing the importance of this medium in the connection between the "fine arts" and the "decorative arts" of this movement. Works and names of formerly obscure artists are emerging and their value is soaring." Expect to see sculpture, furniture and books of this period along with prints on the walls.

January 31-March 6, 2005
New Voice: Guest Curator Nancy Scott Patton
Introduced as a new artist to this area in last spring’s "Introducing…New Chico Printmakers", Patton has been invited to get to know the Turner Print Collection
by curating an exhibition of her choice. As a practicing artist and local educator, we look forward to her selection in revealing some of the treasures of this historic collection.

March 21-April 17, 2005
By Design: Buy Bonds
From the Janet Turner archives, this collection of original lithographic posters speaks to the patriotism in support of World War II. The nostalgic and regional flair is apparent in the drawing style, as these posters mission was to engender support both morally and financially. These original posters will be counterbalanced by contemporary artist prints that give a different face to the war experience.

April 30-May 19, 2005
10th Annual Student Printmakers' Invitational" and "2nd ink/Clay
This exhibition always generates excitement as we get an overview to what students have been doing in printmaking over the past year. Teaching faculty and an outside juror select what they feel to be the strongest work done in an academic year, and the several prints to be added to the JTPM’s Student Collection, a tradition the late Dr. Turner started herself. Advanced CSU, Chico ceramic students will also be featured in "ink/Clay."

2004-2005 Humanities Center Gallery schedule

3 Monkeys Stopped to Show
June 16-August 26
New works by Sisko, Jeb Sisk, and Onnah Sisk
[Chico artist family]

Visions of Northern California
August 31-September 30
Photography by Anthony Dunn
Artist’s talk September 2, 4:30pm
[Chico Artist]

What’s Plumb, What’s True, What’s Square
September 7-October 28
Glass by Robert Herhusky
[Department of Art and Art History faculty]

Moving Targets: The Art of Resistance
September 16
Slide show of photography in connection with exhibit at University Art Gallery

*German Days*
October 4-15
Student works curated by Christine Goulding

*Please Accept This Cup I Have Made as a Gift*
October 19-December 15
Ceramics by Ehren Tool
[former Studio Art student]

*Day of the Dead*
November 1-5
Community and university celebration

*Spitting Image*
November 9-December 15
Sculpture by Marilyn Moore

*Public Culture / Personal Space: Photographs from the Street*
January 4-February 17
Photography by Jason Tannen
[University Art Gallery Director]

*Small Colored Squares*
March 1-24
Digitally created images by students in the Department of Art's Electronic Arts Program (Trinity 100)

*ebaybies: Genuine & asting Friends*
Intaglio prints of a conceptual nature by Nanette Wylde (Trinity Hallway)
Reception March 2, 5-7pm

*Caesar Chavez community and university celebration*
March 28-April 1

*The City*
April 5-May 26
Photography by Tom Patton
Prints by Nancy Patton
[Department of Art and Art History faculty and Chico area artist]

*Prints by Jesus Ramirez*
June 7-August 26
[former Chico State student and regional artist]
Painting by Cynthia Schildhauer
June 7-August 26
[former Chico State MA student and regional artist]

• University Galleries
2004-2005 Bell Memorial Union Gallery schedule

What If...
Neil Rankins
May 14-September 3, 2004
[current Photo student]

Transplanted
Original works by Rebeca Liberty Emmons
September 8th to September 27th, 2004
[assemblage by former BFA student]

"Bird Brain"
Original works by John Baca
October 1-25, 2004
[current Sculpture BFA student]

"Littered Landscape"
Presented by AS. Recycling
October 22- November 5, 2004
[juried competition]

Erotic Art
Presented by the Women's Center
November 8- November 22, 2004
[juried competition]

Femininity: The Other F-Word
November 29- December 13, 2004

Witness
January 5-19, 2005
Juliana terMeer
[current BA Painting student]

Dani Kantrowitz
January 24-February 11 2005
[current BFA Printmaking student]

Master's in Fine Arts Exhibit
February 21-March 11, 2005
[group exhibition of current MFA students]

Matt Marsango
March 21-April 8, 2005

SOS, Search of Space
April 18-May 6 2005

Lauren Shell Barrera
May 16-September 2, 2005
[current BFA student]

The extent to which goals, objectives, and results in exhibitions meet institution-wide or art/design unit aspirations for excellence.

Department of Art and Art History
Exhibitions at CSU, Chico are well attended by students, faculty and regional art audiences. Along with the performing arts, these events often serve as the face of the campus to the community at-large. Acknowledging the importance of these events, even at a time of budgetary concern, the campus has not looked to lessening our visual art exhibition opportunities.

Areas for improvement and plans or means for addressing them.

Department of Art and Art History
Space is our primary need to improve our exhibition opportunities. The University Art Gallery is small for the ambitious shows that it puts on. Additionally, as the MFA program grows it will be important to find additional exhibition space for that program.

In the short term, there are few possibilities for growing the University Art Gallery. Long term solutions include the Taylor II project which is to replace Taylor Hall (where the University Art Gallery is located) with a new and redesigned building (this is in the master plan for the University). Given it's current design, the University Art Gallery will have larger spaces in this new building.

The University has negotiating with the City of Chico to rent the now empty downtown Municipal Building. The University is to renovate this space to house the Turner Print Museum. This project is in the architectural stage now. When the Turner moves (probably Fall 2006), their present space is earmarked for MFA exhibition space.

E. OTHER PROGRAMMATIC ACTIVITIES
Not applicable
III. EVALUATION, PLANNING, AND PROJECTIONS

A. Policies and Activities

1. What conceptual approaches, management policies, and operational procedures characterize evaluation, planning, and projection efforts and their relationship in (a) the art/design unit and (2) the parent institution?

Department of Art and Art History
The Department of Art and Art History is closely tied to the College of Humanities and Fine Arts (HFA) and to the University. Therefore, for the purposes of this report, unless specified, comments relate to the general context of evaluation, planning and projections at the entire University as applied to the Department.

The current effectiveness in meeting the Department of Art and Art History's missions, goals and objectives is evaluated through several processes mandated by the University and/or implemented by the Department or College. Budget and space allocations, programmatic issues and curricula are all areas assessed through formal reviews and structures.

Guided by its Constitution, the Department also maintains several committees that address these issues. The Assessment Committee reviews our programs and the process of their review. The Curriculum Committee reviews individual and programmatic curricula and recommends appropriate changes when necessary. The Department's Personnel Committee evaluates faculty, both part-time and permanent.

The College requires a five-year review of curriculum. Evaluation and changes go through a layered step process for approval. Suggested changes by the Departmental Curriculum Committee, which are in-turn approved by the Department, must then receive approval by the College of Humanities and Fine Arts Curriculum Committee. Final approval by the University Senate's Educational Policies and Procedures Committee (EPPC) must be granted before these changes take place. Likewise, changes to General Education courses are granted only by approval from the University Senate's General Studies Advisory Committee (GEAC).

While in previous years the University also required a department level five-year Strategic Plan self-study, this practice has been disbanded. Now, the self-study documents produced for reviews of specific accreditation agencies (Such as NASAD) or our blanket accreditor the Western Association of Schools and Colleges serve as the Department five-year self-study.

Students evaluation our teaching. Student evaluations of faculty take place each Spring semester (SEFs). For those faculty who only teach during the Fall, SEFs are administered then. These evaluations include responses to questions
about preparation, syllabi, and course organization. (See Appendix A). Evaluations are reviewed by faculty and administration and become part of faculty's tenure and post tenure reviews. The Chair (and the faculty through the Chair) has access to departmental averages and means from which to draw conclusions. Students are also invited to submit a narrative in support of their numerical assessments.

The Department constantly evaluates its programs, curriculum, structure and sequence informally through discussions with students during BFA, MA and MFA reviews. These issues are frequently the main subjects at departmental faculty meetings.

These evaluations and planning procedures, formal and informal, always address long term programmatic and resource issues.

**Department of Communication Design**

A Five-Year Program Review provides analysis of the Department of Communication Design's student learning, curriculum, enrollment FTEs, advising, facilities, governance, faculty development and scholarly activities, development activities, and service learning.

Student Evaluation of teaching (SETs) are conducted each semester. These evaluations ask students to respond to questions about syllabi, overall knowledge, presentation of material, availability of instructors, course assignments, instructor feedback, and expectations and monitoring of student achievement. The results are reviewed by faculty and administration and are considered in RTP evaluations. Faculty receive copies of their own evaluations by students, but do not have access to those of other faculty unless they are on either the Department or College personnel committee. Students are also given the option of writing comments regarding areas not addressed by the questionnaire. These narratives are filed in the Dean’s office and are available to those faculty who wish to review them.

The CDES committees on Facilities and Curriculum evaluate their respective areas of the Department’s operations and make recommendations that are brought before the faculty whose vote provides final approval.

**2. Describe the means for correlating various internal and external indicators of student achievement to produce a composite picture for purposes of art/design unit improvement.**

**Department of Art and Art History**
Evaluation of student achievement in a variety of formats. The regular classroom channels of sequenced critiques; editing and re-editing of papers with standard letter grading is one part of this evaluation process. Outcome Assessment, which evaluates our student achievement at the time of graduation, is another part of this process. Evaluation of student achievement is build into both the BFA and MFA programs through committee reviews of student work twice each semester, through exit exhibitions and through the Advancement to Candidacy process in the MFA. Lastly, student artwork is reviewed and juried (by an external evaluator) through an annual student exhibition competitive in the University Art Gallery and scholarly papers are given by students in the College of Humanities and Fine Arts annual competitive HFA Symposium.

Grading: The system of grading projects, papers and tests appears to be adequate with normal variations occurring between faculty. Methods of critique vary as do course requirements and lend to the richness of student experiences. The University SEFs, while broad in scope, give insight into student perceptions regarding the successes of each course. When each set of course evaluations is measured against the University, College and Department norms and averages a picture of student achievement occurs.

Outcomes Assessment: The Department developed plans for undergraduate majors in Studio, Art Education and Art History to also submit a senior project that is assessed as part of their graduation requirements. (See Appendix E) This Assessment procedure is undergoing Department and University-wide review as part of the All University Requirement for Assessment (AURA) project and new guidelines and procedures are likely for implementation by the end of the Spring 2005 semester for all degree programs both graduate and undergraduate.

Department of Communication Design
Student learning is assessed regularly by Student Evaluation of Teaching (SET) and normal coursework performance evaluation procedures (quizzes, exams, critiques and project-assignment grades) stipulated in each course syllabus.

Faculty performance in the classroom is evaluated in compliance with the established Faculty Personnel Policies and Procedures (FPPP) manual and the SET procedures. Faculty are strongly encouraged to have evaluations conducted each semester. Academic rigor is also measured by peer review of classroom activities, materials and examinations conducted as part of the retention, tenure and promotion (RTP) process. Student learning variables are also an important component of the formal periodic evaluation process.

A student survey of graduating seniors is conducted at the same time the surveys of alumni, professionals and academic specialists are conducted.
The graphic design portfolio review provides a structure for evaluating student achievement in the foundation art and design courses (drawing, color, design and photography). Two annual competitions and exhibitions of student coursework provide a structure for evaluating student achievement in the basic and advanced graphic design courses. Students are also encouraged to submit their work to external student design competitions (CMYK, AIGA, etc).

Internships and service-learning experiences in several graphic design courses allow students to receive critical feedback from external sources.

3. Comment on the frequency, effectiveness, and fulfillment of various planning efforts.

Department of Art and Art History
Planning and program assessment is an on-going process in faculty meetings and committee work. As such, the frequency of discussion of these issues is good. The effectiveness and the fulfillment of discussions is mixed.

Curriculum: Curricular issues are addressed both in faculty meetings and committee meetings and changes occur in two-year cycles that coincide with the publication of our University Catalog. Faculty, staff and students have worked cooperatively to produce programming that is current and effective. Overall, the effectiveness and fulfillment of curricular issues is excellent.

Faculty: Solutions to staffing and space problems, while frequently are discussed, require assistance that is often beyond the Department's control. In periods of fiscal health, the University is fairly successful in addressing needs for faculty. In down financial times, like those that California is now facing, addressing staffing weaknesses and replacing departing faculty is difficult.

Space: Like most campuses, space is an on-going dilemma at this University. Short-term solutions are often found for long-term space needs and in this arena the effectiveness and fulfillment for the Department's facility needs is average at best.

Equipment: Lastly, when identifying equipment needs the Department has been relatively successful in accessing funds for acquisitions. While the University and in-turn, the Department has not come up with effective long-term solutions to equipment needs; its short-term responses have been effective.

Department of Communication Design
Given the fact that the mission statement, goals and objectives of the Department of Communication Design haven’t been reconsidered in twelve years
it seems clear that the frequency of the Department’s various planning efforts may be strengthened.

**4. Summarize the objectives for and procedures used in developing the NASAD Self-Study, including the roles played in the process by various concerned constituencies; for example, faculty, staff, administration, governing bodies, students, alumni.**

**Department of Art and Art History**
The Department’s Self-Study was developed during a year of discussion, planning and writing. The Department Chair coordinated the process and delegated different parts to relevant faculty and staff. The research and data gathering was compiled by the Chair, faculty and staff and put into form by the Chair.

**Department of Communication Design**
The unusual placement of the graphic design program in a different Department and College from the other areas included in this NASAD review made it necessary to also conduct a separate self study. Once compiled, the two studies were folded into one document for the convenience of the review team. Graphic Design’s self study was developed and written over the past year. A tenure-track faculty member in graphic design assisted by appropriate CME and CDES staff and part-time faculty did the research. Data was analyzed, compiled and written by the same faculty member assisted by a graphic design colleague. Collaboration with the Chairman of the Art Department regarding guidelines for structure occurred throughout the process. The Chairman of the Communication Design Department also provided assistance. Section IG Library Learning Resources was prepared by CDES liaison-librarian Kristin Johnson.

The Self-Study document was approved by the Chairman of the Department of Communication Design and the Dean of the College of Communication and Education. Additional feedback by the Department faculty is anticipated when it is received.

**5. Summarize the major strengths of the art/design unit and areas for improvement, including an indication of whether the listings are provided in priority order.**

**Department of Art and Art History**
**Strengths:** (not listed in priority order)
BA Art Studio enrollments and number of majors
Interior Design enrollments and number of majors

Studio Art

Visual Resource Center

Faculty commitment to students

BFA program

Psychological support from University Administration

Areas for Improvement:
Lack of technical support staff (needed in Electronic Art, Photography, Printmaking)

Need more exhibition space for both graduate and undergraduate programs

Need more critique spaces

Full-time faculty thin in areas of Art History, Art Education, Interior Design and in some Art Studio areas (Photography, Electronic Art, Fiber)

Need additional staffing and/or student assistant help in Visual Resource Center

Need facility for documenting artwork

Department of Communication Design

Strengths: (not listed in priority order)
Unique structure of the department, four options with a common focus on using new technologies for the design of visual communications.

Knowledge and abilities of its faculty.

Sound technological infrastructure

Excellent pattern of professional placement.

Consistent enrollments.

Excellent relationship with professional community.

Improvements:

Increase interdisciplinary collaboration between faculty and students.
Develop updated promotional materials for CDES Dept.

Increase diversity by recruiting minority faculty and students.

Establish mission, goals and objectives for the Graphic Design option.

Increase professional-development funding for tenure-track faculty research.

Establish funding to transform an under-utilized traditional studio (THMA-230) into a new computer lab.

Establish opportunities for self-funding through research projects with industry.

Establish funding to transform an under-utilized printing studio (PLMS-112) into individual studio space for advanced-level students to work on external research projects.

Establish funding to bring professionals to CSUC conduct workshops.

Develop updated promotional materials for the Graphic Design option.

Increase outreach activities to the community.

Transform the current liberal arts degree into a BA-degree in Graphic Design to increase breadth and depth of Graphic Design courses.

Establish a graduate program, offering an MFA-degree in Graphic Design.

Reduce number of degree-core courses through the substitution of required general education courses.

Reduce emphasis on color and drawing skills in Portfolio Review criteria.

Establish a policy of acceptance to the Graphic Design program for probationary period, subject to review by faculty and a minimum GPA requirement.

6. Provide an annotated list of the most important issues that will influence the future effectiveness of the art/design unit. Although financial support is one such issue, the response should go beyond finances.

Department of Art and Art History

Faculty - Recent losses due to retirements and attrition during a period of fiscal restraint and hiring freezes has amounted to a 30% loss in full-time tenure track faculty in the past three years. While we are in the process of hiring another
tenure-track art historian for 2005-2006, if further hiring (in Art History, Art Studio, Art Education and Interior Design) is not approved by 2007-2008, when four of our faculty are set for full retirement, we will hit crisis stage in our staffing.

Technical Support - As we increasingly turn to electronic technology in the teaching of a variety of our media and disciplines, a technical support staff capable of assisting faculty and students and maintaining our facilities becomes vital. Currently, faculty themselves fill this role. Faculty are neither trained for this nor is this an effective use of their time.

Interior Design - Beyond its staffing needs, Interior Design needs to have some enrollment, curricular and facility issues resolved. While we have limited new enrollments for the 2004-2005 and 2005-2006 academic years and we have a committee addressing curricular problems now, the effectiveness of these solutions are yet to be resolved.

Space - Whether we reorganize existing classrooms or find new or addition facilities we have on-going space needs. Exhibition space, critique space, documentation space are all areas of concern.

C. Projections

Department of Communication Design
1. What is the projected future relationship between (a) mission, goals, and objectives and (b) resources: It is the mission of CDES to graduate students who demonstrate competence in all areas of the graphic design process. The department intends to maintain these standards. Where resources appreciate or depreciate a corresponding nucleus of students will be served.

2. What potential exists for (a) changing mission, goals, and objectives, (b) changing methods: The Department of Communication Design faculty will need to meet to discuss and develop an updated statement of mission, goals, and objectives.

3. What do your projections reveal about the adequacy and stability of future financial support: The future financial support and stability of the Department of Communication Design is somewhat uncertain given the current California State budget for education upon which it relies. The CSU compact will provide a 3% increase annually until 2012.

4. Describe any changes contemplated:
N/A
5. **Projected changes in the overall composition of the faculty:** The Department of Communication Design has requested permission from the Dean to conduct a search for a new full-time faculty member for its new Internet Communication option. Several tenured members of the current faculty are very close to retirement including the option coordinator for Graphic Design.

6. **Describe any plans for enlarging, replacing, or renovating the physical plant:** Although there are no specific plans to enlarge or renovate the current physical plant there has been discussion regarding the possible future conversion of a traditional classroom (THMA 230) into an additional computer lab in order to better service students. A dedicated studio space for graphic design students which would increase peer learning and develop a better community network has been suggested by our advisory board.

7. **What curricular changes are under consideration for the next five years:** The CSU has undertaken a Lower Division Transfer Project across its twenty-three campuses in an attempt to ease the transfer of students from the community college system. The goal is to provide a clear roadmap for courses taken at the community college which will transfer for a degree to every CSU campus. CSU would like the community college students to transfer with 60 units—of which 39 units are General Education. Faculty representatives of Art from all of the CSU met to identify a minimum of 6 units (two courses which will count for the art major at every CSU.

The Curriculum Committee of the Department of Communication Design is currently considering the conversion of one its department core classes (CDES 001 Intro to Communication) to a GE course in order to generate greater FTE and provide more department funding.

8. **What are the most important issues that will influence the future effectiveness of your art/design unit?**

The key to the future of this department is effective assessment. This on-going process must be implemented by the faculty and consider the following:

a. Deliberate on and develop explicit statements of what graphic design students should learn.

b. Establish that the graphic design curriculum is designed to bring forth this learning.

c. Collect quantitative and qualitative data that lends evidence to the learning outcomes.

d. Employ those data to enhance the learning potential of the graphic design student.
The purpose of this assessment method is to ensure that the program and department continues to move from being “learning centered.”