

ART DIVISION

The fundamental belief that Art and art making is intrinsically bound up in what it means to be human can be expressed and explored in a variety of ways and through a pluralistic range of media. The practice and teaching of visual arts in a contemporary University context is a complex constellation of traditions and methodologies reflecting the broad range of activity that characterizes Art in society. The Art Division, offers a rigorous training ground for the creative professional artist on both undergraduate and graduate levels, preserving and passing on the visual forms and expressions from the past as well as defining new forms and expressions that respond to the present. The artist fulfills a basic human need to share, communicate and challenge our sense of the world; the programs of the Division of Art seek to train students in both material and conceptual skills towards the pursuit of creative self-expression. What better home for this simultaneously ancient and contemporary field of study than the diverse, energetic and sometimes cacophonous arena of ideas that characterizes the liberal arts heritage of a major university.

The Art Division of the School of Art offers a BFA degree and a MFA degree in Art. The degrees offers specialization through programs in Ceramics, Fibers, Metals, Painting, Photography, Printmaking and Sculpture. There is also a course sequence in New Media, and a multifaceted program in general arts called Interdisciplinary Visual Arts (IVA) leading to a BA degree. Taken together, this enterprise encompasses 25 faculty, 50 graduate students, and over 800 undergraduates. Much has changed since our last ten-year review; almost half of our present faculty have been hired during that time period, including three in Ceramics (Walker, Takamori, Jeck); one in Fibers (Cabeen); six in Painting (Govedare, Hurley, Brody, Celentano, Gale, O'Toole); one in Photography (Garvens); and one new position in Cross-Disciplinary (Brixey). Additionally, there will be a new sculptor hired this year. The change in faculty has been accompanied by programmatic and structural evolutions as well, in both undergraduate and graduate matters. Because of the breadth of activity that the Art Division represents, this report will take the form of a general discussion of issues and structures that encompass all programs, followed by individual program reports that will give voice to the diversity within our Division.

New Divisional structure

Before 1995, the School of Art was one administrative conglomerate, composed of four Divisions (Art History; Design and Photography; 2D; 3D), necessitating cross divisional voting on nearly all matters including tenure and promotion. The present structure, pioneered by former Director Silbergeld and approved by faculty vote, created three administratively distinct Divisions; Art History (as before), Design (Graphic and Industrial Design, minus Photography), and Art (merging the rather arbitrary distinction between 2D and 3D art and including Photography). While generally accepted as a positive evolution, support of the change is not unanimous (see Painting Program section). There certainly have been growing pains, and the Division has attempted to address these through new programmatic initiatives noted below, as well as annual Divisional faculty retreats to discuss the larger issues and engage in long range planning. The Art Division's mission is to facilitate the operations of its programs within the School of Art in matters concerning budgets, tenure and promotion, merit and collegial review process, and internal and external committee representation. Because of its large size, the Division has two representatives on the School of Art Council. The Division sends representatives to the standing committees of the School. Most importantly, the Division promotes each individual program to set its own curricular, philosophic, and ideological goals.

THE UNDERGRADUATE BFA / BA DEGREE

Degree Requirements: The BFA degree in Art is composed of 17 credits of Foundations, 18 credits of Art History, and 108 credits defined by individual program areas for a total of 126 credits. The 108 credit requirement within program areas is divided among program-specific coursework within the major (typically 50-65 credits) and electives from other studio art or related courses (typically 30-40 credits). The Interdisciplinary Visual Arts BA program is composed of 17 credits of Foundations, 15 credits of Art History, and 53 credits from among studio arts programs. (See Appendix A for individual program details). While individual program philosophies and curricular changes over the last ten years are detailed in their sections below, there are several initiatives that have been taken on by the Art Division as a whole to improve the range and quality of our offerings:

Foundations

Concerns over what constitutes a meaningful and efficient initial course sequence for freshman/sophomore students beginning their study in Art existed for decades without any significant resolution. However, the past three years has seen new initiatives in this area. A committee, Co-Chaired by Profs. Walker and Labitzke, was appointed in 1994 by then Director Silbergeld, charged with reviewing the existing Art Foundations sequence. One primary issue involved the

meaningful participation of all Art Division programs in the Foundations sequence. Previous Director Christofides, beginning in 1990, had instituted a policy that all new faculty hires from that date would include an understanding that the program in question would be responsible for the equivalent of two foundation classes. This was subsequently refined to include the option of offering an Art 512 all-Division graduate seminar, or teaching in the Rome Program as a substitute for one of the foundation offerings.

A second primary issue involved a need to provide beginning students with a broad non-studio survey of art activity across the complete spectrum of art-making, a lecture driven class that would be a conceptual counterpoint to the skills training and object producing activity of Foundations studio classes. The result, Art 120: Issues and Influences, was a new offering created in 1995, and responded to a faculty desire to provide a broad survey of the activities of all Art Division programs and the fields they represent to beginning art students at the outset of their education. The structure was of a large (200+) lecture class format, with faculty from each program area making presentations.

Beginning in the 1995-96 school year, the Foundation program was revised to include the following sequence:

Art 120 Issues and Influences (2)	Art 123 2-D Structure/Color (5)	
Art 121 Drawing I (5)	Art 124 3-D Design (5)	
Art 122 Drawing II (5)	Art 131, 132, 133, or 134 (5)	Total: 27 credits

After much debate and in a series of redefinitions, the Foundations program was further modified for the 1996-97 school year as follows:

Art 120 Issues and Influences (2)	Art 123 2-D Structure/Color (5)	
Art 121 Drawing I (5)	Art 124 3-D Design (5)	Total: 17 credits

This overall reduction in Foundation total credits, proposed unanimously by the Painting faculty and approved by the entire Art Division faculty in the spring of 1996, was seen not so much as "offering less", but as a way to offer increased flexibility at the lower division level within each program. This new arrangement will be reviewed by the Foundations Committee and the Art Division at large as its effects and desirability are monitored. While not without controversy, these efforts are the first real change in many years. It should be noted that the Design Division is also highly involved in the teaching and evolution of the Foundation curriculum, and that the total Foundation sequence includes the Art History requirements of Art History 203 (modern, 5 cr.) and 10 credits from the offerings of Art History 201, 202, 204, 205, 206, 330, or 331).

Interdisciplinary Visual Arts (the program formerly known as General Art)

In addition to the program-driven BFA, a BA option exists within the School of Art. A long standing option, the program has always been large in number, usually around 350 students. It provides a means by which undergraduate students can, through planning with the Art Advising office and individual faculty, create a sequence of courses which provide a solid base of study incorporating multiple studio disciplines, or concentrations within two related programs. In 1994, Profs. Brixey and Anderson (Graphic Design) were appointed by then Director Silbergeld to review the requirements and focus of the program. The name change, from General Art to Interdisciplinary Visual Arts, was adopted to better express the nature of the degree. The issues surrounding this large percentage of the Art Division undergraduate population are still being studied, including the creation of an "honors" program within the population at large. The BA program is historically popular, and serves a wide spectrum of needs. Many of these students proceed into graduate school in such diverse areas as Education, Museology, Public Affairs, Arts Administration and Law. The importance of this BA option to the Art Division at large can be illustrated by the following table covering the last five years:

NUMBER OF GRADUATING MAJORS BY PROGRAM

	'92-3	'93-4	'94-5	'95-6	'96-7*
Ceramics	5	2	7	6	8
Fibers	2	9	3	4	3
IVA	50	53	68	93	75
Metals	2	2	5	4	4
Painting	17	23	23	32	19
Photography	7	16	17	11	20
Printmaking	1	8	2	4	6
Sculpture	4	8	8	7	2

*Does not include Summer '97 figures.

The Rome Program

The University of Washington has for many years maintained a facility, the University of Rome Center, for programs in Architecture, Classics, Art History, French and Italian Studies. Due in large part to the efforts of Prof. Walker, and later Profs. Scheier and Govedare, the School of Art, in conjunction with the College of Architecture, developed a two-person teaching program in Art in Rome beginning in 1995. It was designed as a unique interdisciplinary program and some 93 students have participated since then from majors in Ceramics, Fibers, Graphic Design, Interdisciplinary Visual Arts (IVA), Metals, Painting, Photography, Printmaking and Sculpture with faculty from Ceramics, Fibers, Painting and Printmaking. All studio and design undergraduate and graduate students are eligible to apply. The Autumn quarter 1997 program implemented a graduate seminar for the first time. In addition to Italian language classes, all students enroll in a Visual Resources course along with independent studio work. Although the exact nature of the Visual Resources course changes with different faculty, the main emphasis for the course is to record, in a variety of media and methods, the interplay of sights and experiences that each student encounters while in Italy. Working in a relatively small studio space with limited equipment, in a country with an overwhelming history of making art, our students are confronted with the challenge of making work that reflects their own sensibilities. They also have the opportunity to work, converse and critique with a diverse group of students from other programs and often find themselves experimenting with different materials or ideas than they would employ in Seattle. A crude, but effective photography darkroom was jointly established with the UW Architecture program in 1996 and the two programs have held group exhibitions together at the Palazzo Pio at the end of each Autumn quarter. Numerous field trips have focused not only on the treasures of Italian art and architecture, but also visits to a marble quarry in Carrara, a paper making factory in Fabriano, a ceramics factory in Deruta and the Venice Biennale. Most of our students feel that their time in Italy provided them with a unique experience, one that gave them a much greater perspective in their pursuit of being artists and with experiences that will influence them for years.

New Technologies

As in society at large, technological change has effected the Art Division in various ways, from primary course offerings and methodology to aids in communication and networking. The Photography program pioneered the teaching of 2D digital imaging beginning in 1985, and has offered course work in this area to its majors and grads as well as being available to grad students from all programs. The Fibers program began using CAD weaving software and computerized dobby looms in 1986. In 1989, Fibers and Printmaking first pooled resources and began to share equipment and space for computerized exposure of photographic images in printing. More recently, as a result of the hiring of Assistant Prof. Brixey in the Cross-Disciplinary position in 1994, the Division acquired, through both College start up funds and outside grants, a sophisticated non-linear video editing facility, and has consequently been able to offer students training in digital and analog video. Students from nearly all programs have taken advantage of these New Media arts courses. Faculty have also made links with the Human Interface Technology Laboratory (Profs. Berger and Young), have created their own web pages which have been viewed internationally, and built a graduate student web page illustrating the recent MFA show. The large lecture foundations class Art 120 (250+ students), includes an innovative use of student e-mail accounts for instruction and essay writing, designed and developed by Prof. Walker.

Additionally, thanks to a joint effort of the College's Center for Advanced Research in Arts and Humanities (CARTAH), the School of Art, the School of Music, and the Computer Science Department, a state-of-the-art SGI 3D animation lab called LA2 was begun in 1996, taking on students in Computer Science, Art, and Music. The students work in interdisciplinary teams on all aspects of 3D animation production, and jointly produce an animated video over the course of one quarter.

Cross-Disciplinary Position

In 1994, then Director Silbergeld implemented a new position in the Art Division that responded to the needs for a new faculty member who would help bridge the various program areas conceptually and in curricular breadth. It was advertised nationally as a position in Cross-Disciplinary Art. While not tied specifically to new technologies (the second choice was an interdisciplinary sculptor), the search committee, composed of faculty from Ceramics, Metals, Painting, Sculpture, and Art History, chose Assistant Professor Shawn Brixey, whose area of expertise was electronic media and installation, as well as having experience in foundations teaching. He established two new classes in new media, Art 280 (Time based media) and Art 380 (Video Art), as well as teaching a foundation class, Art 131 (alternative approaches to Art and Design). These cross-disciplinary efforts have proven to be very popular with students and has given the School capabilities in multi-media based art forms. At present, this "program" is loosely defined. In the upcoming months this area should undergo further review and clarification. (See Cross-Disciplinary section below.)

Research Internships

Enrolled students in the Visual Arts Division have participated as interns in a number of different professional institutions

throughout the city, including the Seattle Arts Commission, Seattle Art Museum, Henry Art Gallery, Burke Museum, Center On Contemporary Arts (COCA), 911 Contemporary Arts Center, and Tacoma Art Museum. Additionally, internship students have gained invaluable experience with a number of Seattle based art galleries such as the Donald Young and William Traiver Galleries, and have often worked directly with outstanding local artists. These research internships have been arranged as collaborative independent studies classes in conjunction with division faculty and staff members of the given institutions, or they have been paid employment opportunities for the students. Some of these internships have turned into full time positions. By all counts, all of these situations have proven to be rich educational and practical experiences for the students, while providing much needed assistance to the public institutions.

THE GRADUATE MFA DEGREE

Degree Requirements

The MFA graduate program in the School of Art requires students to spend two years of full-time study (six quarters excluding Summer). There are approximately 50 graduate MFA students in any one year, admitted within each program area. (The MFA degree is also granted within the Design Division, which will be treated in that Division's section of the School of Art Report). The Art Division programs seek advanced, self-motivated students into the MFA program, and aim to foster the strongest possible artistic expression of each individual through a rigorous concentration on their art work and an associated critical dialogue with the study of the history, criticism, and intellectual developments of Art. A minimum of 72 graduate level credits is required for the MFA, to include:

- 3 credits of Art 512, "Graduate Seminar "outside of area of concentration
- 9 credits of History, Criticism, or Theory, or Art 595, "MFA Research Project", as approved by adviser
- A final project in the form of a substantial exhibition of the candidate's work or in the form of a visually oriented thesis. This final project or thesis is to be a minimum of 9 credits. (Art 700, "Master's Thesis")

The remaining 51 credits (minimum) are defined by the specific program areas of concentration (see Appendix B). Typically, these credits are composed of sequences of program graduate seminars, individual work with graduate faculty, and electives both within and outside the School of Art. MFA students are advised and tracked through this process by their program Graduate Adviser. The MFA degree is a professional, terminal degree in Art.

While individual program philosophies and curricular changes over the last ten years are detailed in their sections below, there are several initiatives that have been taken on by the Art Division as a whole:

The MFA Graduate Board

First proposed by Prof. Lundin in 1989, the Graduate Board, a standing faculty committee, was charged to address and coordinate issues and concerns of the MFA program. This was in part a response to our last MFA review (1987-88), which asserted that "...we find that there is no MFA degree program as such, but rather a series of theoretically parallel mini programs of uneven quality and diverse objectives." The Graduate Board was charged with fostering a systematic approach to the MFA degree and its administration. It is composed of the graduate advisors of the Art Division programs, which include Painting, Printmaking, Photography, Sculpture, Metals, Ceramics, and Fibers, plus the graduate advisor(s) from the Design Division's Graphic and Industrial programs. The chair of the TA committee is also a member of this board. There is also an Executive Committee, composed of members of the full board by appointment by the Director. The Chair of the Board is also appointed by the Director, plus the chair of the Art & Design Teaching Assistants Committee. The Chair is the Graduate Program Coordinator for the Art and Design Divisions. Currently the post is held by Lou Cabeen, assistant professor in the Fibers program. Pat Dougherty is the staff Graduate Program Assistant.

The role of the Graduate Board is to determine and develop policies that affect the graduate program as a whole. A central focus of the group for the last several years has been to provide clarification and standardization of policies that affect MFA studies in the School of Art. Although each individual program selects, advises and guides the students working in that particular area of concentration, an effort has been made to provide as much uniformity as possible in the handling of certain aspects of graduate life that affect all of the students. Many of these policies are made known to the students and faculty through the MFA Handbook, (copy attached). The development of this handbook was completed in 1995. Additional policies have been established, including policies regarding procedures for grade disputes, guidelines for satisfactory progress and performance, and the requirements and deadlines for thesis statements and requirements. In addition to establishing policy, the Board oversees the events that are common to all of the MFA students, with the goal of enhancing the quality of the student's experience in the MFA program. The central development in this area has been the institution of a MFA Orientation, held in the week preceding Fall Quarter. In this 3-day event, the incoming students are introduced to some of the resources available to them in the School of Art and in the University at large. They meet the technicians in the various program areas and learn how to access these particular resources. They tour the School of Art building, receive instruction on the use of the art library, the slide library and the media center,

meet a panel of 2nd year students who lead a discussion of "survival tips". The students also tour the campus public art collection, are introduced to the Artist Book collection in Special Collections, tour Suzzallo Library, and tour the Henry Art Gallery.

This program and the development of the Handbook have met with success, which we measure by the empowerment of the students to move and choose among the resources available to them in a timely manner during their two years of graduate studies.

The Art 512 Graduate Seminar

Our previous ten-year review had noted that "...many [MFA] students do seem to be receiving a narrow perspective on the arts... Specifically, students seem hesitant about approaching faculty members in other disciplines." In response, then Director Christofides helped coordinate the institution of a new Graduate Seminar, Art 512, taught initially by Art History faculty Associate Prof. Pat Failing, who began a series of rigorous graduate level seminars combining Art and Design Divisions' MFA grads with Art History grads in such topics as "Legal and Ethical Issues in the Visual Arts and "Recent Feminist Art History and Criticism". These demanding and popular seminars helped fill the gap noted by the previous review committee, but it was felt by the Art Division faculty at large that other such Art 512 Seminars should be offered by studio faculty. In the ensuing years, Art Division faculty have offered such diverse seminar topics as "Historical Changes in Perception of the Body in Western Thought" (Garvens), "Dialogue Between Art and Film" (Celentano), and "Contemporary Professional Practices" (Brixey), servicing MFA students from all program specialties. Initially, the staffing and scheduling of these seminars was sporadic and uncoordinated. However, the Graduate Board now oversees the scheduling of these seminars, and solicits topic proposals from divisional faculty. The teaching of an Art 512 Seminar by a program faculty now can be substituted for a foundation obligation, and by coordinating with the Art and Design TA Committee, some degree of release time can be offered faculty to encourage participation in this important graduate offering. However, some programs cannot take advantage of this option because replacement of faculty by TAs is not feasible in terms of programmatic concerns and teaching experience in critical areas.

Recruitment TA Packages

Lack of sufficient scholarship and recruitment TA funds has always plagued the MFA program. Over the years, we would consistently lose our top choice candidates due to an inability to compete with aid packages offered by peer institutions. While this remains a problem, the past six years have seen an improvement because of the influx of new scholarship moneys, as well as the hard work of the Art and Design TA committee, which has crafted a series of recruitment TA packages for the individual program areas. These packages, composed of teaching assistantships plus recruitment scholarships and/or tuition waivers, are announced to programs before new grad applications are processed, greatly aiding in recruitment. While still well below the highest ranking art schools and university art departments across the country, these efforts are a considerable improvement from previous years.

FACULTY CONCERNS - PRESENT AND FUTURE

Health and Safety Issues

The Environmental Health and Safety Committee of the School of Art was appointed by Director Constantine Christofides in 1988 to research existing health problems in the School and attempt to rectify them. The committee was chaired by Prof. Young and was comprised of members of the studio areas and all the staff technicians. This committee discovered numerous unsafe behavior practices with regard to toxic chemicals throughout the School. In addition, the committee discovered extreme deficiencies in the ventilation system throughout the School of Art Building along with deficiencies in the amount and type of safety equipment in the studios. Partly as a result of this committee's crusade, the School of Art building was remodeled and a new sculpture building was built, both with state of the art ventilation systems, up to date fume hoods, and spray booths on every floor. New, safer equipment was purchased for various programs (e.g., photography color processor), and the faculty and students dramatically improved their studio practices by banishing the use of now proven highly toxic chemicals (e.g., turpentine or the burning of batik waxes). Every year during the graduate student orientation week in September, Larry Sommers, staff technician in Printmaking and co-chair of the EH&S Committee) and John Young host a three hour safety seminar for incoming graduate students, teaching assistants, and new faculty. As a result of these massive efforts, health complaints in the School have dropped from 47% of the building's population experiencing symptoms (according to an EH&S informal survey) to near 0% in recent years. Our School is now considered to be on the leading edge of health and safety in the arts in the US.

Staff Technicians

The staff technicians in the School are extremely vital support personnel in areas of maintenance, teaching assistance, operations, and, in particular, health and safety. They presently number seven, in the areas of Ceramics (Dick Law), Metals (Roger Horner), Printmaking/Painting (Larry Sommers), Photography (Michael Van Horn), Sculpture (Alex Montgomery), Woodshop (Bob Spangler) and School of Art wide Computer Support (Mark Rector). They are the individuals that make sure the tools are operating safely and that materials and chemicals are being used appropriately by the students. They generally interact with the students for long hours and consequently are key to setting good examples of work habits. Many of them are accomplished artists in their own right. They are responsible for ordering materials and supplies for the studios, and arrange the repair of equipment. It is essential that these staff technicians are employed on a full time basis throughout the year. At present, most positions are less than full time (i.e. Metals, Photography, Sculpture, Woodshop), and one program has no technician support at all (Fibers). This results in additional stress on the facilities, on students' abilities to complete projects in a timely fashion, and creates an added liability exposure.

Faculty Salaries

The faculty of the Visual Arts Division is one of the hardest working faculties at the University of Washington. All members of this division teach six courses per year (compared to four or five elsewhere throughout the University). In addition, our classes are much longer than all other classes at the University. Each course entails a minimum of six hours of student contact per week. On top of this each divisional member supervises graduate students and serves on many committees. Despite the efforts of this faculty, they are the sixth lowest paid faculty at the University of Washington (School of Art salaries as per HEC Board survey) and they are paid considerably less than their peers nationwide. According to the 1997 School of Art Performance Committee's survey of HEC Board national peer institution schools of art salaries, our full professors are paid almost 20% less than their peers; the associate professors are paid 13% less; and the assistant professors are paid 3% less. This indicates a high level of salary compression. In fact, of all the institutions responding to the committee's survey (16 responded out of 26 polled), the University of Washington School of Art salary averages were the lowest of all, with the only exception being the salaries at the University of Kentucky where the cost of living is considerably less than in Seattle.

ACCOUNTABILITY

University

Accountability is the major issue effecting the University at the time of this writing. The Visual Arts Faculty on the whole already meets the "Student Credit Hours per faculty FTE" goal of 212.60 set by the UW Advisory Board on Accountability at the request of the HEC Board. Almost every professor meets this goal every quarter, with the occasional exception of small higher level undergraduate studios. These deficiencies are made up in other quarters by the teaching of larger courses. As the Accountability issue continues to develop, areas regarding graduation rates, graduation efficiency, student retention, and faculty productivity, among others, will be discussed by the Division and goals will be set. So far it is clear that this Division provides the University and its students with a good value, considering the large number of students served (one of the highest in the College), the quality of its faculty and facilities, the range of course offerings and the salaries paid to its professors.

Although most course offerings in the Art Division are inherently limited in class size by studio facilities, several professors have created university-wide accessible courses which always fill to capacity, including Photography: Theory and Criticism (Art H 232) taught by Prof. Berger; Textile History (Art 251) taught by Assistant Prof. Cabeen; History of Body Adornment (Art 461) taught by Prof. Hu, and the College Studies three course Public Art sequence taught by Prof. Young (Art 275, 276, 332). In recent years, the Art Division has offered Art 104 (Drawing for non-majors) to the College population at large; these classes always fill, and generate hundreds of access denials. Classes like these both serve the School of Art population at large as well as help provide access to the UW liberal arts student who wishes to include Art within their degree electives and distribution requirements. As pressures increase from the swelling student populations over the next 20 years, these efforts become increasingly significant. Although the fundamental tutorial instruction modes of art training will remain the bedrock of art instruction, Art Division faculty have made, and will continue to make, efforts to experiment in non-traditional classroom structures when appropriate. For example, the Foundations class Issues and Influences (Art 120) accommodates over 250 students in a lecture class format.

University Service

The Visual Arts Division Faculty have contributed to a number of important University committees. In recent years we have had a presence on the College of Arts and Sciences Council (Goldsmith, Berger); the Provost's Advisory Board on Accountability (Young); Faculty Senate Special Committee on Faculty Women (Goldsmith); CARTAH Board (Brixey, Berger); A&S Degree Requirements Task Force (Goldsmith); A&S General Education Committee (Pawula); Washington State Arts

Commission, UW Public Art Commission (Young, Hurley); Royalty Research Fund Review Panel (Govedare, Brixey); Native American Studies Center (Carraker); Women's Studies adjunct faculty (Goldsmith, Cabeen); and the Fullbright Selection Committee (Walker). In addition, many of our faculty serve on community art and planning committees as public service to museums, community arts centers, local government, and national organizations.

Much effort has also gone into the way in which the Art Division faculty links to the School, College and University level administration. The Performance Committee of the School of Art was given the task of evaluating procedures used to determine merit review, collegial evaluation procedures, and resume standards for the School. The majority of its members were Visual Arts Division faculty (Professors Young, chair; Goldsmith; and Lundin). Along with a member from Art History and Design, this committee developed a new standardized format for all School resumes so that comparisons can be facilitated. In addition, a more collegial and fairer merit review and collegial review process were recommended and adopted by vote of the Visual Arts Division faculty.

Career Placement: Statistics concerning "job placement" are difficult to generate in the Arts. It is important to note that although the number of Art students eventually making their living entirely as fine artists is small (a national and cultural phenomenon), a large number of former BFA and MFA students have been successful in areas of exhibitions, teaching, and the broad field of arts oriented organizations, galleries, and allied fields. However, success in the arts is a life-long process, and there are many alternate routes and possibilities in addition to teaching and formal exhibitions. Many of our former art students bring their acquired critical visual sensibilities to other professions and occupations unrelated to art. This visual awareness gained in art school therefore is used by our former students to positively contribute to our society and environment in essential, valuable, and immeasurable ways.

Teaching positions tenure and non-tenure track

National

Alfred University, NY (Ceramics)
 Brighton College, NY (Sculpture)
 California State University, Arcata (Ceramics)
 California State University, Chico (Ceramics)
 California State University, Humboldt (Sculpture)
 California State University, San Diego (Ceramics)
 Fashion Institute of Technology, NY (Metal)
 James Madison University (Printmaking)
 Kala Art Institute, Oakland, CA (Printmaking)
 Haifa University, Israel (Sculpture)
 Illinois State College, Normal (Sculpture)
 Oklahoma State University (Ceramics)
 Ohio State University (Ceramics)
 Oregon College of Arts and Crafts (Metal)
 Rutgers University (Photography)
 Rhode Island School of Design (Metal, Ceramics)
 Parsons, NY (Metal)
 Philadelphia College of Art (Ceramics)
 Reed College (Sculpture)
 Tyler School of Art (Photography)
 University of Alabama (Sculpture)
 University of Colorado, Boulder (Ceramics)
 University of Florida (Ceramics, Painting)
 University of Michigan, Ann Arbor (Ceramics)
 University of Minnesota, Duluth (Printmaking)

University of Nevada, Las Vegas (Ceramics)
 University of North Texas (Painting)
 University of Northern Iowa (Photography)
 University of Oregon (Photography)
 University of Texas, Arlington (Metal)
 University of Texas, El Paso (Ceramics)
 University of Washington (Ceramics)
 Vermont State College (Sculpture)
 Washington University (Photography)
 Washington State University, Vancouver campus (Photography)

Regional

Bellevue Community College (Metal, Photography, Ceramics)
 Everett Community College (Photography)
 Evergreen State College (Photography)
 Highline Community College (Metal)
 North Seattle Community College (Ceramics)
 Olympic Peninsula Community College (Printmaking)
 Pratt Fine Arts Center (Metal)
 Pratt Fine Arts Center (Printmaking)
 Seattle Central Community College (Painting)
 Shoreline Community College (Photography)
 Skagit Valley Community College (Metal)
 South Seattle Community College (Ceramics)
 Watcom Community College (Painting)

Grants, Honors, Commissions

Artist Trust Fellowship Grants (Metal)
 Betty Bowen Awards (Metal)
 Mary Gates Research Endowment Scholarship (Sculpture)
 Seattle Artists Grant, Seattle Arts Commission (Photography)
 Seattle Fire Fighters Memorial (Sculpture)

Arts Organizations

Anderson Ranch, CO
 AKO Studio - founder
 Archie Bray Foundation, Helena, MT
 Center on Contemporary Art (COCA)
 European Ceramic Work Center, s-Hartogenbosch, The Netherlands
 Getty Museum Educational Outreach Program - NW member
 Index Magazine - contributing author
 John Michael Kohler Arts Center, Sheboygan, WI
 Kirkland Art Center - educational director
 Photographic Center School NW - (director and faculty)
 Port Angeles Arts Center - director
 Reflex (Seattle based Art Journal) - founder/editor
 San Francisco Art Commission - member
 Washington State Arts Commission - assistant program director

Art Galleries

Charles Cowles Gallery (NYC)	Helen Drutt Gallery (Philadelphia)
David Beitzel Gallery (NYC)	Henry Art Gallery - preparator
Dorothy Weiss Gallery (San Francisco)	Hokin Kufman Gallery (Chicago)
Fay Gold Gallery (Atlanta)	Linda Ferris Gallery (Seattle)
Francine Seders Gallery (Seattle) - director	Mia Gallery (Seattle)
Fuller Goldeen Gallery (San Francisco)	Objects of Bright Pride Galleries - (Juneau, NYC, Seattle) - director
Furgus-Jean Gallery (Columbus, OH) - owner	San Francisco Museum of Modern Art - Assistant Curator of Prints and Photography
Gail Gibson Gallery (Seattle) - owner/director	SOIL Gallery (Seattle) - multiple co-founders
Garth Clark Gallery (NYC)	William Traver Gallery (Seattle)
Habatat / Shaw Gallery (Pontiac, MI)	

Community Interaction

Although the production of fine art is most often an individual and private affair, the broad domain into which art is exhibited, criticized and disseminated is intensely public. The faculty of the Art Division as a whole are extremely active in local, regional, national and international organizations. In addition to exhibitions of art works, the faculty are often active as organizers and speakers, linking the Art Division to the rest of the world. National and International lectures, artist residencies and workshops are too numerous to mention here, and are detailed in individual faculty resumes. Some local examples:

911 Contemporary Art Center	Pottery Northwest
American Silversmiths Association	Seattle Art Museum
Bellevue Community College	Seattle Art Museum, Contemporary Arts Council
Contemporary Quilt Association	Seattle Pacific University
Center on Contemporary Arts (COCA)	Seattle Weaver's Guild
Centrum Foundation, Port Townsend	Seward Park Art Studio
Cunningham Gallery, UW	Smithsonian Associate Panel on Arts & Crafts of the Pacific NW
Decorative Arts Council, Seattle Art Museum	Society for Photographic Education
Everett Community College	Washington State Arts Commission
GreenRiver Community College	Washington State Arts in Education
Henry Art Gallery	Women's Caucus for Art
Kirkland Art Center	

Symposia and Conference Events

International Conference on Contemporary Cast Iron Sculpture (upcoming), 1998, (Taylor)

"Northwest Clay Symposium", 1993, combined lectures, workshops, seminars and 10 exhibitions (Takamori, Walker)

"Guatemalan Mayan Weavers", 1992, International exchange of Mayan weavers from the village of Todos Santos, Guatemala (Goldsmith, Cabeen)

"Can Artists Make a Difference", 1991, International Public Art Symposium, UW (Young)

"Perspectives from the Rim", 1991, International Conference of Artists and Designers for the US and Japan (Goldsmith)

FUTURE GOALS

Outstanding and continuing issues

- 1) Review and monitoring of the Foundations Program
- 2) Review and cooperative integration of Cross-Disciplinary activities
- 3) Review of interdisciplinary Visual Arts BA program
- 4) Further development of the successful Rome Program
- 5) Strengthening and coordination of resources directed to the MFA Program

NEW INITIATIVES

Space Issues

As a result of the remodeling of the School of Art Building, various spaces within the building were reconfigured to better accommodate some programs. The Sculpture Program moved out of the basement of the School of Art Building into the new building at the Ceramic Metal Arts Facility on lower campus. This made room for classroom and office space for Photography and cross-disciplinary. Graduate painting studios received major upgrades, and rooms 9 and 17 were remodeled to accommodate the new courses in New Media. Other space changes have been instituted in an effort to maximize a severely over-utilized building. Faculty office space, for example, has remained a frustrating problem. In a more general sense, over the years there has been a gradual decline in space available as basic classroom teaching space. Many former classrooms have been converted for other functions. Although the new functions are almost always justified in their own terms (e.g., the conversion of room 116 to the Media Center), the diminishing of basic teaching space is highly problematic. This is an issue that will require a thorough, School-wide study in the immediate future.

Long-Range Development

Given the static and insufficient nature of operating and equipment funding to the School of Art at large, and the Art Division specifically, some strategic, coordinated development efforts are called for. Every program in the Division already must levy breakage fees in most classes to cover the most basic supplies cost of conducting the materials intensive classes; programs could not possibly continue without these additional funds. One of the most compelling challenges facing the Visual Arts Division is the extreme lack of visiting artist funding and the equitable sharing of the limited available funds. \$10,000 per biennium is distributed to the Division and must be divided to satisfy eight programs. This amounts to \$625 per year per program if divided equally, an amount not sufficient to bring many visitors of significant reputation. The Visiting Artist Committee has attempted to pool ideas and resources in an effort to maximize the possible benefits to the entire division, and this effort is an important first step. However, more effort must be made to garner more funding, and better representation of each program's needs must be articulated to this committee. Development efforts, including grants and outside fundraising are clearly necessary, on both a School of Art administrative level as well as within the Division.

CONCLUSION

The Art Division is one of the most complex administrative units within the College of Arts and Sciences, containing eight distinct programs leading to a BFA and MFA in Art, as well as a large Art BA population. Many of the problems, as well as many of the strengths, comes from this diversity of activity within the larger, and unifying, practice of art-making. As in all areas of society, this richness of diversity must be balanced and nurtured within the context of the larger whole: what divides us pales in comparison to what unites us. Indeed, the new Divisional structure, by finally placing all fine art programs within one administrative unit, has created more real discussion and action than has occurred around common issues in decades. As has been noted above, some very real and important changes have been instituted in the last ten years, in an era of a nearly 50% turnover of faculty, and due in large part to this new faculty input. As we approach the 21st century, facing static budgets and swelling student numbers, we feel confident that the Art Division and the School of Art as a whole will continue to meet these challenges with innovation, energy and the belief that Art is a central and fundamental activity central to the mission of the University of Washington.

THE PROGRAMS

CERAMICS

Associate Professor Jamie Walker
Associate Professor Akio Takamori
Assistant Professor Doug Jeck

Mission Statement

The MFA Program in Ceramic Art is a two-year course of study. This professional program emphasizes both experimental vessel format and ceramic sculpture directions. The program places primary concern on individual development and the sharing of ideas allowing for a flexible and challenging view open to new concepts. It is a forum for breaking boundary lines in order to explore the medium of clay within the community of the arts.

The Ceramics Program is centered on providing a comprehensive and stimulating educational experience for those students who wish to pursue a BFA or MFA with a ceramic art concentration. Beginning level course work is available to any School of Art major with limited opportunities for non-majors with the exception of Summer Quarter.

With a program that focuses on ceramic majors, and a school structure and facility location that promotes autonomy, we have been able to maintain a balance between a creative curriculum and an active extra-curricular agenda. Combined, these features provide those in our program with an intensive foundation in ceramics, as well as an informed perspective on the issues facing the larger visual arts community. With an active and flexible faculty we are planning to increase our involvement with regional institutions through faculty and student exchanges and exhibitions. We are also planning to continue inviting prominent artists to participate in the program as visiting scholars. One of our biggest challenges is finding adequate financial support for our students on par with our peer institutions. An alumni organization was formed in 1994 to help generate scholarship funds and currently we are working with the University Development Office to initiate a major fund raising campaign. A variety of curricular options and student generated projects have been hampered by inadequate and awkward space along with a deteriorating facility.

We are concerned with the future of our program's quality in the face of increasing enrollment pressures. Two years ago we were asked to plan for the next twenty years based upon our current enrollment, faculty and space. This has meant that our program has become more competitive to get into and that the quality of the education has not suffered. We feel that our program is dynamic and poised for the future in its current state.

The ceramics field has seen a steady move away from traditional orthodoxy towards a reexamination of its role as a discipline capable of representing the multitude of contemporary concerns through a material with a profound history. Likewise, during the past decade an entire generational shift has occurred within the UW Ceramics faculty, bringing with it new ideas and perspectives which reflect a progressive view of ceramics as a viable branch of contemporary art.

Typical criteria for measuring our success can be found in the number of graduate applications, undergraduate enrollment demands, student acceptance into noteworthy exhibitions, and involvement in related professional activities. Our unit has maintained a leadership role in the field for several decades through the professional achievements of the faculty, alumni and current students. Ceramics at the University of Washington is renowned for its distinct educational philosophy supporting individual exploration and experimental approach. We have had and are currently planning a number of faculty/student exchanges and visits to other ceramic programs. Activities include, faculty lectures, critiques and student exhibitions which help us define our field and stimulate new ideas and dialogue. Faculty are regularly invited to lecture and give critiques at peer institutions throughout the country and abroad.

We have extensive collaborative involvement with most of the other School of Art programs by inviting them to exhibit in the Ceramic Art Gallery, participating on thesis committees, and joint program critiques. The Ceramic Art Gallery has a 12 month exhibition schedule showcasing both student and professional work from the community at large which attracts an audience from the University and beyond.

Degree Programs

Upon receiving a BFA in Ceramics, we expect our students to formulate a body of work which reflects their personal aesthetic/philosophy, technical competence and visual literacy. All of which prepares a student for further study at the graduate level, establishing a studio, or making a contribution in a related professional field.

We gauge the success of our undergraduate program in a number of ways. We have experienced increasing demand for our undergraduate courses to the point of far exceeding capacity. Over 90% of our students who apply to graduate school are accepted by other well recognized programs. Other students who have left the program establish and maintain active studios and exhibit regularly, while others are engaged in a variety of arts administration positions, curatorial practices and teaching. We would like to encourage a greater number of our students to consider graduate school in order to allow for a wider and more comprehensive exposure to the field which would provide more opportunities.

Our undergraduates have traditionally been actively involved in various research opportunities. Student representation with programming decisions for the Ceramics Art Gallery, Zee Ware, the student ceramics organization, which raises funds to bring in visiting artists and participation in the annual national ceramics conference. Apprenticeship situations include working on faculty research projects and providing technical assistance to prominent regional artists. Several of our students become involved with local primary and secondary schools and institutions using their expertise to provide much needed arts enrichment. All of these activities help in familiarizing our students with hands on professional practice and future involvement in the arts.

The Ceramics Program has recently initiated a new undergraduate curriculum which is outlined in Appendix A. These changes were in response to recognizing student and University demands and most importantly to provide a more intense and focused undergraduate experience.

There is a close relationship between our undergraduate and graduate programs. Graduate students act as role models in a shared studio environment and are actively involved in teaching courses within the ceramics curriculum as well as freshman foundations. Undergraduate presence is an integral part of a number of graduate curriculum functions, including graduate student lectures, exhibitions and source presentations. Through intense studio concentration, exposure to a broad aesthetic dialogue, oral presentations and extensive exhibition and teaching opportunities the MFA degree in Ceramics prepares students for a variety of professional endeavors. Our graduate students have made a consistent and extensive impact in the field of ceramic art at a regional, national and international level as both artists and educators.

One of the clearest measures of the success of our program is the extraordinary number of graduate applications and the acceptance rate of our admission offers. For the last several years, we have had the second highest number of graduate applications of any ceramics program in the country, despite extremely limited financial incentives. During the past two years each one of our top candidates has accepted our offer, despite significant scholarship monies offered by our peer institutions. Our graduate students have consistently been invited or accepted into significant national and international exhibitions. Many of our students have attained competitive positions as artists in residence and university positions. We feel that with increased scholarship and financial incentives that we would be able to maintain a level of financial support which coincides with our program achievements.

Responses to change

The current faculty was hired in 1989, 1993 and 1996 and although the basic philosophy of the program has been maintained, a number of curricular changes have been made which address changes in the field of ceramics and the visual arts as a whole. All undergraduate and graduate majors are required to present a formal source presentation which defines the impetus behind their work and a final one or two person exhibition in our gallery serves as their thesis in addition to the School of Art BFA and MFA exhibitions. Independent research projects are encouraged to allow for dedicated study outside the studio which reflects a student's particular interests and needs. These changes help to develop self-confidence with a personal aesthetic and provide for a well-rounded education. We hope to maintain and increase a level of serious commitment in our students and continue to develop curriculum which anticipates their success upon graduation.

Interdisciplinary studies are mostly confined to the School of Art where we encourage our students to become aware of and make use of a wide variety of methods and materials. This trend is consistent with the breaking down of traditional boundaries and perspectives within the visual arts. International students have been an integral part of our program and share their cultural and artistic backgrounds to everyone's benefit. The program has also initiated faculty and student exchanges with Canada, Italy and Spain. These areas enrich and broaden the perspective of students and faculty alike and we plan to maintain and possibly increase our involvement in the future.

The faculty of the Ceramics Program has benefited from a high level of commitment to their research, teaching and service. Maintaining active professional activity and awareness will continue to benefit and advance study in our

communities and we recognize this as our primary focus. Continuing our national exposure of exhibitions, lectures, reviews and jurying will help insure the vitality of our research. Our teaching needs to maintain relevance to the art world we are preparing our students to enter by supporting new ideas and directions and presenting informed perspectives and information. We view our role not only in the University context, but also as a catalyst for a broader community. This role becomes increasingly important as the means of traditional support continues to diminish.

During the next ten years we do not anticipate any changes with the faculty and although we are in the midst of a minor building remodel, our space and equipment status will probably not change. In lieu thereof, our ability to teach more students in ceramics is maximized even though our roles in Foundations, the Studio Art Program in Rome and graduate thesis committees will continue to impact our effectiveness with a growing student body. The growing pressure on budgets has already made an impact with our faculty spending extra time and effort with a variety of fund raising efforts. The need for continuing support for scholarship, facilities and general program development is contingent on the goodwill of the College, University and the State. Over the past eight years, it seems as if the non-teaching demands on faculty have greatly increased, diminishing the time spent on teaching and research. Great care should be taken in insuring that the basic priority of our educational and research mission is not overwhelmed by administrative concerns.

FIBERS

Professor Layne Goldsmith
Assistant Professor Lou Cabeen

Context

Fibers courses have been offered as a regular part of the School of Art curriculum since 1962 under the guidance of Richard Proctor. From 1975 through 1981, Karen van der Poole worked with Richard Proctor, teaching 1/2 time in Art and 1/2 time in Textile Science and Costume Studies. In 1983 a national search was held and Layne Goldsmith was hired as assistant professor. She joined Richard Proctor as the second FTE in the Fibers program. The consolidation of Fiber Art in the School of Art acknowledged the importance of this field to the changing profile of Visual Arts. During the next ten years, the School of Art allocated space and resources to the Fibers program: strongly supporting its development in significant ways. Working with campus architects, Goldsmith supervised the design and building of a specialized dye lab. In 1986, the Fibers program began using CAD weaving software and computerized dobby looms. In 1989, Fibers and Printmaking first pooled resources and began to share equipment and space for computerized exposure of photographic images in printing. They later co-purchased papermaking equipment for joint use.

In 1992, Richard Proctor retired. During a 1992-1993 hiring freeze, Darcie Beyterbiere taught Surface Design courses. In 1993, a national search identified Lou Cabeen as the choice for the second member of the Fibers faculty, and she was hired as assistant professor. Proctor has been teaching as a professor emeritus one quarter a year since 1992, this year, 1997-98 will be his last year to serve in that capacity.

Traditionally, fiber art has been an area of creative endeavor using fibrous materials as its basic element; specifically yarn and cloth. It is historically rooted in the craft processes of weaving, dyeing and mark-making. The Fibers curriculum in the School of Art at the University of Washington includes instruction in the structure and construction of cloth (weaving) and its ability to carry applied imagery (surface design).

The nature of the field is to bring separate elements together into a cohesive pattern. Students learn to recognize interrelationships between structure and function and explore compositional relationships between parts and a whole in ways that can enhance utilitarian, aesthetic and symbolic value. They learn to work with and notice relationships between diverse materials, building a tactile as well as a visual language. In the UW Fibers program, fiber art is taught as a multi-media discipline which emphasizes creative synthesis of diverse elements and ideas. We train artists who seek to develop the strongest possible visual language of form, and to base that language on a physicality of materials that informs the intellectual content of their work.

Unit roles and responsibility

The principle roles and responsibilities of Fibers within the School of Art are to teach undergraduate classes in our media to both fibers majors and other interested studio majors, and to supervise 4-5 graduate students in addition to supporting the ongoing creative research of the Fibers faculty. We serve a large number of general art majors in our classes, many of whom are drawn to the mixed media nature of our approach.

Teaching both majors and non-majors in our classes has given the Fibers faculty the opportunity to develop the conceptual and philosophical content of our courses in tandem with technical training. We have seen this as an opportu-

nity to contribute more expansively to the ongoing critical/visual dialogue in the School. This has fed our research, and the opportunities for research support (financial and academic) that the University provides have been/are being utilized. Opportunities for more in-depth teaching are missed, however due to lack of technical support. Time spent monitoring supply cupboards and fixing equipment is time NOT spent in contact with students.

The central change in the fibers field nationally over the past ten years is the shift in emphasis from a bifurcated, technical approach in teaching undergraduates to a more unified, conceptually oriented approach. This change has been paralleled by a shift to a studio art emphasis, rather than the older, more design oriented approach. These changes in the field at large were reflected in the School of Art's decision to hire Lou Cabeen as the second Fibers faculty in the wake of Richard Proctor's retirement. Prior to her hire, the Fibers program and curriculum reflected the basic divisions in our field between weaving (Goldsmith)/surface design(Proctor), and studio (Goldsmith)/functional design(Proctor). The curriculum changes instituted by Goldsmith and Cabeen reflect their unified approach to Fibers as a studio art media, and put an end to the weaving/surface design division. Fiber students no longer must choose one or the other as a major area of emphasis, and both faculty members teach courses in both areas. This is a major pedagogical innovation in our field, and is one which is lauded and watched with interest by our peer institutions nationally.

The UW Fibers program has the capacity to be the leading university-based fibers program in the country. This goal, an ongoing one of Goldsmith, fueled the hiring of Lou Cabeen in 1993. This hire resulted in a program faculty with a unified studio approach to undergraduate teaching. It also fueled the subsequent curriculum changes in which more support can be provided for the undergraduate thesis via a three quarter senior seminar. Innovation in technical areas and the development of the student's personal artistic voice are fostered by two new courses, Introduction to Fibers and Alternative Methods in Fibers. The Textile History class and its companion, Textile Collections Seminar offers both majors and non-majors alike an insight into the cultural and aesthetic issues reflected in global textiles, and for those taking the seminar, an introduction to museum conservation and collection practices.

Interdisciplinary connections among various divisions of the University are also an important aspect of achieving this goal. Links exist now not only with Women's Studies, where both Goldsmith and Cabeen are adjuncts, but have also been forged with Dance and Drama via student and faculty collaborations. Fibers students have worked with University professors in the Medical School, as well as Scandinavian Studies.

UW Fibers Program under the guidance of Layne Goldsmith has always been a leader in developing communication and cooperation between other institutions, scholars and artists. In 1991, Goldsmith and Larry Metcalf of Seattle Pacific University co-chaired an international conference, "Perspectives from the Rim". The event brought over 600 delegates to the UW from the United States and Japan. The conference program featured internationally recognized artists and designers. Exhibitions documenting the excellence and diversity of the field were hosted by galleries, schools, museums, and downtown businesses. These provided extensive outreach beyond the University community. A team of artists, designers, craftspeople and arts advocates volunteered thousands of hours in extensive planning and implementation, led by Goldsmith.

In 1992, the Fibers program hosted an international cultural exchange project. Mayan weavers from the village of Todos Santos, Huehuetenango, Guatemala, came to the UW and taught a workshop using weaving tools and methods that have been in continuous use for centuries. Videos and readings provided students with a clear picture of the life, culture and political climate in which these women live and work. The Henry Gallery Textile Collection provided an historical overview of textiles from Todos Santos.

In the spring of 1997 the program coordinated and hosted a weekend retreat for Fibers faculty from colleges and universities in the Northwest US and Canada. We met to discuss ways in which we could pool our intellectual and fiscal resources to enhance all of our programs in light of diminishing institutional resources. Discussion topics included individual program profiles and slide presentations of faculty and student work, curricular and pedagogical objectives, co-sponsorship of guest artists, student network opportunities, complementary research interests, internet and computer resources, and faculty lecture exchanges.

Degree Programs

The standards by which we measure our success in our BFA program is in the number of students who continue to develop creatively, whether that be in studio work, arts related careers, or design. To do so, the students need to have a good foundation of technical skills with which to make their art, a grounding in art and textile history in order to build a critical context for their art, and some practical professional skills as well. This is a subjective area, and has few able yardsticks. Our successes in this area have been strong and continue to grow, especially due to our senior seminar, instituted in 1993. The biggest impediment to achieving these goals is lack of technical support for maintaining monitoring our equipment and supplies.

The internships developed and sponsored by the Fibers program are a significant part of our contribution to undergraduate education on the UW campus. Currently, Cabeen has sponsored a number of undergraduate interns in her search into the ritual costumes of the fraternal orders. These interns have participated in field research and have

learned museum documentation techniques. Currently the interns are developing research and cataloging skills toward museum exhibitions. These interns initially came from Cabeen's Textile Collections seminar, an outgrowth of her Textile History class. In this seminar, students work and study in the storage facilities of various textile collections including those of the Seattle Art Museum. Fueled by this exposure to museum practice and field research, 6 students, from fibers, art history and women's studies worked as interns with Cabeen and cataloged a major textile collection in private holdings. As her research continues, additional students from studio art, art history, and library science are working with Cabeen as research interns in various photo archives in the city. Cabeen was awarded a Teaching Fellowship in the Center for Humanities on the basis of this research. She will teach an interdisciplinary graduate seminar Winter Quarter 1998 on this topic offering an even wider outreach to the University community.

In addition, the fiber faculty have arranged and sponsored interns in curatorial practice and collection management at Seattle Art Museum, they have acquired business skills as interns in the textile dye industry and have gained insight into professional practice as studio assistants to working artists.

The Fibers graduate and undergraduate programs interrelate in a number of ways. Our graduate students are in the undergraduate studios as teaching interns and/or as solo teachers. Their studios are adjacent to the undergrad classes, and they provide extensive technical support to the undergrads both in and outside of class. This interaction hones the graduate students teaching and technical skills, while providing the undergraduates with role models and encouragement. The upper level undergraduate classes and the graduate seminar often participate together in attending our artist's lecture series, in making studio visits to practicing artists off campus, and in taking field trips to exhibitions and events. They also interact in a more social setting via our student organization, the Broadcloths. This group holds a T-shirt sale every year as a fund raiser to finance guest speakers and field trips. It not only gives current undergrads and grads a chance to interact but also includes alumnae. It is a major emphasis of our department to develop a sense of community for our students that extends beyond the classroom and into the community.

The objective in our master's program is to foster the strongest possible artistic expression of each individual student we select. We see this as being achieved via studio tutorials and critique and by research into the historic and contemporary issues that informs the student's vision. The excellence of the intellectual resources outside of the studio area that the University setting provides is a major focus of our MFA program. We also offer opportunities for gaining teaching experience. In addition, we support, via seminars and visiting lecturers, the building of skills in the various professional practices required for a career in the arts. This includes portfolio development, the writing of artist statements, the creation/development of adequate work space, resume writing, approaching galleries, exhibition, grant writing. These objectives are basically same as those at the institutions we think of as peers, although we are able to offer more emphasis on the development of teaching skills than our colleagues at private art institutions.

The standards we use for measuring the success of our program is the ability of our MFA alumnae to continue to pursue their artistic careers, to continue to make art, and/or to continue to contribute to the cultural and artistic dialogue of their communities, both locally, regionally and nationally. We are generally successful in meeting this objective, due to our combined approach of encouragement and challenge in the studio—pushing the student to create and articulate their creative process. The intellectual challenges provided through seminar discussions and non-studio course offerings are also a factor in this success as is our professional practices seminar. The factors impeding our goals are our relative distance geographically from traditional centers of art training and the work-load demands on a small program of supporting full undergraduate course loads, a senior seminar and graduate seminar simultaneously. We have addressed the time-management of the double seminars by sharing resources between them and by some creative scheduling. This is working generally, but is still a problem in terms of the professional practices seminar, where the needs of undergrads and grads are similar but strikingly different at the same time. Arranging separate, follow-up discussion sessions for the graduates with faculty or visiting resource people is being implemented with some success.

We are also seeking to overcome the limitations of size with the development of a Fibers Advisory Board which would bring in individuals who could be additional resources to our students, and provide important links to the non-University community as well.

The Fibers program is also developing an informational packet discussing the specific advantages of study at the University of Washington. Both faculty members lecture and lead workshops at a variety of institutions in our field where, in addition to making the artistic/scholarly contribution we were invited to provide, we discuss the graduate program and its advantages.

Responses to Change

The increased use of CAD weaving equipment, instituted by Goldsmith, and the addition of other computer image generation equipment was/is a major response to changes in both teaching and learning in the past 10 years. The curriculum changes instituted in 1993 discussed above, are also in response to the major changes in both teaching and learning in Fibers in the last 10 years. The Textile History course responds to the University's mandate to value diversity, and to broaden the representations of the history and contributions of different cultural and ethnic groups.

Both Goldsmith and Cabeen are dedicated to interdisciplinary studies, and are adjunct appointments to Women's Studies. The emphasis on interdisciplinary studies has greatly influenced our offerings in Textile History leading to our constructing it as a course open to all students at the University. The interdisciplinary nature of Cabeen's textile history research has led to a Teaching Fellowship in the Center for Humanities.

International study has also influenced our program, with Goldsmith's Mayan weavers program discussed above, her work at the University of the Andes, and her participation in Lluta Valley (Chile) archeological digs. She is leading the Studio Division's Rome program this Fall.

The changes in funding for the arts both on the campus and nationally have led us to participate on a regular basis with Amoco Corporation's Student Textile design competition. Our program has regularly received grants from Amoco to support our efforts in this competition.

Service to the community and our students takes place by means of interns working with a wide range of institutions/businesses/individuals including the Seattle Art Museum, Carolco Corporation, the Henry Art Gallery, and private collectors of textiles. Faculty are regular lecturers for large community groups such as the Seattle Weavers Guild, the Women's Caucus for Art, and the Contemporary Quilter's Association, in addition to the Decorative Arts Council of the Seattle Art Museum. The senior/graduate seminars are forums for practicing artists and arts professionals in the city to meet, discuss and present their work.

METALS

Professor John Marshall
Professor Mary Hu

History and Faculty

Courses in both jewelry and holloware have been taught at the University of Washington since 1916, the year most of our art courses were started. The first faculty were a succession of women from Columbia University until 1929, when Ruth Pennington started teaching. Ruth was joined in 1967 by Ramona Solberg and retired in 1970, when she was replaced by John Marshall. Mary Lee Hu joined the program in 1980, shortly before Ramona retired. John Marshall is internationally known as one of this century's outstanding silversmiths, working on a scale seldom before seen in the field. His work has attracted the support of several particularly enlightened collectors who have enabled him to push the parameters in the use of sterling silver as a sculptural medium. Mary Lee Hu is recognized internationally for her pioneering research in the use of textile processes with wire in the making of jewelry. She has continually been active in the field as a visiting artist or lecturer, has served on the boards of several national crafts and metals organizations, and is a past president of the Society of North American Goldsmiths. Both faculty have been elected to the College of Fellows of the American Crafts Council.

Unit Roles and Responsibilities

The Metals Program within the School of Art offers both the BFA and MFA degrees to its majors as well as servicing many other majors throughout the school with elective course work. We also help many art students on a one time basis who wish to incorporate metal into their projects and we have worked especially closely with industrial design students whose project directions involve them with metal.

We see our area as a very strong professional program, first giving our majors a broad technical foundation and then the time and encouragement to develop their own ideas and research directions within the field, thus enabling them to begin to produce work based upon their unique view of our field and its relationship to today's society. Our chief area of strength is our broad-minded philosophy. While as artists, we have our own specialties and preferences, we strive hard to not channel students into our own chosen paths, but to introduce them to the larger variety of options available within the field. Our students become involved with a whole spectrum of work from the fine design of functional objects for contemporary use, much as in industrial design, to much more conceptually oriented, sculptural installations.

To support this, we have built a compact, well run facility, acquiring equipment as we can from the small equipment budgets, but as frequently from university surplus, outside donations and by building it ourselves. Our half time technician, Roger Horner, has been essential in helping us with this. The metalsmith has traditionally been the tool maker in society, and we feel it is important for our students to be aware that they can make many of the tools they need

in their studios. Technology is changing rapidly however; we cannot make the computer aided design and manufacturing equipment which is becoming the standard in a certain aspect of our field, and here we need additional support from the university if we are to be able to prepare our students to enter this arena.

We are continually working to build a good rapport with the community and are quite pleased that the program received an endowed gift of \$40,000 last year; the interest of which will go to support metals students in a variety of innovative ways. One of these will be to initiate a competition to which students may apply to underwrite the cost of materials for more ambitious projects.

We are the top program nationally in traditional holloware and one of the two best known schools internationally for research in textile processes with metal. Our entry level courses are always full with long waiting lists. We have a large and growing number of transfer and post baccalaureate students, and are increasingly receiving inquiries both from Asia and Europe, from people wishing to enter our degree program or to come for post graduate research. We welcome this interest and work to accommodate them whenever possible as we feel it to greatly benefit our own students. To date, we have had visitors from England, Israel, Taiwan, Korea, Denmark and we currently have a woman from Norway.

BFA program

To prepare our students with the broad foundation discussed above, our BFA curriculum consists, in addition to the regular School of Art and general University requirements, 7 courses: Beginning, Intermediate and Advanced Jewelry, Beginning and Advanced Holloware, and Beginning Enameling, plus History of Body Adornment (which has a writing link). We have some additional offerings which students may elect to take: Rendering for Commission, Machining and Tool Making, Advanced Enameling, and Wire Construction. There are also a minimum of 15 credits of independent study in metals required. The independent study format allows students to become involved in a greater diversity of directions within our field than would be possible if all courses were the usual demonstration/assignment undergraduate format. As faculty, we work individually with each of these majors on research questions they have themselves formulated. A minimum of 10 credits (taken over two quarters) of individual study work is required to be directed toward a cohesive body of work which is the culmination of their BFA.

We feel this curriculum to be working quite well as in the last several years, many of our undergraduate students have been able to define their niche, set up studios, and successfully enter the field. A few examples can be cited: Noellen Pepos was awarded a \$5,000 Artist Trust grant a year after she graduated; she used it to equip her studio. Marty Nottingham and Yuen Kim are both owners of retail jewelry stores and do custom design work for their clients. Gina Pankowski's series of necklaces and bracelets are shown in galleries nationally and she has been featured in the American Crafts Magazine, while Flora Book's work has been shown in galleries throughout the US and London she was one of the participants in the Seattle Art Museum's "Documents Northwest: 6 Northwest Jewelers" exhibition. Kevin Smith is highly successful and well known to the gemology field through the numerous articles on his jewelry and gem carvings in Lapidary Journal and Rock and Gems magazines. He has been invited internationally to help companies set up gem cutting operations. Cynthia Schlemlein's holloware has gained her admission to the rigorously juried American Silversmith's Association and she currently has work shown in the B'nai B'rith Klutznick National Jewish Museum in Washington DC. Mick and Rick Beasley are successful artists in Alaska, drawing on their Native Northwest Coastal heritage for inspiration, and Mick had a piece of his work pictured in Time Magazine last June. Lori Talcott has been awarded several grants for the study in Norway of traditional Norwegian folk jewelry. This fall, she has been awarded an Artist Trust Grant and is awaiting results on her nomination for a Tiffany Grant. Feature articles on her work have appeared in both Metalsmith and Ornament magazines. She is the only jeweler in America able to make and repair traditionally styled pieces for the Norwegian-American community, has recently broadened her study to include the folk jewelry of various other European countries, and has been consulted by the curators at the Victoria and Albert Museum to help them identify Scandinavian jewelry in their collection.

Few of our undergraduate students feel the need to continue on to a graduate program unless they ultimately wish to teach on the university level. When they do, we do not encourage going into an MFA program until they have first had some experience in the field. In the last 15 years, all of our undergraduates who applied to a graduate program were accepted by their school of choice.

MFA Program

Our two year MFA program is designed as an extremely intense period of research and growth for the student. We accept only mature students who already have a firm technical grounding and are completely ready for independent research. We encourage students to pursue their individual interests by taking elective course work outside our program to broaden their palette and refine their directions. We encourage them to look widely within our school and the university for graduate committee members and have had several ask scholars, artists or business people from the greater community to sit on their thesis committees. This has always added an exciting dimension to these committee meetings.

We have purposefully kept our graduate program small so that we can give each student adequate attention

and facilities. Applications come from across the nation and abroad. Our recent ability to offer an incoming student a TA/scholarship support package is a positive step both in supporting our first choice candidate and in giving that person teaching experience in our field; we use it to offer an additional section of beginning jewelry each year. As this student first interns in a section of beginning jewelry taught by Mary Hu, there is quite a bit of interaction between this graduate student and the undergraduates. However, metals is an equipment-dependent discipline; all our graduate students do much of their work in the shop along side our undergraduates. There has always been a rich interchange of ideas and information between the two groups and with the organization of the student metals club last Spring, there is an even greater communal spirit of initiative and cooperation. They have held fund raising activities and begun to organize their own visiting artist lectures and special workshops as the lack of an adequate visiting artist budget is of major concern to them.

The success of our MFA program is evidenced by the fact that 75% of our graduates in the last 10 years are successfully active in the field. Several have their own companies in the industry and one works as a designer for Lunt Silversmiths. Several show their work through galleries and the nation's most prestigious crafts shows and we have just learned that Cathy McClure, one of our 1997 graduates, has been awarded the prestigious Betty Bowen award by the Seattle Art Museum. Several have chosen an educational career and we are very proud that UW grads are presently teaching in all three of the best known metals programs in New York City!

Responses to Change

The field of metal design, along with the other 3-D disciplines, is experiencing an increased interest from students. After remaining fairly stable in student demand for several years, we now find longer and longer wait lists for our introductory classes and increased numbers of transfer and post baccalaureate students. Since our last review, we have stayed relatively stable in having two faculty, the same facility, and so approximately the same number of courses and total numbers of students taught. Much of our teaching has been focused on other art majors. We provide them the ability to experience a different approach to object making using metals. Two of John Marshall's six courses each year have been outside of our program (one foundations and one industrial design) and well over half of the students in Mary Hu's six courses are non-metals majors (general art and electives). We feel that in this way we are giving service to the School of Art, but it means that 30 to 40% of the teaching of our undergraduate majors and 100% of our graduate teaching is done as an overload. With increased student demand, we are re-evaluating this situation. Beginning jewelry is taught once each quarter. Since it always has the longest wait list, we hope to increase our summer offerings from one to two sections next year and are using our recruitment TA to offer an extra section during the school year. We might be able to add an additional section per year, given the faculty time or a TA, but this is all; the facility and equipment just cannot safely accommodate any more students. To try in a small way to allow non-metals and other non-art majors to gain some understanding of our field, we have opened our History of Body Adornment course to them.

Our students these days are less likely to confine themselves to working strictly within the traditionally defined perimeters of our media, (working with metal and making holloware or jewelry), but are mixing media, enlarging their scale, and doing more conceptually engaging work, at times less directed towards small object making than sculptural installation. Providing our metals graduate students with only a jeweler's bench for their private studio space is no longer adequate for the type of work they are pursuing. Our response to this situation has been to accept fewer students, thus giving each a bit more space. Our entire graduate studio space (at times used by 6 students and presently used by 4), is approximately equal in size to the space given a single student in several of the other studio programs. This does not seem to be an equitable situation and we feel that a school wide review of graduate spaces should be undertaken by the graduate board. Graduate studio space should be thought of as being part of the studio graduate program, rather than of individual programs. If more spaces in other buildings or even off campus cannot be secured, then we should review the total number of studio students admitted so that it does not exceed adequate studio space available. Studios then should be apportioned on the basis of needed space and proximity to facilities. The possibility could be looked at of assigning smaller or shared individual spaces, thus leaving several larger spaces to be used by any of the students on a temporary basis for mounting short exhibitions or when they wish to display their current work for committee review.

Another idea which we would like to see discussed within the school is to coordinate a class for undergraduates on the business of being an artist. It is something which we all integrate into our advanced courses. This seems to be a duplication of effort which, if pooled into a single course, might be run on a structure similar to the freshman Issues and Influences course. As it would probably cover more areas, it would be of increased benefit to the students, while freeing faculty to devote studio class time to the student's work. We would be asking our faculty to add this to an already overworked schedule, but since they would each only be contributing a part of what they are already doing, and would then no longer need to cover these topics in their own classes, it should more than even out. A two credit, upper division course might cover topics such as resume, artist statement and portfolio preparations; gallery contacts, contracts and dealings; commission, show and grant applications; business licenses, record keeping and taxes; possible visits from patrons, critics, authors....

Within the coming 10 years, we will probably be facing the retirement of John Marshall. We would expect to retain his position and to search for a replacement. Because of our firm belief in the wisdom of teaching the traditional basics to our undergraduates, we would be searching for someone to teach in areas similar to what John is now doing. In addition, we would hope this person to also be computer literate in some of the applications for our field. The one major area in which we are not preparing our students is the growing importance of computer aided design and manufacture in our field. We have requested this equipment, but been turned down in past budgets. It is apparent that the cost of this type of equipment cannot be absorbed into a budget hardly adequate to keeping current studios under repair. It will require a major commitment on the part of the university to keep its programs current with the advances in this field.

Community service

Since 1991, Mary Hu has worked with the local metals community to organize a series of day long to week-end conferences on metals and jewelry. Held at the UW, these have been advertised to and attended by a cross section of local and regional students, professional practitioners, collectors and others interested in our field. Participants have come from Oregon, Montana, California and British Columbia, as well as from around Washington State. For the last two years, these have developed into two symposia per year, one in the Autumn on contemporary metals and jewelry, and one in the Spring on historical jewelry. These events have become self supporting and as visiting artist budgets have decreased, make it possible for us to bring several national figures to Seattle each year.

The technical jewelry program at Highline Community College was started by one of our former grads. The programs at North Seattle and Bellevue Community Colleges, the Oregon School of Arts and Crafts in Portland and many of the metals classes at Pratt Fine Arts Center are headed by our former students. The Northwest has a growing reputation throughout the country as having a very vital metals community. The next conference of the Society of North American Goldsmiths is to be held in Seattle in March, 1998. The conference is being co-chaired by Marcia Bruno, one of our former graduate students, and many other former students are actively involved in its planning. Mary Hu is working with metals professors nationally to prepare for a session to discuss some of the most vital issues facing the teaching of our field in academia. Maria Phillips, a 1997 UW metals MFA student, is organizing the session to discuss issues of student interest, and Lori Talcott, a former BFA student as mentioned, is one of the invited speakers. John Marshall will be having a major exhibition of his work in the Henry Gallery, while our current metals club members, headed by grad student David Gackinbach, are working with the local committee of professionals to organize a North American Juried Student Exhibition which will be held in the Jacob Lawrence Gallery. These are only two of 20 metals exhibitions which are being planned to coincide with this international conference. The last time this conference was held in Seattle, in 1977, John Marshall organized and hosted it at the University. While the organization has, over the years, out grown the facilities available through the university, the local metals community has also matured and is now able to make the conference a truly community-wide event. We remain closely involved through our students.

Future goals

We hope to initiate several research projects in which we can involve our undergraduate or possibility graduate students.

1. To research and compile a database of small metals and sculpture offerings within the state's universities, community and private colleges, eventually extending this to high schools and community art centers. We hope to design and maintain a computerized service to help them with any questions regarding teaching, research and careers in our field. This could include answers to technical questions, help with equipment selection, sources and maintenance, health and safety concerns, course planning, historical references...
2. Digitize and index the 10,000+ slides of Twentieth Century metalwork which are currently in the teaching collection of Mary Hu. Most pieces have never been published and are a unique resource for future research in our field. Many are over 25 years old and may soon start to deteriorate.
3. Research the history of the teaching of metals at the UW and its effect on the community in the Puget Sound area, and, the State of Washington. We would be adding this to the body of historical literature of our field which is heavily East Coast oriented. We also have several ideas for cooperating with other faculty which should strengthen both our research and teaching, eventually leading to direct student involvement.
4. Work to establish an international list serve for educators in our field to promote discussions of wide ranging issues facing the teaching of metals at the end of the century. Through this we should become better acquainted and so open avenues for potential student or faculty exchanges.
5. Establish lines of cooperation with faculty in physics, engineering and computer science regarding new developments in the field of computer aided design and manufacturing so as to eventually enable students in these various areas to work together on projects.
6. Establish lines of cooperation with interested faculty in Women's Studies and other areas of the Humanities such as Anthropology and Museology on the study of jewelry and other forms of body adornment and its position in understanding various cultures.

PAINTING

Professor Michael Dalley
Professor Denzil Hurley
Professor Richard Kehl
Professor Norman Lundin
Associate Professor Philip Govedare
Associate Professor Kenneth Pawula
Assistant Professor David Brody
Assistant Professor Denece Celentano
Assistant Professor Ann Gale
Assistant Professor Helen O'Toole

I. CONTEXT

Brief description of the field and its history at the University of Washington

American colleges and universities have long been committed to fostering education in the arts independently, or in relationship to other disciplines. The Painting and Drawing Program at the University of Washington has been essential to the educational mission of the School of Art over its history and is the largest program faculty in the School of Art. The creative work of the current faculty of ten represents the great breadth and diversity that defines late twentieth-century painting and drawing. What these artists and faculty members share is a commitment to the millennial accumulation of knowledge extant in this field and an equal commitment to fostering new developments and understandings.

Ten years ago the painting and drawing faculty numbered 11. We now number 9.5. The past five years have seen more changes in the Painting and Drawing Program than the previous twenty. More than half of our current faculty were hired within the last six years. This year is the first time since 1992 that we have not had to mount a search to replace retiring faculty. Over the upcoming five years we will most likely be mounting 3 or 4 searches to replace retiring faculty.

To continue to serve our students best and to accommodate greater numbers of students in the future we must consider the following four factors for Painting and Drawing's future:

1. Proportional representation and proportional allocation of funds *(re: Division of Art)*
2. Retention of current faculty lines
3. The addition of one or two full-time positions
4. Classroom/studio space to carry out our programmatic goals

II. UNIT ROLES AND RESPONSIBILITIES

A. What are the principal roles and responsibilities of your unit within the university, ?

We see ourselves as having these primary roles and responsibilities:

1. **Research and Professional Activity**
 - a. Studio Practice and Research
 - b. Exhibitions and reviews
 - c. Lectures and contact with other universities and art institutions
 - d. Grants and awards
2. **Teaching**
 - a. Teach non-art majors at the undergraduate level
 - b. Teach and oversee foundations drawing
 - c. Teach art majors beyond Foundations
 - d. Teach and administer the undergraduate painting program
 - e. Teach and administer the graduate painting program
 - f. Overall planning and curriculum development
3. **Service**
 - a. To the University
 - b. To the Greater Community

We detail these below.

1. Research and Professional Activity

We are all artists engaged in primary creative work. We have all come to teaching through our individual commitments to the languages of painting and drawing. Professional activity in our field has the following major components:

a. Studio Practice and Research

All faculty maintain individual studios in order to pursue their own creative work. Our faculty is diverse in their creative research spanning observational painting, several forms of abstraction coming from gestural, geometric, color field, and landscape traditions, and diverse styles of narrative figurative painting. We believe that it is this breadth in our own research that enables us to offer an education which reflects the state of contemporary painting which is highly eclectic. As part of our research, and to stay abreast of developments in the field, faculty travel to centers where art is created and shown (New York, L.A., Chicago, etc.).

b. Exhibitions, reviews

Our faculty exhibit regularly, both nationally and internationally. Among the US cities where our faculty have had solo exhibitions in recent years are New York and Los Angeles (Norman Lundin, Denzil Hurley), Chicago (Helen O'Toole, Ann Gale), Philadelphia (Philip Govedare), Boston (David Brody), Portland, OR (Michael Daily), Milwaukee (Ann Gale), and St. Louis (Richard Kehl). Internationally, we have exhibited in Tokyo, (Richard Kehl), Rio di Janeiro, (Ken Pawula), Guimaraes, Portugal, (David Brody), Cork, Ireland (Helen O'Toole), Rome (Philip Govedare), among others. Our solo museum exhibitions include the Long Beach Museum of Art (Norman Lundin), The Pennsylvania Academy of Fine Arts, Morris Gallery (Philip Govedare), The Academy of Arts and Letters, New York, group show (Denzil Hurley), and the Seattle Art Museum, group show (Denzil Hurley). Our faculty have also been written about in numerous publications including Art News, Art Forum, Arts Magazine, New Art Examiner, Chicago Tribune, Philadelphia Inquirer, The Boston Globe, and The New Yorker. Faculty works have been purchased nationally and internationally and exist in both public and private collections. For a fuller listing please see the attached curriculum vitae.

c. Lectures and contact with other universities and art institutions:

We strive to have as much contact as possible with other institutions. Our faculty does travel to lecture and meet with colleagues and students across the country. Over the past five years some of the schools our faculty have visited include Yale University, Brandeis, University of Oregon, Tyler School of Art, Rome, American University, Hampshire College, SACI, Florence, Italy, Chelsea College of Art, London and Falmouth College, Falmouth England. We also endeavor to invite artists and academics to the UW to visit with us, sharing their research, creative work and insights with our faculty and students. Over the past five years our guests have included William Bailey, Gregory Amenoff, Jake Berthot, and Tom Noskowski. Unfortunately, our contact both as visitors and as hosts is extremely limited due to lack of funding for these programs. Each faculty member has a travel budget of \$350.00 per year for professional travel. Our budget to invite guests is even more limited. Given these constraints we do the maximum possible.

d. Grants and awards:

Our faculty has won many grants and awards in the past ten years including National Endowment for the Arts (Philip Govedare, Denzil Hurley) Guggenheim Grants (David Brody, Denzil Hurley) Pollock-Krasner (Philip Govedare, Denzil Hurley) Fulbright (David Brody), WESTAF/NEA and Elizabeth Greenshields Grant (Ann Gale), and Kenneth Stubbs Fellowship (Helen O'Toole), Emerging Artist Grant, North Carolina Arts Council (Denyce Celentano).

Lastly, we note that all professional activities are carried out at the sole expense of the individual artist/faculty member. There is no university funding for studio rent, maintenance, utilities, supplies, equipment, insurance, shipping, etc. Funds for travel, both for research and to visit other institutions, are extremely limited. It is not by any means uncommon for faculty to spend \$1,000 or more per month to maintain and support these aspects of their work.

2. Teaching

Our role is to teach the practice of painting and drawing at all levels from beginning/undergraduate to advanced/graduate. We take an historical and practice based approach to painting. This means informing students about what has occurred in painting in the past and how the historical relates to the contemporary. Both learning and the generation of ideas and concepts occurs through showing examples, demonstrations, lectures, and perhaps of most importance, actual practice and experimentation on the part of our students. The quality of the education we offer is directly linked to our ability to spend real time with each individual student be they freshman or graduate student.

We teach six courses per academic year and spend just under twelve hours per week in the classroom. Over 90% of this classroom instruction is at the undergraduate level. In addition to our classroom work we supervise under-

graduates in independent study projects and most full-time faculty members are assigned to at least five graduate committees which involve individual instruction and critique. Graduate students may also request additional supervision to carry out independent research projects.

a. Teach non-art majors at the undergraduate level:

Currently, non-art majors have two opportunities for studying painting and drawing. During the academic year they can enroll in ART104, which is a beginning drawing class. This class is staffed primarily by our graduate students and adjuncts hired from the local community. This is a very popular class. For the academic years 1995-1996 and 1996-1997 there were an average of 899 unmet demands for placement in this course, and this with ever increasing numbers of sections offered. During summer quarter non-art majors can study with our permanent faculty. These classes are also popular. Unmet demand for our summer offerings (1997) totaled 265 students.

b. Teach and oversee foundations drawing:

We serviced an average of 357 students in foundations for the academic years 1995-1996 and 1996-1997. This accounts for 54% of all enrollments in studio based foundations courses for the entire studio division. Most of these students were enrolled in ART121, which is the beginning drawing course for art majors. All of our permanent faculty teach in the foundations program.

c. Teach art majors beyond Foundations:

For the academic years 1995-1996 and 1996-1997 we served approximately 40% of all art major enrollments in studio courses in the Studio Art Division. These enrollments represent students from all studio based programs, the majority of whom are taking painting and drawing as electives to satisfy elective course requirements for their majors in programs other than painting and drawing.

d. Teach and administer the undergraduate painting program:

see below, III. Degree Programs, A. Bachelor's Degree

e. Teach and administer the graduate painting program:

see below, III. Degree Programs, B. Masters Degree

f. Overall planning and curriculum development:

We are currently reviewing our offerings with the intention of better defining where and how to invest our resources. We are discussing amongst ourselves issues regarding program size and emphasis, numbers and quality. Crucial questions concern the balance of resources allocated to competing constituencies.

3. SERVICE

a. To the University:

Our faculty serve on committees at all levels of the university actively taking responsibility for its functioning. Painting and Drawing Program faculty routinely participate on one or more of the following committees: Foundations, Scholarship, Visiting Artist, T.A. , Jacob Lawrence Gallery/Exhibition, MFA Exhibition, Graduate Board, Rome Program, Environmental Health and Safety, Library and others including faculty search committees, tenure and promotion, MFA admission etc. Our faculty also serve on university committees such as the Royalty Research Fund (Govedare) and the Board of the Henry Art Gallery (Hurley). Currently, two members of the Painting and Drawing faculty represent the School of Art on the University Senate (Brody, Gale).

b. To the Greater Community:

In addition, some faculty choose to perform service outside the university serving on boards and working with organizations which make use of their expertise. Faculty have served the following organizations: Seattle Art Museum, Contemporary Art Council, Washington State Arts Commission, Art in Public Places, and Washington State Arts in Education.

B. What opportunities do these roles provide you and how have you taken advantage of them? What plans do you have for exploring additional opportunities? What opportunities have you missed and why?

Professional Activities

As our excerpted curriculum vitae would attest (attached), we have taken advantage of many meaningful opportunities. The major limitations confronting us are our relatively heavy teaching loads and the lack of funds available for our research.

Teaching

Our role allows us to help students develop to their maximum potential in the fields of painting and drawing. As stated above, we are reevaluating our curriculum and the balance of student cohorts we serve. Should we offer more to the general university population? Should we create entrance requirements to the major in painting and drawing? Should we enlarge our graduate program? All of these, and many others, are questions currently under consideration. In all but the most rare cases decisions regarding an increased allocation of resources to any of our offerings means an equal diminution of resources to another.

C. What changes have occurred in your field over the past decade that have influenced your conception of the unit's role? What pressures, internal and external, have caused significant changes, and what further pressures and changes do you anticipate in the next ten years? What changes have taken place in the relationships between your field and other related fields?

What is the role of an art school today? What does it mean to be contemporary without merely following current fashion? We believe that a practice based education which involves historical and critical assessment offers students a basis upon which they might build and pursue their chosen interests to the fullest. We do not seek to choose for them. We do seek to offer them a sound foundation of knowledge and a faculty diverse in their ideas and attitudes who as a group express the many things painting and drawing are today.

D. What criteria are typical in your field against which you measure the success of your unit as a whole?

Our success as artists is measured by our personal and professional growth over time, in context with exhibitions, peer review, our research and its relevance to developments in painting and art.

We measure our success as educators in direct relation to program needs, faculty development, and our success in placing our undergraduates in graduate schools and other advanced competitive programs. This is made possible through our high rate of student retention and our emphasis on preparation in our BFA Program. We assess our success in service by the degree to which we structure positive change.

E. In what ways is your unit a leader in your field? Describe areas and strategies for developing your potential for leadership in your field.

As stated above, our faculty is professionally active on many fronts. Our graduating students, both undergraduate and graduate, are competitive with their peers on a national level. For instance, undergraduate admission to graduate school is very high. (see Bachelor's degree). Admission to our graduate program is highly selective with 7 or 8 applicants admitted from a pool of 110 to 150.

We are aware that providing information about our program to a broad range of colleges and universities would enhance our applicant pool. While we are well known in the Northwest we will do more to encourage applications from other parts of the nation and beyond. Budget allowing, we would like to have printed materials. A website would further address this need.

F. In what ways do you collaborate with units at other institutions?

We can further develop our collaborations with units at other institutions by bringing visiting artists, critics, and professors from other institutions to visit at the University of Washington. As stated above our faculty routinely lecture, exhibit, and otherwise have contact with other institutions (Yale University, Brandeis, Mass College of Art, University of Oregon, Hampshire College, Rosary College, University of Chicago, Reed College, RISD). Denzil Hurley, in particular, has developed ties with several local institutions including the Henry Art Gallery and the Seattle Art Museum where he both sits on the board of directors and is a member of the Contemporary Art Council.

G. In what ways have you collaborated with related areas on this campus?

We collaborate with other studio programs in a joint foundations program and an end of year MFA exhibition. We have benefited from our association with the Henry Gallery through their exhibition program. For instance, artist such as Vija Clemins, James Turrell, and Jerome Witkin have visited and lectured in the past. Recently, collaborations with the Seattle Art Museum and the Center on Contemporary Art have allowed William Bailey and Thomas Noskowski to visit for lecture and student critiques.

III. DEGREE PROGRAMS

A. Bachelor's Degree

1. Objectives for student learning, benefits for the department, university, and region.

Instruction in the Painting and Drawing Program begins with an emphasis on drawing as a foundation for understanding visual structure. Through immersion in drawing and painting, visual awareness is cultivated over time. This studio expe-

rience, in conjunction with discussion of a broad range of historical and contemporary issues provides both the formal and conceptual framework from which ideas are developed and expressed in painting. Students take courses moving from beginning to advanced levels with the object of gaining the knowledge and skills necessary for growth and independent studio research. Students graduating with a BFA in painting should have a cohesive body of work in a specific area of interest and the knowledge and maturity to work independently at the graduate level.

2. Standards by which success is measured

Measuring success in achieving the objectives of our program is based on a number of criteria. Faculty assessment of the quality of student work and its potential for growth is central to our self-evaluation. This judgment is based on a general consensus about the strength of the work in terms of its formal structure, imaginative scope, and overall vitality. In an effort to improve this process of self-evaluation for students and faculty alike, the Painting and Drawing Program plans to implement the BFA Thesis Exhibition. The BFA Thesis in painting is comprised of a series of works on a related theme or idea. This project begins during the final year of study and evolves during the three quarters of Advanced Painting courses. By the final quarter of study, the idea for the thesis is defined in general terms in a short written statement that is approved by the instructor. For the first time this year, work from this thesis will be selected by a committee of the Painting and Drawing faculty to be shown in a consolidated BFA Thesis Exhibition for graduating painting majors. This will allow students to exhibit two or more works from their thesis and be extremely valuable for students and faculty alike in assessing the strengths and needs of our program as whole.

Another important factor for measuring success is the number of students that are admitted to highly competitive graduate schools across the country. In the past year alone, 12 BFA graduates in painting were admitted to highly competitive graduate programs nationally. These numbers represent a marked increase over previous years. Our graduates in painting are currently enrolled in MFA programs at American University (Isamu Kimura, Kristin Holder, John Ortiz), Boston University (Joe Wardwell), Claremont Graduate School (Dale Dolejski), Massachusetts College of Art (Ryan Hardesty, Scott Karmen) Rutgers University (Ellen Lesperance), SMU (Michele Leith), SUNY Albany (Ariel Pannenberg), Tyler School of Art (Maki Tamura), University of Pennsylvania (Alex Queral), and Yale University (Clint Jukkala). In two of the past three years, we have placed an undergraduate student in Yale/Norfolk Summer School (Joe Wardwell, Joseph Ballweg) and graduate students (Julie Ryan, Christina Gonzales) in Skowhegan, both of which are highly competitive programs. Last year we also placed a student in the Provincetown Summer Program (Maki Tamura). Based on these criteria there is clear evidence that the Painting and Drawing Program has made significant progress in meeting our objectives for student achievement. Another factor worth noting are the number of students transferring into our program and the high retention rate of students through the completion of the BFA degree.

While we have made much progress in improving the quality of the BFA program, there are still a number of objectives which have not been fully realized. The BFA Thesis Exhibition has now been approved for a one-year trail period. A modest Visiting Artist Program with funds allocated in proportion to program size and the number of students served has stalled over disagreement about how the Studio Art Division selects artists and allocates resources.

3. Undergraduates involved in research programs

The University of Washington is committed to undergraduate research. Our BFA Painting Thesis underscores this commitment. In addition, students are encouraged to sign up for ART 498, Independent Projects, a research based course which allows students to carry out individual projects with a professor of their choice.

4. Accountability

The BFA degree was formerly a five year program. Later, the degree requirements were modified to allow completion in four years. While academic general distribution requirements changed, requirements in studio remained essentially the same. This change applied to all the studio programs.

Most students still take five years to complete the BFA. As we have stated earlier, most of our students commute and work. They are not able to dedicate themselves to full days of classes and consistent high credit load quarters. Many cannot afford to go through without interruption. In order to accommodate students who cannot carry a full load because of family obligations or outside work, we are considering an expanded schedule which would allow for some evening and early morning courses. Were this feasible, it would allow some students to graduate sooner.

B. Masters Degrees

The graduate painting program is and has been foremost among programs that offer the MFA degree in the northwest region of the United States. We have the largest graduate program in the Studio Art Division with 15 graduate students this year. We receive inquiries from all over the US., as well as Europe, Africa, and the Far East. We admit in the range of 7 % of all applicants.

Our graduate program is diverse and endeavors to select from among the most highly motivated and ambi-

tious applicants. We offer competitive opportunities for students to develop as teachers through internships, teaching assistantships, and teaching at the beginning level.

Background

The objectives of the MFA program are for students to develop to their highest potential. An ancillary benefit is the opportunity for our graduate students to pursue teaching positions and professional opportunities. Graduate level instruction is primarily critique based with additional requirements in Art History, graduate seminars, and a graduate level course in drawing.

The implementation of a Visiting Artist Program is an area of vital concern to our program. We have proposed to the division a proportional distribution of the limited Visiting Artist budget by program. We cannot ignore the fact that graduate programs need to have an influx of ideas, influence, and range that is practice specific. A nationally competitive graduate program needs to provide a visiting artist program which gives students exposure and allows them to have individual contact with practicing artists outside our faculty. This offers the program a highly effective recruitment incentive. Graduate students enter our program with the expectation that this is an integral part of a quality MFA program.

The graduate drawing class is open to graduate students from all programs. The Painting and Drawing Program faculty teach an interdisciplinary seminar (Art512) as well, which is required of all graduate students. Painting students have the option to take elective credits in any area of their choice. The painting faculty participate on graduate committees from the other studio programs. Faculty from all programs are invited to sit on painting graduate committees. The painting faculty participate on graduate committees from the other studio programs.

On campus, students exhibit their work in the Jacob Lawrence Gallery, Parnassus Coffee Shop, the Student Union, and the Cunningham Gallery. The MFA Thesis Exhibit occurs at the Henry Gallery. This offers graduate students a unique opportunity to exhibit their work in a professional setting. We have many requests to have student work available for university offices. Students have been involved with mural projects and have interacted with other departments including Drama (set-design) and the College of Education (as research assistants). At one point the Drama Department requested a specialized drawing course for their students. This was organized and taught with very positive results by one of our graduate students, Yvonne Petkus. Visiting artists to the graduate program present lectures that are open to the campus and community at large.

Standards by which success is measured

We measure success at various stages. During our students tenure at the university we look to their level of engagement with the practice itself, their ability to develop critical faculties, their gain in confidence and the quality of their work. A number of our graduates have gone on to exhibit locally and nationally (Evelyn Woods, Jaq Chartier, Caryn Freidlander, Julie Ryan, Donnabelle Cassis, and Carrie Shields, for example) and to work with museums, galleries, and to teach.

IV. RESPONSES TO CHANGE

A. Changes to the unit over the last 10 years. Further anticipated changes.

Much of the change in our program, at both the undergraduate and graduate levels, can be accounted for by the addition of six new faculty in the past six years. These six individuals come from diverse educational, cultural, and artistic backgrounds. They have brought a wide range of new ideas and approaches, both in their personal work and their teaching. These new additions have contributed greatly to extend the range and diversity of our offerings in terms of content and instructional approach, and to keep our program abreast of contemporary concerns in painting.

Teaching at the undergraduate level has become more diversified with an emphasis on both in-class instruction and individual critique. Foundations and beginning courses are based primarily on in-class instruction while the more advanced classes rely increasingly on a combination of class instruction and individual critique. Advanced Painting is now required for the entire senior year and, as stated earlier, the 498 Independent Projects elective encourages students to seek out individual instructors to work with on a tutorial basis. This shift in emphasis has been fostered by the implementation of the BFA Thesis with its emphasis on independent research and preparation of a portfolio for application to graduate school.

At the graduate level, there have been a number of changes. After a thorough consideration of the strengths and weaknesses of our program, Drawing 525, a graduate drawing course, has been added to the curriculum. This course has addressed a particular need for a structured course at the graduate level and is open to students across all the studio areas. This course has had very positive impact on our incoming graduates. While the Painting and Drawing Program has taken steps to make this a required course for first year graduates, we have been informed that this must first be approved by the Studio Art Division, and its impact on the entire MFA Program be evaluated.

Other areas of improvement include the realignment of graduate committee assignments, giving students more diverse exposure to painting faculty in the first year of study and requiring a minimum number of meetings (3) with each committee member each quarter. The end-of-quarter critiques for our graduate students by their committee members has been reorganized to take place on the final Friday of the academic quarter. By scheduling for the entire day, we have been able to extend the length of the critique to a full hour and avoid the inevitable problems of coordinating schedules for all parties.

We have given much thought and attention to the painting and drawing courses we currently offer and might offer in the future to non-majors within the University. The extraordinary success and high demand for the newly created 104 Drawing course has led to the proposal that we have a 104 Coordinator to oversee these classes. A seminar for 104 instructors, many of whom are graduate students, would be taught by a permanent faculty member. This course would cover relevant course material, instructional approaches, and group discussion about problems and possibilities in teaching.

Another proposal which has gained much support is to add a Beginning Painting course to be taught to non-majors and staffed by a permanent faculty member. This would allow us to contribute to the larger academic community and give an opportunity for students in other majors to broaden their cultural experience. It could also serve to recruit exceptionally talented students into our program. Accomplishing this would require hiring additional faculty and finding classroom space.

Finally, an issue which has been of great concern to the Painting and Drawing Program has been our current status within the divisional structure. Achieving our goals through the Studio Art Division with 24 faculty and eight different programs and 650 students has, at times, proven quite difficult. Communication between the Painting Program and other programs has been very limited or non-existent. A number of times, positive change within the Painting and Drawing Program has been met with resistance by other programs within the division due to conflicting interests and dissimilar goals.

In addition to the problem of unwieldy management, the current divisional structure operates under the questionable assumption that disparate disciplines have common needs and similar educational objectives. The Painting Program is committed to diversity. This can exist when programs are allowed to move forward with their own agendas for constructive change. These issues will be the focus of the upcoming Division retreat slated for winter quarter 1998. We will also discuss proportionality of representation and proportionality of funds.

B. The influence of new developments on teaching

We have come to incorporate varied strategies in the classroom to address each individual and promote independent research. These strategies permeate our offerings from the beginning through the advanced levels, including thesis projects.

The Painting and Drawing Program has designed a curriculum where the students have the option to develop cross-disciplinary interests and take advantage of experiences offered in other programs. They are encouraged to use elective credits to expand their interests outside the painting curriculum. This experience is supported by a strong foundation of drawing and painting, providing the students the opportunity to develop an individual thesis without diluting the demanding study of painting.

The Painting and Drawing Program faculty helped establish and has continually participated in a studio based program in Rome since 1994. Students study in Rome during the autumn quarter of each year. The program is run by two faculty from the School of Art, generally a senior lead faculty and a support faculty member. The Painting and Drawing Program faculty encourage student participation in the Rome program and over the years the highest number of students participating in the program has been from painting. Graduate students can participate during the autumn quarter of their second year with concurrence of their program. The Rome Program offers a unique opportunity to painters with its wealth of historical and artistic resources specifically in painting.

Given that so many Painting and Drawing Program students participate in the Rome Program, it is imperative that Painting and Drawing Program faculty participate to a much greater extent in its administration and faculty selection. These factors have an important impact on our curricular planning in Seattle and the educational experience of our students choosing to study in Rome.

C. New developments influence on research and creative activity

A reduction in funding for the arts has had a detrimental effect on faculty research. Many faculty are forced to seek additional funding through other means, such as summer teaching, which only adds to an already heavy teaching schedule in comparison to other faculties at the university. Funding is vital for substantial research and creative activity.

D. Changes anticipated in the next 5 years

The issue of faculty retirements will impact our unit directly in the coming years. We have agreed that we should hold all of the current faculty lines with the possibility of one or two additional hires. This is in the context of servicing undergraduates (majors and non-majors), as well as the graduate program in painting and our interest in addressing increased enrollment.

The graduate painting program could be increased to accommodate three to five more students. One of our most pressing needs is additional studio and classroom space. One compelling solution which is currently being investigated is the acquisition of one of the large buildings (hangars) at Sand Point Naval Station. Securing the use of the Sand Point facility would allow for expansion of both the graduate program as well as undergraduate offerings, if indeed it becomes available. Space is an important part of any configuration pertaining to numbers, safety, and quality.

In recent years, the undergraduate Advanced Painting studios have been subdivided by moveable partitions which are rearranged each quarter depending on usage. This has occasionally created problems with access and overcrowding. This summer permanent partitions will be installed allowing for smoother traffic flow and much improved fire safety.

E. Strategies for anticipated changes over the next 10 years

• Faculty retirements

The past six hires, coming over the last six years, have built on the faculty's breadth and depth to express the great diversity of vision that is at the heart of contemporary painting. The Painting and Drawing Program is committed to using each retirement as an opportunity to further this goal. In tandem with this, retirements are perceived as opportunities to reevaluate our existing curricular offerings and the needs of our students.

Professor Michael Dailey is planning to retire at the end of this year. Due to health reasons his position was reduced to a half-time position several years ago with the understanding that it would be reinstated as a full-time position at his retirement. We would like to use half of a reinstated full position to oversee the ever growing numbers of ART104 through the seminar described earlier, while using the other half for the undergraduate courses that Professor Dailey currently teaches.

- Increasing numbers of undergraduate students
- Pressures on space

We have already expanded the number of sections of ART 104 (Beginning Drawing for Non-Majors) to try to meet the growing demand for this popular course. We are currently using our graduate students, recent graduates, and other qualified members of the local art community to teach these courses.

The present cap on class size is already significantly over that which we consider optimum for instruction in our discipline. Painting and drawing necessitate a great deal of individual attention be given to each student. The physical size of the rooms in which we currently teach does not allow for greater numbers than we already serve. The present plant and faculty resources are at limit.

There has been some discussion about better utilization of studio space. Early morning and late evening classes might be possible. Unfortunately, we have not considered the ramifications or feasibility of this idea. An attractive proposal under discussion would be to move our graduate program to one of the large buildings at Sand Point, when space becomes available. This would create additional space for undergraduate classes in the Art Building.

We will be requesting an additional full-time permanent position which would allow us to offer six additional courses per academic year primarily targeted at the population of undergraduate non-art majors who would like to take a painting class. Classes would all be taught by permanent Painting and Drawing Program Faculty on a rotating basis. This position would allow us to better serve the university at large.

G. Personal Productivity

All our faculty are encouraged to be active professionals. Activity and accomplishments are listed in the attached curriculum vitae.

All junior faculty have two senior faculty as appointed mentors. The mentors consult with junior faculty on a regular basis offering guidance on teaching and course structure as well as advice on career development.

A considerable responsibility, not carried by most university faculty, is the necessity for artists to maintain a studio outside the university and frequently away from their home. The cost of materials, studio rental, shipping, insurance travel are exceedingly high.

V. Goals

Our goal is to offer a serious education in painting and drawing. We are continually searching for creative solutions within

the classroom and within the academic structure that provide students the visual literacy and critical thinking necessary for such an education. We feel that it is imperative that we gain autonomy for our program. This would provide a more efficient structure where faculty with similar educational goals work together toward positive change.

If we hope to attract the highest caliber of graduate student, we must make our graduate program competitive on a national level. We are already the most prominent MFA program in painting in the northwest. We need to increase our program's visibility by more adequately representing and publicizing the quality of our program's offerings. A vital visiting artist program is crucial to our program's profile and substance.

We see faculty retention and development as crucial to the fulfillment of our mission. Our ability to continue to attract and retain faculty of the highest level is dependent upon competitive salaries and maintaining a reasonable teaching load.

We intend to take an active part in the university and the community at large. We hope to foster collaboration between faculty, departments and the arts community. The focused programming that the Seattle Art Museum, the Henry Art Gallery, Center on Contemporary Art, and local galleries bring to the area, positions us to be part of a growing community which comprises a very wide range of artistic endeavors.

PHOTOGRAPHY

Professor Paul Berger
Professor Ron Carraher
Associate Professor Ellen Garvens

UNIT ROLES AND RESPONSIBILITIES

The Photography Program of the School of Art provides a wide ranging series of class offerings that encompass traditional and alternative photographic processes, photographic based mixed-media constructions, and digital imaging. Reflecting the broader evolutions within the field of fine arts photography and the culture at large, the Photography Program has sought to continually reevaluate and experiment with class offerings, facilities and methodology that reflect and respond to these changes. The program was established in 1978, within the then existing Design and Photography Division, with two faculty, Paul Berger and Ron Carraher. Quickly becoming one of the larger programs within the School, a third position was established in 1984 with the addition of Richard Arnold, former Director of the School of Art. Upon Prof. Arnold's retirement in 1994, the program conducted a full national search and hired Prof. Ellen Gravens, who had been teaching photography and art at Oberlin College. The three full-time faculty offer a diverse range of expertise, including explorations of the vernacular, studio lighting, 3D sculptural and mixed media constructions, digital imaging and theory. Photography faculty also participate in Foundation and at-large Graduate teaching. All program faculty are active, productive artists, with national and international exhibitions (see Curriculum Vitae in part 4). The program is the second largest (to Painting, with 9.5 faculty) in the Art Division, with student populations that are typically 40-50 undergraduate majors, 90 to 110 undergraduate "pre-majors", and services dozens of School of Art students from non-photo areas. The Photography faculty maintain the highest FTE ratio of all Art Division programs. The MFA graduate population varies from four to six. One Art 230 (beginning photography) class section is taught each quarter by a Photography MFA grad TA.

The field of photographic studies has been an extremely active arena within fine arts during the last two decades, having a central place in our postmodern era. These developments, in relation to traditional fine art photographic practice, have included an awareness and exploration of the cultural location of photographic practices within social structures, a pluralistic approach to the wide-ranging "object" possibilities of the photographic, and the growing sophistication of digital processes and its invasion of the visual culture. The Photography program has needed to respond to these very rapid and broad changes that necessitate a nearly continual reevaluation of what constitutes a progressive series of studio courses and facilities access. Pluralism has always been the hallmark of the photography program since its inception, and during the last 10-12 years our course changes have reflected that, adding mixed-media constructions (Art 411 option), contemporary artist and issues studio-seminar (Art 412), a revised intro photo for all art majors (Art 230), digital imaging in both 2D and 3D forms (Art 413, 414), and a two-quarter senior thesis project (Art 415). Facilities have reflected these changes, including a small but sophisticated digital imaging networked lab, a large scale horizontal projection station within the b&w lab, a short-term display area for dimensional constructions and installations, and an improved color printing facility.

Collaboration with other units within the University has been largely within the digital domain, with strong links

to CARTAH (Center for Advanced Research in Arts and Humanities), with whom we have maintained a RA (Research Assistant) link through our MFA grads. We have also provided training for photo undergrads who participate in the relatively new LA2 lab, a state-of-the-art 3D animation lab administered by CARTAH and the Computer Science Department. We have also had student links to UW's Human Interface Technologies Lab (VR lab). Additionally, students are frequently placed in intern positions with regional galleries and museums, such as the Seattle Art Museum, COCA (Center on Contemporary Art), 911 Contemporary Arts Center, Gail Gibson Gallery and Benham Gallery in Seattle.

DEGREE PROGRAMS

BFA

As described above, the objective of the photography program curriculum is to provide a broad engagement with the wide-ranging processes and practices that today constitute contemporary photography, including b&w and color photography, alternative processes, basics of studio and experimental lighting techniques, sculptural image constructions and installations, digital 2D imaging and 3D imaging basics. (See attached curriculum document). Demand for photography classes has always been very high; the Photography program is one of the few in the Division that has an undergraduate screening process, conducted two or three times a year to control student populations.

Above all, the aim is to immerse the student in the joys, trials, and methodologies of producing art. Through the active involvement of three very different faculty teaching multiple processes and aesthetic possibilities, the student is expected to both master a range of media/material skills and to demonstrate a specific, concentrated implementation of these skills in the production of a senior thesis body of work. This senior thesis work, a selection of which is exhibited in the spring quarter of each year, provides the final measure of success or failure of the overarching photography program objectives. Over the years, we have attempted to maximize the potential of this senior thesis objective. We have implemented a new class, Art 412: Contemporary Issues, to expand student awareness of contemporary photographic artists and their work, as well as engage the students in discussion of a range of methodology of its production. We have strengthened our Art 415: Senior Thesis two quarter class sequence, at least one of which is held together with the graduate MFA students each Autumn quarter. Our students have achieved good success over the years in gaining admittance to well known graduate programs, including the Art Institute of Chicago, Cal Arts, Rhode Island School of Design, the School for Visual Arts, NYU and the University of New Mexico.

MFA

The Photography MFA graduate program, while maintaining its own course offerings and facilities, is very much located within the photography program at large. MFA students are placed together with senior undergraduate students in the fall quarter 415/515 critique seminar, and each quarter at least one MFA student is used as a TA in Art 230 or 370 beginning and intermediate photography courses. MFA grads, before acting as TAs, are placed as interns in faculty classes of the same course number to gain experience and familiarity with the curriculum before teaching on their own, under faculty supervision.

The objectives of the MFA program are parallel with all other MFA programs within the School of Art; to provide an intensive and concentrated period of studio and theory course work that culminates in the production of a high quality body of thesis work, demonstrating a true "mastery" as a producing artist. (See Appendix B). While MFA students include in their study two readings seminars each winter quarter, and elect relevant art history and art theory seminars both inside and outside the Photography program, the emphasis is on studio work, and engagement in a critical dialog with photography and other art faculty and graduate students. These objectives are consistent with most other University level MFA programs.

The standards by which we measure of success is ultimately the success of the MFA thesis work, although good progress in seminars, electives, and other course work is required. Since the inception of the MFA program in 1978, we have maintained a very high level of success, and across a wide range of art possibilities ranging from documentary b/w "straight" photography to complex dimensional installations, to innovative alternative processes to digital printmaking and video. Impediments to success initially involved having only two active graduate level faculty, and continues to involve lack of sufficient facilities dedicated to graduate students. With the hiring of Professor Ellen Garvens in 1994, the first problem was resolved very successfully; the second problem, facilities, continues to be a problem. Photo MFA students have very limited studio space compared to other program areas, and up until this coming year, no dedicated facilities. This coming year, 1997-98, we will be converting a small but very workable space into a dedicated graduate darkroom. In previous years, there was also a problem with formal interaction with MFA grads from other areas with the School of Art; however, the formation of a School-wide Graduate Board, and the strengthening of the Art 512 all-School graduate seminar has helped with this. There remains crucial work to be done in this area, however.

Photography program MFA graduates have had multiple successes in the field, including teaching positions at Rutgers University, Washington University, University of Oregon, University of Northern Iowa, Washington State Univer-

city Vancouver Campus, Everett Community College, and the Northwest School in Seattle. Numerous grads have worked in art related fields: Assistant Curator of Photography and Prints at the San Francisco Museum of Modern Art; program assistant at the Washington State Arts Commission; founder/editor of the Seattle based art periodical Reflex; director of the Port Angeles Art Center; director of the Photographic Center School NW, Seattle; the Getty Museum Educational Outreach Program, NW; faculty in the UW Extension Photography Certificate Program; and the current art critic for the Portland Oregonian. Many continue active lives as artists whatever their circumstances, and have won such honors as a Seattle Artist Grant (Seattle Art Commission) and runner-up in the prestigious Betty Bowen Award (SAM). Other MFAs have obtained work in video and digital production in research and entertainment companies, design firms, web site and CD content providers such as HeadBone (award winning children's CDs) and UW Medical School (3D imaging for medical instructional CDs). Former undergraduates have gone on to earn MFAs at other colleges have obtained teaching positions at such schools as Notre Dame, Hampshire College and the Rhode Island School of Design.

Responses to change

As noted previously, the last ten years has been one of tremendous change within the field of fine arts photographic studies. This is the result of two, interrelated forces. The first involves the broad shift in practice and theory generated by the dominance of the "postmodern", with its attendant emphasis on media culture, pluralistic art practice, and critical theory, much of which focuses on camera oriented visual production. The second, and related, development concerns the rapid rise of digital imaging as a ubiquitous and rapidly evolving practice across all cultural visual production, an interesting parallel to the evolution of photography in the 19th century. In the first case, the photography program has responded by emphasizing critical discourse both through the Art 515 winter quarter seminar, and encouraging participation by our MFA grads in Art 512 graduate seminars taught by both studio and Art History faculty. The hiring of Ellen Garvens, whose background is in both drawing/sculptural forms as well as photography, also addressed the movement of photography into alternate formats. Ron Carraher has introduced an innovative series of vernacular and mixed-media projects into the sophomore/junior level photographic courses, and has revamped the concept of what constitutes a introduction to photography. Paul Berger has helped develop the digital imaging facility and curriculum, founded in 1985, and has emphasized the integration of the digital into the broad range of art-making activity of both photo and non-photo majors. Much progress has been made, but impediments still exist, mostly centering around the ability to sufficiently cover all these interrelated activities.

Certainly the next five to ten years will bring even further advances in the digital domain, throughout society. In 1985, these forces were somewhat esoteric and experimental; by 1997, they are truly ubiquitous. The impediments to further advances within the photography program involve both the material and the conceptual. As the entire world has discovered, the advances in digital imaging are so rapid and constant that budgetary restraints are continually problematic. We have approached this problem by both intelligent investment and by linking with other School of Art and University facilities and programs, including CARTAH, the LA2 lab, and School of Art wide networking and resource sharing. On the conceptual side, the problem is both more difficult and more interesting: what is the place of this new and now dominant medium within the context of art-making? While this problem is not immediately "solvable", the photography program has, as well as its own in-house development, strove to link up students with other areas at the university that can help round out student skills both technically and conceptually by joining with such areas as the College of Communications New Media Lab, the CARTAH/Computer Science LA2 lab, the School of Music's Electronic Music lab, as well as the School of Art's own new Cross-Disciplinary courses in digital video. Additionally, the Photography program maintains its own web site, including program information as well as faculty and alumni portfolios.

Future

Although the photography faculty does not necessarily anticipate a faculty change within the next ten years, there is the possibility of Prof. Carraher's retirement. In any case, we are keenly aware of the anticipated growth changes in student population which will occur in that same period at the University of Washington. The program has, since its inception, always maintained full classes and had waiting lists for all required classes. We are operating at over maximum capacity, both in terms of faculty coverage and facilities. Like all art programs, we are studio and facilities bound, and unlike humanities areas, cannot simply increase student population by moving to larger lecture halls. However, preliminary discussions have centered around seeking innovation in offering introductory level classes in photo and digital imaging to UW students at large, combining lecture and survey concepts with some hands-on "lab" work. The goal would be to offer a firm conceptual and historical base that can include some visual production through College or University pre-existing facilities or easily available commercial output facilities. This would both expand the pure numbers of University wide students who yearn for an art experience while avoiding a further crowding of existing photography facilities. Prof. Carraher has continually experimented with prototypes for this effort in the related Art 230 beginning photography class, responding to both technical and conceptual changes in the place of photography today. Other possibilities in the near future include web site production and experimentation, perhaps linked with other universities or distance learning

contexts.

One pressing area of concern for the program involves our Instructional Technician position. The Photography program incorporates both traditional photographic facilities and a digital imaging lab. In response to the numbers of students in the program, issues of safety, equipment maintenance, and educational objectives, a part-time Instructional Technician was assigned to Photography in 1985. Our present technician, Michael Van Horn, joined the staff of the School of Art in 1991. Enrollment increases and the expansion of the digital imaging lab required that this position be assigned as 3/4 time. As his most recent performance evaluation indicates, Michael Van Horn, is now devoting more than 50% of his time to digital equipment maintenance, software and networking problems, and related instructional support in the imaging lab. He provides pivotal support in a high technology environment as well as maintaining the already demanding photographic labs. His expertise is indispensable for grads and undergrads, while his contribution also enables the photography faculty to more effectively address educational objectives. The Photography program faculty feel strongly that his position should be made full-time, given the heavy population and demand on the complex facilities and their management.

GOALS

- 1) Increase participation in intermedia and interdisciplinary activity through curricular changes within the Photography program and interaction with other UW units.
- 2) Improve facilities for MFA graduate students and find ways to enrich the graduate curriculum through alliances with other Art Division programs.
- 3) Plan for new formats for teaching non-majors and UW students outside the School of Art that would give a meaningful and challenging art-making experience to those unable to currently take photography program course work.
- 4) Initiate further interdisciplinary interaction with other College and University units in the realm of digital visualization, including participation of graduate and undergraduate students into work groups with College and University students who are launching into digital, visual projects. (i.e., web-sites, scientific visualization, mapping and presentation.)
- 5) Seek to develop student and faculty exchanges with national and international schools and colleges of art.

PRINTMAKING

Associate Professor Curt Labitzke
Associate Professor Shirley Scheier

The undergraduate Printmaking Program offers both interdisciplinary courses for studio arts majors as well as media specific introduction and intermediate advanced printmaking courses. The interdisciplinary courses, Concepts in Printmaking Art 245, Images on Paper Art 352 (papermaking/images on paper), and Book Arts Art 350, address the development of a creative way of thinking (vs. product orientation). The nature of these materials enables immediacy and speed of work that will inform other more complicated media. The interdisciplinary courses mentioned above place emphasis on the conceptual and philosophical to broaden visual thinking and understanding of materials. These courses are designed to broaden the understanding of materials as a means of discovery including structure, sculpture approaches, and visualizing the unknown. Frequently non-print majors state that print program courses (media specific courses, as well, i.e. serigraphy and woodcut) have assisted them with resolving conceptual and process problems in other courses (i.e. sculpture, fibers, painting.) Art 352 and Art 350 are senior level courses appropriate for non-print majors.

The BFA Print Program's primary objective is to assist art students with developing visual thinking and professional Printmaking studio practices. The program offers specific courses in lithography, intaglio, woodcut, and serigraphy as a foundation for intermediate and advanced printmaking courses. Printmaking BFA's who are interested in graduate studies are generally accepted into nationally recognized graduate programs. Apart from the BFA print curriculum, we offer a Print Program junior-year review. This review encompasses discussion and evaluative remarks regarding: current academic status, portfolio, transcripts, professional attitude in the workshops, future plans regarding artistic pursuits, and graduate school. This review precedes entrance into 400-level Print-Program course work which places emphasis on individual artistic direction and a professional portfolio. The strength of the program is based in the two significant curriculum revision (1988 and 1995) providing new course offerings and educational structure. The curriculum is based

in drawing and traditional printmaking methods. I anticipate no future changes in program curriculum structure.

Water-based serigraphy replaced oil-based serigraphy in 1988. This shift was initially to accommodate health and safety concerns. However the use of the new material fostered greater interest in collage, works-on-paper, and photo-processed methods.

The MFA-Print Program places emphasis on broader artistic concerns. It is a non-traditional program which is a more realistic educational approach for assisting young artists at this stage. Our graduate students are part of the Studio Arts MFA Program. Dialogue between MFA-print and BFA's is encouraged through informal and formal presentations in the Autumn Print Seminar Art 450/550. The new print MFA graduate students arriving from other undergraduate programs provide a new influence and artistic voice to our small two faculty program. An intern program, volunteer shop monitor positions, and a limited number of teaching assistantships are available.

New Developments and Experimental Learning

Resident Artist "Program"

The Print Program has invited for informal discussion several artists from various locations (Tucson, Arizona, Seattle, Australia, Korea) to work as an artist-in-residence in the workshop. Each agreement varied in length of time (3 days, 5 weeks, 1 week, 1 year) and also varied in method of funding. By working in the printshop, students were able to observe first hand the artist's working methods and development of imagery. The artists were available to the students and also provided lectures and student critiques. These artists raised discussion and debate that otherwise would not have occurred.

It is our intention to pursue the above but find significant financial limitations blocking future invitations. An alumni residency position is available at present. As well, discussion regarding a Summer Master's Print Conference has begun between Professor Shirley Scheier and Barbara Robertson, Pratt Art Center.

Field Trips

The print program offers an annual 3 day field trip to Vancouver to visit galleries, schools, museums and cooperative workshops. We have also made overnight trips to Portland to visit the Gilky Print Collection, PAM, and Portland galleries. Students are taken to Seattle museums, collections, galleries, and Seattle artists' studios as part of their Spring Senior Seminar. Suzzallo Special Collection of Artist Books is a primary resource for ART 350 Book Arts and MFA graduate study. The Henry Print Study Collection is visited frequently. Viewing art within this context allows for a broader educational experience. Students feel at ease to open discussion and express ideas with faculty. Within a seemingly impersonal large university these field trips create a collegial atmosphere.

Student Association

The Printmaking Program has a student organization called the Print Association. This association is encouraged by faculty and staff but student organized. Its purpose is to develop professional abilities. Some of its activities include fund raising through print sales for field trips, Art-On-Loan and shop monitoring.

SCULPTURE

Professor Norman Taylor
Professor John Young

Introduction

The Sculpture Program appreciated the opportunity to undergo this review. We present this document from our perspective as a unified vision of who we are, what we have done, and what we hope to accomplish. To that end, this document is divided into the following categories: I). Our Identity and Mission; II). Our Accomplishments and How We Evaluate Them; III). The Challenges We Faced; IV). The Future and Our Goals.

I. Our Identity and Mission

The Sculpture Program is a program within the Art Division of the School of Art in the College of Arts and Sciences. We offer a Bachelor of Fine Arts degree and a Masters of Fine Arts degree, as well as providing sculpture classes for those students pursuing a Bachelor of Arts Degree. Our focus is in providing students with an education in contemporary studio sculpture, and this has been the same mission since the founding of the School of Art.

Our specific responsibility is to provide a comprehensive studio sculpture education in most of the sub-disciplines within the field to our undergraduate and graduate students. We also provide professional and creative research opportunities to the faculty and students in the program. In addition, a major role is to provide a service to the School and the community in our region, by offering a sculpture education/experience to interested people who may not be enrolled in the B.F.A. or M.F.A. programs.

Many related disciplines within the School depend on the Sculpture Program as their fields become more interdisciplinary and incorporate three dimensional approaches, such as Fibers, Ceramics, "Cross Disciplinary", Painting, Metal Design, Industrial Design, etc. Our courses, particularly the technical ones, often include many of their students. Also, design disciplines outside of the School of Art, such as Architecture and Landscape Design, send their students to take our public art sequence and make use of our technical facilities.

The field of sculpture enjoys tremendous diversity, and as a result, encompasses the contemporary approaches found in performance art, body art, installation art, and community activist art. We provide one of the few opportunities in the School for a student to study in these areas. Our students are encouraged to acquire a broad range of liberal arts exposure in order to understand the vastness of human experience; this can only positively fuel a richer and more inspired approach to artmaking. As a result, we have students taking courses in anthropology, geology, theater/dance, physics, literature, etc., and our courses are known as some of the most interesting and rigorously intellectual art studio courses in the School. Specifically, the objectives of our Bachelor of Fine Arts degree are as follows:

- 1) To provide a conceptual awareness of traditional and contemporary studio practices.
- 2) To provide technical exposure to most traditional and contemporary studio practices.
- 3) To provide an awareness of professional presentation practices (e.g. exhibition, portfolio, preparation), and to prepare for survival in an art career.
- 4) To provide a strong background enabling admission into graduate school in the field.
- 5) To prepare students for placement in art related positions.
- 6) To provide a good liberal arts supplement to an education in order to create "good citizens".

The objectives of our Masters Degree are as follows:

- 1) To provide an environment to enable the student to experiment and develop a sophisticated and focused body of work, and to encourage refinement of concepts and techniques.
- 2) To encourage accelerated personal artistic growth in a stimulating and challenging atmosphere.
- 3) To develop professional and career practices and experiences, in areas such as teaching, administration, exhibition, commissions, etc.
- 4) To encourage academic research (e.g., Wu Hai Ying and his assisting Professor Young in the research for his book on public art in China).

II. Our Accomplishments and How We Judge Our Successes

Both faculty members in the program are nationally recognized in their respective disciplines: Professor Taylor's expertise in the foundry is renowned across the country; while Professor Young's contributions in public art and conceptual/installations have been critically recognized throughout the art world. The attached resumes of both men indicate their high productivity in their respective studio fields. One of Taylor's most recent noteworthy accomplishments includes the winning of the Superior Prize at the Third Rodin Sculpture Competition at the Utsukushi-ga-hare Open Air Museum in Japan. An example of one of Young's recent endeavors is his winning the major outdoor commission for the new Physics Building at the University of Florida campus in Gainesville in 1997. In addition, Professor Young has recently written the first book on Chinese public art in the English language, to be published by the University of Washington Press by the end of this year, and is beginning to establish an academic career as well.

The program is also fortunate in having a dedicated sculptor as our staff technician. Alex Montgomery was hired in 1994 and has proven to be a most successful addition. Student response to him in this critical position has been overwhelmingly positive and he is a tremendous asset to the faculty in areas such as technical teaching assistance, building and safety coordination for our program, and equipment maintenance. He is also nationally recognized as a professional in the field, particularly in the metals area.

The Sculpture Program is clearly a major player in undergraduate education in the nation. This is constantly proven every year by our success rate in getting our students admitted into the finest graduate sculpture programs across the country, often with much scholarship support. Our graduate program enjoys significantly similar success too, with many of our graduates receiving teaching positions, administrative positions, exhibitions, and commissions shortly after graduation. Historically, some of the program's former students have gone on to achieve international renown, including people like Duane Hanson and Richard Andrews.

Examples of recent successes in these areas include the fact that last year, of the nine positions available in the entire graduate sculpture program at the famous Rhode Island School of Design (one of the preeminent art schools in the world), three of them were occupied by our recent '95 and '96 undergraduates. Our students have occupied at least one of R.I.S.D.'s graduate positions every year for the last ten years. In addition, recent undergraduates have attended Cranbrook Academy, the Chicago Art Institute, Yale Art School, California College of Arts and Crafts, Southern Methodist University, among many other of the finest programs nationwide.

Such success was enjoyed by two of last year's graduate students who received teaching positions at major institutions. In addition, another of last year's graduate students received no less than three public commissions. Over the years, our students have enjoyed numerous exhibition opportunities in galleries located in the region, in major art centers such as New York City, and in international museums (a recent graduate just had a one person show in a major museum in Israel). They have also received prestigious international grants (a graduate from three years ago received one of the highest prizes awarded to Canadian artists). And many of them have garnered teaching or administrative positions over the past ten years.

While our program may be small, it is certainly successful in its preparation of students, using placement of our students as one criterion for measuring success.

Our program has also successfully contributed to our community in many ways, and at the same time provided unique professional training opportunities for our students. Presently, The Seattle Fallen Fire Fighters Memorial, a major figurative public art work destined for Pioneer Square, is being created by our students under the management of Professor Taylor. This large scale \$225,000 work employs over a dozen of our students, providing them with many practical skills and foundry experience.

Professor Young's Fin Project: "From Swords Into Plowshares", another major public artwork, destined for Magnuson Park, will be the first memorial to the men and women who served our country during the Cold War, and has also employed a number of students in the same way. In addition, the Art to Sea Program, and the U.W. Medical Center Art Scholarship Program, both developed by Professor Young and resulting from the public art sequence, provided students with scholarship funds (over \$15,000 per year, raised from local corporate donations) to develop temporary public artworks for the community and the campus. Other activities included an international public art symposium organized in 1990 by Professor Young, assisted by two research fellows from England and Germany, which was held on our campus entitled "Can Artists Make a Difference?", as well as numerous internships created for our undergraduate students with the Seattle Arts Commission. He also established the first School of Art Environmental Health and Safety Committee and was partially responsible for the major ventilation upgrades and remodel of the building.

This year, one of our senior undergraduates created a major memorial in our foundry for our campus in honor of Sol Katz, a former Provost. This handsome piece graces the entry to the new School of Art courtyard space.

Within the university, our program has contributed our expertise to numerous disciplines, including the Human Interface Technology Laboratory, Mechanical Engineering, Architecture, Landscape Design, Material Sciences, China Studies, Art History, among others.

The faculty of the Sculpture Program has made numerous professional connections outside of the immediate community. Some of these include Professor Taylor's participation in the Steering Committees of the National Cast Iron Conferences and his close contact with the sculpture program at the University of Minnesota and John Michael Kohler Art Center, where he assisted in establishing the artists' foundry program. He is also very active in the regional metal casting industry and has been an active member of the Washington Chapter of the American Foundryman's Society. Alex Montgomery is also a member of this above steering committee. Professor Young has recently developed international ties with many of the major art schools in the Peoples Republic of China as a result of his recent research expedition, and has close ties with the Harkness Fellowship Program of Great Britain and the Von Humboldt Fellowship Program of Germany. In addition, he has recently developed close ties with the United States Navy Puget Sound Naval Shipyard in Bremerton and is the first artist to receive nuclear vessel parts donated for the creation of art. Future donations will include materials for use by faculty and students.

We are the largest sculpture program, facility and resource in the northwest region and, as a result, our program is increasingly sought out by individuals, industry, and arts organizations for our expertise, especially in the foundry and public art areas.

The Sculpture Program prides itself on keeping pace with the many technical and conceptual advances which have occurred over recent years. Current art developments are incorporated into the curriculum and advances made in multi-media, for example, are adopted by the students in their work. Many of our students take courses in the Cross Disciplinary "program" in order to receive supplementary experience in this area. We pride ourselves on the diversity of our offerings, course subjects, and teaching styles. Our courses have also been designed to accommodate flexibility and changes within their subjects. In this way, students are exposed to the traditions and history of a given subject, but they also receive the most up to date advances in these areas.

The program was extremely fortunate in receiving a new building in 1994. This new space took our program

out of the unventilated, unhealthy (at that time for sculpture making) basement of the School of Art Building and provided us with a state of the art facility for metal fabrication and an undergraduate studio classroom. The new space allows for the creation of sculpture on a larger scale, and does so with up to date health and safety equipment such as a spray booth and welding fume snorkels.

This new space has also successfully accommodated and encouraged faculty productivity. Part of its design was to enable both professors to use this facility to perform their own studio practices, where the students can see professionals (their professors) at work. In some ways, this can be the best form of teaching, especially when students are invited to assist and apprentice with the professors. In 1997, one of our undergraduate students, Drew Church, won one of the first Mary Gates Research Endowment Scholarships given to outstanding undergraduates who have participated in major research projects (assisting Professor Young with his Fin Project).

Both faculty were recently awarded professional sabbaticals (Young in 1995, Taylor in 1996), and Professor Young received a prestigious Royalty Research Fund Award, coordinated with his sabbatical, to enable him to research public art throughout China.

In summary, the program has been very successful in preparing our students for the world beyond. They are consistently awarded admission into the finest graduate schools, they receive teaching positions, they exhibit at all levels, etc. Most of all, they receive a diverse and thorough education in sculpture. Some of this success is due to the successes of the faculty and staff and due to the rigor in which we challenge and nurture our students. Some of this is due to the comprehensive facility in which we work. And of course some is due to the high quality of students seeking a sculpture education. This all makes for a winning combination.

III. THE CHALLENGES WE FACED...A BRIEF HISTORY

These successes are made all the more remarkable in light of the serious challenges which faced the program beginning in 1992. For decades prior, the Sculpture Program was always comprised of at least three faculty members. In 1992, Professor Charles Smith retired, and as a result of mandated budget cuts, his position was cut from the program. A three person curriculum which had evolved over decades, was suddenly reduced to a two person program.

The effects on the morale of the faculty and students were devastating. More profoundly, our ability to simply offer a full complement of courses in this diverse field was curtailed, as was our ability to offer a curriculum which permitted the timely acquisition of an undergraduate degree in four years. Furthermore, due to our inability to staff even our own major courses, we were unable to contribute much teaching in the foundation courses (the Sculpture faculty was unable to teach 3D Design!), nor could we contribute to the teaching of the graduate seminars. Without a presence at the foundations level, we faced difficulty in exposing students and attracting students to our beginning program courses. This resulted in a vicious cycle and struggle to keep our enrollments up to an appropriate level, and left the two faculty members no choice but to concentrate on giving a quality education to those students who somehow found their way into the program. Retaining these students became the focus of our energies, a task made more challenging because with a reduced faculty we could no longer represent the richness and diversity of the field of Sculpture as fully as we had in the past.

This cycle became exacerbated by the need to staff beginning sculpture courses with TAs. While the TAs were able to cover the basic subject material, they were never as effective in interesting beginning students to become sculpture majors. In trying to build up enrollments at the beginning and intermediate levels, it became increasingly difficult for the faculty to accommodate the needs of our senior undergraduates. Fewer 400 level courses could be offered during the year, which worsened the perception on their part that the sculpture program could not effectively accommodate them. Our current enrollment at this 400 level reflects this dilemma.

To make matters worse, the new building (for which we are all most grateful) and the advent of the Cross Disciplinary "program" coincided at about this same time period. When the sculpture program moved the teaching of most of its courses to the new building down at C.M.A., and when Cross Disciplinary took over the former undergraduate and graduate sculpture spaces in the School of Art Building, the Sculpture program suffered a net loss of 2500 square feet. This was primarily in the form of graduate studio spaces (Room 9 and 17). As a result, the Sculpture Program was forced to reduce its program from 8-10 graduate students down to 3-4. This reduction has had a negative impact on the diversity of our program, especially considering that those 3-4 students must be selected not only on the basis of the quality of their work, but also on their ability to teach the basic technique courses as TAs for the program. The ability to teach a basic welding or woodshop class does not necessarily mean that the graduate student is an innovative and interesting artist. But the program needed to cover those basic technical courses and this need often superseded other considerations in the selection of graduate students. This dilemma, combined with the faculty's inability (due to time constraints developed in attending to the undergraduate program) to contribute to the teaching of the schoolwide graduate seminars, have led to a less than desirable situation in the graduate sculpture program. The Sculpture faculty would like to see a more diverse and active graduate program but we were constrained due to severe restrictions in space and ability to select the most dynamic students. There is a larger schoolwide problem regarding this situation since the School, in general, has so little funding to attract some of the most interesting students.

At the time of the writing of this document, it was announced that the lost third faculty position will be returned to the

Sculpture Program! This new position will be used to re-establish a strong presence at the foundation level, as well as accommodating the program's needs at the technical, conceptual, and graduate levels. This could not have come at a more opportune time and the present faculty look forward to selecting the best candidate with many of these concerns in mind. The return of this position will help solve many of the aforementioned problems.

Another challenge regarding the amount of space allotted for the program involves equipment. The new building, which is a quality space, is already full of very valuable and much used equipment. It has become so full of equipment that there is now a rapidly decreasing amount of space available to build sculpture. This combined with the fact that the new building with its high ceilings inspires the creation of larger and larger pieces has created a space shortage. There is certainly no room for any storage or exhibition. Especially in light of the advent of the new faculty position, more space will be required to accommodate our anticipated growth.

Many of our students need the use of woodshop equipment. The woodshop in the School of Art Building is far from the sculpture studios and is open for extremely limited hours. The Sculpture Program needs to add woodshop tools to our already full space, further exacerbating the space problem.

Another significant challenge is the extremely limited budget the program is given for operating and maintenance. Sculpture making, by its nature, is expensive requiring sophisticated tools, numerous supplies, and rigorous maintenance to keep the facility and its occupants safe and functioning. At present, there is no maintenance budget. Tools are in need of repair. Unsafe and obsolete equipment is in need of replacement. Presently, the student lab fees (\$110 per student per course) are being used to cover a large share of these expenses, and this is unfair to the students. Also, a disproportionate amount of faculty and staff time is being used to make repairs on old equipment because there is no budget to hire professional repair services or to buy replacements.

This situation is made worse due to the recent reduction of the Instructional Technician's position. The hours were reduced to 50% during the summer quarter, despite the fact that a full complement of studio courses, which stress the equipment and require as much upkeep, are taught in the facility during that time period. This is an egregious situation and must change soon. Increasing the budget to accommodate this situation is needed, as well as providing funds to hire work/study students to assist in the monitoring of the shop during off hours throughout the entire year. This is not a luxury; it is an urgent safety need.

The lack of future salary growth for the staff technician may become a challenge, resulting in the loss of an excellent employee. The decrease in the amount of funding for visiting artists throughout the School is a huge problem needing resolution. Every program needs sufficient funds to bring in visitors with new ideas and approaches. The health of the entire School is dependent on this point. The creation of the Cross Disciplinary "program" has competed for some of the students who might have otherwise chosen to take courses in Sculpture. A way to ally these two disciplines, which are most suitable partners, needs to be found so that cooperation rather than competition exists.

Additional pressure will be placed on the entire program's facility if enrollments at the university increase as expected, creating acute space and safety concerns. With the facility at full capacity now, how will increased enrollments be possible?

IV. The Future

In a small two person program such as ours, analysis of our goals occurs frequently and easily. Constant dealings with limited budgets, reduced faculty, and limited space requires constant assessment of the program's needs. Flexibility has been key to our success, as well as a unified commitment to certain major objectives.

Our first and foremost goal has been the return of the lost faculty position. With this desperate hope becoming a reality in the near future, many of our problems can be swiftly corrected. Our immediate goal, which will have long term impact, will be the careful selection of the individual to fill this position. The qualifications are clearly listed in the attached position announcement and we look forward to undergoing an extensive search to identify just the right person. We are hoping to find a qualified woman to fill this position, since the faculty is presently composed of only males. During this review period, at every possible juncture, female artists have been brought in to serve as visiting artists and lecturers, with profoundly positive results for the program.

Our next priority is to find ways to significantly augment operating funds and maintenance funds, since the present financial situation of \$2,500 per year is simply untenable. Occasionally, some of the commissions which have come into our program have generated enough income to allow for the purchase of replacement tools and supplies (in excess of the tools and supplies which are expended in the creation of these commissions). We will probably seek ways to increase these opportunities, but this begets the question "Do we have to privately raise our own monies to operate?" Should faculty time be spent trying to raise money to function, or is this time better spent with students?

Another critical goal is to find ways to increase our space, particularly for graduate studios, allowing a return to a larger, more diverse graduate program. This coupled with the increased space needs of an additional faculty member must be carefully coordinated and could provide a very positive addition to the facility and program.

The Instructional Technician salary must be returned to a full, year round position. We will continue to press the administration for this, on the grounds of safety and maintenance of the facility. In addition, we would like to see funding

allocated towards work/study positions to permit monitoring of the studios, also for increased safety. We do not want to wait for a serious accident to occur in order to make the administration realize this important need.

Other important goals are to try to find ways to fund more visiting artists, both national and regional in stature. Also participation in more exchange programs, national conferences, and workshops would benefit the faculty and graduate students. Finding funding for these endeavors is a goal. Both faculty members have developed numerous contacts in China, Japan, Europe, and the Middle East, making such exchanges easily facilitated.

Securing more funding to assist in more faculty time devoted to creative work and research is a priority. Funding sources such as the Royalty Research Fund are a tremendous asset to the university.

Some of our future concerns will be directed at creating more links within the School. For example, a stronger tie could be made with Cross Disciplinary, resulting in a benefit to both programs. Also more critiques amongst students from all of the other programs should occur, especially at the graduate level, fostering greater communication among disciplines and the breaking down of traditional, antiquated boundaries between disciplines. This is reflective of contemporary art practice in the artworld and should be encouraged at the School of Art. To this end, more art history courses which focus on contemporary issues would be appreciated. At present, there are no such courses taught by art history faculty (Professor Young teaches a course in the history of public art, which focuses on sculptural history, in response to this gap).

Finally, the Sculpture Program recognizes a need to foster greater communication between the undergraduates and graduate students in order to create a better spirit of community. This situation is compounded by the fact that historically our own undergraduates are often more sophisticated and better prepared than our incoming graduate students. We are working on ways to improve this situation by creating more formal interaction at the seminar/critique levels, and also by creating more informal, social gatherings.

One more note regarding the recent attention paid to "Accountability"; the Sculpture faculty, like most of the faculty in the Visual Arts Division, each teach six full courses per year, plus graduate students, plus administrative duties in running the program, plus committee work, in addition to their own required creative work. Both faculty members hold the rank of Full Professor and both are paid in the lower half of the School's Full Professor faculty salary range. The School is the sixth lowest paid unit at the University, and the School of Art Full Professors are paid 20 % below their peers at other universities in our HEC Board peer group. The combined years of service to the university by both faculty is over 43 years, and both have established nationally recognized positions in their fields. With all this in mind, the Sculpture Program faculty feels that we are "accountable." It is our hope that the administration will take note of this unfair salary situation and rectify the problem.

V. Conclusion

The future of the Sculpture Program looks extremely bright. The advent of the new building and the return of the lost faculty position are two of the most exciting prospects to face the program in its recent history. We are committed to being the best sculpture program on the west coast. We will continue with great enthusiasm and persistence to maintain this goal.

CROSS-DISCIPLINARY

Assistant Professor Shawn Brixey

The Cross-Disciplinary Arts Program is the first new undergraduate discipline developed in the School of Art since the creation of the Photography Program 15 years previously. It is unique in the School of Art in that it is a single faculty, non-degree research area that provides students with specialized curriculum dedicated to both the hybridization of traditional art disciplines, and developing media technology based expressive art forms. Its history at UW grew out of a long standing need for a separate cross-disciplinary arts unit that supported integration of shared discipline boundaries in new and established art and design forms, and a unit that could help build vital bridges for multi-disciplinary exploration with other arts, humanities and science units at the University. Cross-Disciplinary Arts clearly mirrors national educational trends of peer institutions developing interdisciplinary arts and digital media programs, and rivals them in the extensive technology resources available to students and the freedom to create significant curricular innovation on an ongoing basis. Research and curricular topics include Digital Film and Video Art, Interactive Installation, Electronic Performance, 3-D Modeling and Animation, Web and Media Design, and Computer Holography.

Unit roles and responsibilities

Cross-Disciplinary Arts primary role is currently dedicated to the School of Art's undergraduate mission of educating professional artists and designers. It provides important introductory and advanced research courses in new and virtual media. Cross-Disciplinary Arts undergraduate focus is both a response by the School of Art to the increasing demand for higher education to build a more powerful undergraduate research experience, and the practical reality that a single faculty position in new media can not adequately provide for a large population of undergraduate majors or graduate students as it is currently configured.

The Arts are experiencing profound changes due to the expressive possibilities that high-end technologies now provide. Significantly, the sciences are experiencing the same revolution in their collaboration with the arts. The research reality of digital media has encouraged every level of interdisciplinary activity among these diverse disciplines once considered philosophical and academic opposites. A concrete example of an opportunity that Cross-Disciplinary Arts has worked to develop is the digital arts collaboration called the The Laboratory for Animation Arts (LA2). Recently established under the aegis of CARTAH (Center for Advanced Research Technology in the Arts and Humanities), the LA2 is both a interdisciplinary facility for undergraduate technology arts curriculum and an incubator for the development of applied and experimental research in digital media. Created by UW Professors Shawn Brixey (cross-disciplinary arts), David Salesin (computer science), and Richard Karpen (computer music), the LA2 was launched with over a million dollars in initial donations from Silicon Graphics and Alias/Wavefront. The LA2's unique educational design supports an inter-linked set of undergraduate courses in the Schools of Art and Music, and the Department of Computer Science & Engineering. These courses are team taught by faculty from each area, often in collaboration with top-rank digital media professionals from the region. The faculty design project-driven coursework and students focus on how to contribute their expertise to collaborative projects that best integrate knowledge and talent from a variety of digital media disciplines.

Running parallel to and integrated with the animation-specific sequence, the LA2 is developing a new phase which is designed to further partner with arts and humanities disciplines involved in cinema studies. Funded by the Intel Corporation the LA2 will begin introducing critical and generative research courses in digital film/video. Film making, perhaps the quintessential interdisciplinary form of art in the 20th century is a natural extension of the LA2's time-based digital media focus, and is a perfect candidate for expanding our curriculum and research interests.

Concerns and Future Goals

It is extremely difficult for a single faculty member sustain teaching, research, service, development, systems administration, and technical support to an area so broad and technology intensive. The demand of developing multi-disciplinary activities with other units often leads to missed opportunities within my own unit. The inclusiveness of activities in Cross-Disciplinary Arts often leads to widely different interpretations of its role. At a recent University function it won the award for the program most likely to illicit the response "What on Earth is Cross-Disciplinary Arts".

Within the School of Art the expectations of Cross-Disciplinary Arts is to supply two foundations courses, three technology arts courses, and one graduate seminar. Within the College and University it is considered a interdisciplinary research unit that encourages and collaborates with other disciplines using the shared language of technology. Difficulties will continue as all areas of technology based arts rapidly mature into a highly specialized research disciplines. Developing sub-disciplines (e.g. web technology) that it currently encompasses will also become important research areas that need addressing.

In a broader context, there is an urgent need to consider dedicated positions and programmatic status in the near future. Strong research overlaps with other units within the University as often as it does with the arts units in its own school. One-third of teaching time is dedicated to supplying the School with foundations courses for majors where there is an increasing need to provide curricular resources and research in media arts technologies. Systems administration, upgrades, service and repair, constitute an overwhelming task for a single person area, and there is no dedicated tech support.

There is often a misunderstanding of the critical value of interdisciplinary research with the hard sciences, anxiety that this form of creativity is not art, that it possibly abandons the core of art values over a "fad" that might fade with time. The University needs to create a strategic mechanism to document, measure and support interdisciplinary activities in terms of both research innovation, promotion and merit review. Dramatic changes in this field include an exponential growth in the community of technology arts research and new interdisciplinary collaboration with other arts and science units. ..Digital media impacts on every aspect of the arts and education, especially on the in-coming students which we must be prepared to teach and interact with. There is intense pressure for funding, and a considerable financial overhead for technology, pace of change, development, implementation and curricular innovation.

Collaboration with other UW units is by definition central to Cross-Disciplinary activities. While the LA2 lab previously mentioned is the most dramatic instance to date, there are ongoing and developing relations with the School of Music, Computer Science, UW Medical School, and the Center for Advanced Research in Arts and Humanities (CARTAH). Other research and cooperative efforts involve San Francisco State University's New Media Institute, Pixar, ILM, Pinnacle FX, NBC, Microsoft Grants, the MIT Advisory Council.

DIVISION OF ART HISTORY

Mission Statement

Art history is the study of cultural history through visual means and of visual culture by historical means. The faculty in this department is engaged in the study of a broad geographical, temporal, and ethnic range of cultures, alert to the variety of ways in which visual artifacts are used to express and convey the diverse values of society. Our teaching goal is to develop students' ability to comprehend the social, historical, ethical and aesthetic significance of the visual realm that is our present environment and the heritage of many cultures. For our undergraduates, such study constitutes an important part of a humanities education; for School of Art studio and design majors, this study is critical to students' ability to contribute knowledgeably to the visual traditions of which they represent the latest phase; for our graduate students, this means an intensive preparation for participation in the discipline as teachers, museum or library staff, visual technology specialists, gallery personnel or leaders of arts organizations. Our goal as scholars is to continue to play a major role nationally and internationally in defining and redefining the dynamic practices of the discipline.

Preface

The degree programs of the School of Art Division of Art History have never been fully reviewed by the university. Art History began its B.A. program in 1965; its M.A. was approved 1966 and the division was authorized to grant a Ph.D. degree in 1969. In 1977, under the chairmanship of Professor Millard Rogers, the division carried out a self-study of its graduate programs. This study was conducted as part of a review of Art History's graduate degree programs by members of the University of Washington graduate faculty and the university administration. The committee was charged with determining whether Art History's graduate program should continue. Two prominent art historians served as outside reviewers, Walter Horn, Emeritus Professor of Art History, University of California, Berkeley, and James Ackerman, Professor of Fine Arts, Harvard University. Together with the university review committee, they recommended that Art History's graduate program go forward. The Graduate School concurred and asked for further review of Art History graduate programs by June 30, 1983. A full review of the undergraduate program was not called for in the 1977 report.

In 1982 a committee of University of Washington faculty was formed by the Dean of the Graduate School to evaluate all the degree programs in the School of Art in conjunction with an accreditation visitation by the Association of the Schools of Art and Design (NASAD) the following year. In 1983 a School of Art self-study was prepared for NASAD by School of Art Director Professor Richard Arnold. Art History received little attention in this document, which focuses primarily on the B.F.A. and M.F.A. programs in the studio divisions of the School of Art. This emphasis was appropriate; NASAD accredits schools of art, not Art History programs with graduate degrees. Based on interviews in 1983 with Art History Chair Constantine Christofides, the University of Washington review committee concluded that, unlike some of the studio divisions at the time, Art History was "improving steadily" and was "on the threshold of national recognition." No outside art historians participated in the 1983 review and the Art History's programs, objectives and needs are barely mentioned in the Arnold report.

Based on the 1983 review, the Graduate School Council recommended in 1985 that Art History's M.A. and Ph.D. programs be reaffirmed until the 1995-96 academic year. The Council also enumerated "a number of unanswered questions" about the School of Art's M.F.A. programs. Two outside reviewers [Marjorie Levy, Dean of the University of Michigan School of Art and Professor Richard Callner, Department of Fine Arts, State University of New York at Albany] were invited to the School of Art in 1988 to help resolve those questions. Their review and report, the last major study of the School of Art, addressed the School's M.F.A. programs and did not cover the Division of Art History.

In summary: the major objective of the 1977 Art History self-study was to support the continuation of the Division's relatively new graduate degree programs. The report had little to say about undergraduate education, which was not under review at the time. The 1983 School of Art self-study was prepared as part of the National Association of Schools of Art and Design accreditation process. The role art history classes play in the overall education of studio art students was mentioned in the report, but the Division of Art History's overall status and development was not a focus of this document, and there was no outside review by art historians. The 1988 report did not address Art History. Thus the Division of Art History's undergraduate program has never been addressed in any major study and its graduate program has not been seriously reviewed since 1977. The following self-study is the first to address Art History's broad span of activities and accomplishments and provides a long-overdue report on the progress of the Division's graduate programs. One of the desirable outcomes for this report should be a new form of institutional identity for the Division. Art History welcomes this opportunity to clarify our distinctive role and contributions to the School of Art, the College of Arts and Sciences and the University of Washington.

Art History

Unit authorized to offer degree programs: Division of Art History; School of Art; College of Arts and Sciences; Division of Arts and Humanities

Degrees offered: Bachelor of Arts; Master of Arts; Doctor of Philosophy

I. BRIEF DESCRIPTION OF THE FIELD AND ITS HISTORY AT THE UNIVERSITY OF WASHINGTON:

Art history was established as a university subject in Europe in the mid-19th century. The earliest official art historian in the American university system was Charles Eliot Norton, appointed in 1874 at Harvard as "Lecturer on the History of the Fine Arts as Connected with Literature." As the title of this appointment suggests, from its inception art history has shared its interpretive mission with other fields in the humanities and social sciences. In art history, the great majority of these interpretations rest on the assumption that certain forms of visual production can function as a signal or document of an individual mentality or the collective character of a time, place or culture. Much of the work of art history has been devoted to identification and classification of art works and their placement in evolutionary sequences. The production of these taxonomies coincided with the availability of photographic reproductions, which have come to serve as indispensable tools for research and teaching in this field.

Today there is a wide range of viewpoints among art historians regarding the overall definition and aims of the discipline and there is no consensus about the boundaries of art history's domain. The faculty in the University of Washington Division of Art History reflect this diversity in its various models of scholarly practice, teaching methods and areas of research.

The B.A. program in art history at the University of Washington was launched by the School of Art in 1965. According to National Association of School of Art and Design guidelines, all studio majors need training in art history "to place art in its historical framework and intelligently and perceptively analyze its makeup."¹ Before and after 1965 a variety of art history classes were offered in the School of Art by studio and Classics faculty and by staff at the Henry Gallery. From its inception the Art History program has had a strong commitment to Asian as well as Western art. The first Art History faculty member was an Asianist, Chinese art scholar Sherman Lee, later a renowned director of the Cleveland Museum of Art. Lee was replaced by Millard Rogers, who taught classes in Asian, Modern and Medieval art as well as serving as director of the University of Washington Center for Asian Arts. After the graduate degrees were authorized, hiring priorities were linked to the goal of providing a "critical mass" of expertise in Western art history to support the Ph.D. degree.² The Division remained committed to a program that included a curriculum and degrees in both Western and non-Western art history, however: the Art History Division now includes faculty specializing in Chinese and Japanese art, Native American art and African art as well specialists in the Classical, Medieval, Renaissance, Baroque and Modern art of the Western tradition. For its size, the University of Washington Art History program is almost unique in the U.S. in the breadth of its offerings in the world history of art.

II. UNIT ROLES AND RESPONSIBILITIES

The Division of Art History serves the university by acquainting students with ways in which visual production has been linked to the expression of social values and individual creativity in a wide variety of cultural contexts. Our research and curriculum explores the construction and interpretation of visual artifacts and their relationships to systems of meaning and value that broadly shape historical milieus, including our own. This study is an essential part of any university's program in the humanities. Art history plays a significant social role in helping to build an advocacy base for the arts in our society and has been particularly effective in promoting respect for cultural diversity. The Division of Art History also serves the university through the high quality of faculty teaching, publications and research, ranging from:

- Modern Chinese cinema
- Roman archeological sites in Turkey
- 20th-century Haida artists
- Byzantium as a multicultural phenomenon
- Neo-Platonism in the Renaissance
- Early 20th-century abstract art
- Islamic traditions in African art
- Legal and ethical issues in the visual arts
- The Vatican Museum and papal politics
- Post-war American religious architecture

Faculty in the Art History Division actively collaborate with faculty in related fields of study; several hold joint or affiliate appointments in departments and programs such as French and Italian Studies, History, Architecture, Classics, Museology, American Indian Studies, and with the Burke Museum and China Studies Program in the Jackson School.

Within the School of Art, the Division of Art History provides art and design students with an overview of the

visual traditions and recent artistic developments that form the backdrop for current practice. This broad vantage point is especially useful for students today, since many postmodern artists construct their visual forms to incorporate commentary (often ironic) about a wide range of traditional art-historical practices and debates. Art history majors benefit from this vantage point as well, and from the experience of cross-cultural looking built into the requirements for the major. Our graduate students meet similar requirements in the course of their intensive training for their future roles as teachers, museum or library staff, visual technology specialists, gallery workers or leaders of arts organizations.

The Division of Art History also provides teachers for University of Washington Extension and Evening Degree Programs, primarily advanced Ph.D. students whose teaching is anchored in their dissertation research.

Since 1995 the Division of Art History has enriched opportunities for undergraduates to develop an historical awareness of visual practice by instituting a program of study in Rome. Funds from private benefactors have also enabled graduate students in Classical and Asian art history to visit major exhibitions and museum collections, expanding their opportunities for experiential learning. It has often been noted that if the world's art works were to disappear, art history could continue nevertheless. The practice of art history is uniquely tied to the simulacrum of the photograph and students are seriously handicapped in their ability to use photographs as learning aids when they lack opportunities to experience the scale and material sensuality of the objects and sites they study in reproduction. Increasing student opportunities for comparative assessment of photographic information and on-site experience is a major need and objective of the program.

III. VIEWS OF THE UNIT'S ROLE IN THE COLLEGE AND UNIVERSITY

Differing viewpoints about the role and responsibilities of Art History are most evident within the School of Art itself. The College of Arts and Sciences and the university are often unclear about the institutional role Art History plays because its contributions and accomplishments are often submerged in statistics compiled to represent the School of Art as a whole.

The Art History curriculum was initially launched by the School of Art to enrich the background of studio students about their own field of endeavor and to provide an essential component of undergraduate education in the liberal arts. With the development of Art History's graduate programs in the later 1960s, however, the Art History and studio programs slipped out of alignment in several ways.³

A division set up to offer a successful Ph.D. program in the humanities and a studio program oriented toward individualized artistic growth have significantly different needs. Since artistic growth requires broad exposure to models of artistic practice, the proximity of the Division of Art History to studio programs is advantageous for the latter. The large enrollment in University of Washington art history classes, furthermore, compensates for the necessarily limited enrollment in studio classes when Student Credit Hours are tallied for the School of Art.⁴ From the perspective of Art History, studio majors provide a significant percentage of the population of 200-level survey classes and upper-division courses in modern art history.⁵ Undergraduate studio majors are required to take 15-18 units of art history and many also satisfy elective requirements with art history classes. But the needs of Art History's graduate program for library resources, research assistantships, seminar facilities, office space, faculty and graduate student travel and research funding exceed the requirements of a program originally conceived to provide studio students with a general background in art history. The reverse holds as well: studio program needs for new equipment, models, technical assistants and art supplies do not directly affect the operation of the Art History program. These two sets of needs come together in allocation of the School of Art budget. Since the Division of Art History competes with the more broadly felt needs of the eleven studio programs, Art History faculty have been concerned over the years about the division's disadvantaged position within the School of Art. The solution, some have argued, is for Art History to leave the School of Art and become an independent Ph.D.-granting program. This sentiment persists, even though two of the last three directors of the School of Art were art historians [Constantine Christofides, director from 1987 to 1992; Jerome Silbergeld, director from 1992-96].

Other faculty see advantages in the alliance. Both the Art History and studio divisions share resource needs such as the Slide Library and projection equipment and mutually benefit from the proximity of certain speakers and guest scholars. Faculty and graduate students in modern art history, furthermore, are rewarded on many levels from their contacts with studio faculty, especially in their respective investigations of critical theory and encounters with new work pushing the frontiers of artistic practice.⁶ Art historians and studio faculty are united too in their shared concern for the uncertain status of the arts in contemporary U.S. society and the decline of arts education in primary and secondary schools. After reorganization of the School of Art's administrative structure in 1995, Art History gained control of hiring for its own program and a certain degree of budgetary autonomy, alleviating some faculty concern about the division's status within the School. [Prior to reorganization new hires in Art History required approval of the entire School of Art voting faculty.]

Friction between the Art History and studio divisions presently centers on the allocation of the School of Art

budget. The successful operation of studio divisions and a Ph.D.-granting unit in the humanities require different instruments of measure—concepts of faculty research, for example, clearly differ in each case as do indexes for professional accomplishment. A better understanding of the hybridized constituency of the School of Art on the part of its own faculty, the College of Arts and Sciences and the university administration seems a necessary first step for possible augmentation of School of Art resources to more effectively accommodate the needs of a Ph.D.-granting unit as well as those of the studio programs. Art History faculty who serve on university committees are frequently made aware of widespread confusion about the differences between the Division of Art History and studio programs. In compiling this report, the university budget office was unable to provide basic program data—an academic unit profile—for Art History. In the School of Art profile only a small quantity of data [Appendix L: Exit Polls] can be directly attached to the Division of Art History. Useful comparisons between the Art History program and related departments such as Classics are difficult to construct under these circumstances, given the lumping of Art History's statistics in an information pool that relates primarily to the performance of studio programs.⁷ One of the desirable outcomes of this report should be a new form of institutional identity for Art History. Should this outcome be achieved, Art History may be better positioned to negotiate for resources and to substantiate the division's accomplishments.

IV. CHANGES IN THE FIELD

One of the most profound changes in the practice of art history is the increasingly global approach to the world's art histories and the expanded career opportunities for graduate students who can provide expertise in both European traditions and the visual production of other cultures. The Division of Art History is a pioneer on this frontier, having been conceived as a program with a Western and non-Western curriculum since its inception. Extraordinary local and regional collections of Asian and Native American art support our teaching and research; the important Katherine White collection at the Seattle Art Museums plays a similar role in the study of African art history. As in many fields of the humanities, broadening the locus of study in art history far beyond the Western canon has inspired considerable debate about the "object" of disciplinary inquiry: should art history focus its attention on artifacts known to have been produced within an aesthetic tradition or does art history properly address a much wider slice of the world's visual culture?⁸ The debate itself, whatever the outcomes, calls into question the aims and boundaries of the discipline. Feminism, theories of cultural difference and post-structuralism have effected other kinds of shifts by challenging the "humanistic" assumptions of past historical practice and shifting attention to new models of meaning that focus on the interaction of spectator and object-as-sign rather than on the personality of the artist. The impact of these challenges on the field is radically uneven, another factor that complicates art history's current self-image. Connoisseurship—one of the most traditional activities of the art historian—has been revitalized by new advances in conservation science and dating techniques. Student interest in the study and practice of art conservation may never have been higher than at present. Like many fields in the humanities, art history is reinventing itself to accommodate a much wider range of inquiry than our 1977 review envisioned.

While budgets for art education shrink in U.S. schools, one manifestation of traditional art historical practice, the art museum, has recently become a powerful new cultural force.⁹ U.S. art museums are setting one new attendance record after another by offering popular exhibitions, shopping opportunities, cafes and entertainment for children and single adults. The bullish art market adds cachet to these activities by generating successive waves of excitement about multi-million-dollar masterpieces. Although they continue to publish some of the most highly regarded scholarly studies, many museums and auction houses are also marketing new genres of catalogues, lectures and museum guides designed to attract new and younger audiences and uphold the veneration of Old Masters that underpins the market. These texts and guides may attract more new students to art history than any other form of publication. The student's course of study in upper-division and graduate programs in art history, however, tends to expose the limitations of these popular products. It is not unusual for undergraduates and new graduate students to report feeling seduced and abandoned by the different art histories they encounter inside and outside the academy. This complaint may be unique to art history and poses yet another category of challenge to current academic practice.

V. DEGREE PROGRAMS

A. Bachelor's Degree

(See Appendix C: Degree Options and Requirements)

Art history provides undergraduates with a pathway to cultural study that is especially vivid, plausible and diverse. This form of study binds the experience of material sensuality with explorations of meaning and value—religious, political, aesthetic, material and ethical—unlike any other method of inquiry. In addition to the development of skills stressed in related liberal arts programs—critical analysis, effective argument, fluidity in writing and verbal presentation—the major objectives of our undergraduate program are to promote understanding and appreciation for cultural difference, both historical and global, and to provide training in visual analysis. This training is especially critical for students in a contemporary society shaped by the impact of film, television, video and digital images and increasingly more oriented toward

the visual. Our undergraduate curriculum provides opportunities for critical assessment of complex visual structures encoded with a wide range of meanings. An adaptable understanding how these visual forms have been constructed in a variety of cultural contexts and how they operate to convey social values is a primary outcome goal of our undergraduate program.

Opportunities for experiential learning in the undergraduate program expanded significantly when the Division of Art History initiated its annual Seminar in Rome in 1995. The Seminar is a one-quarter program that includes special undergraduate courses that could only be taught in Italy ("Bernini's Rome," for example, in which learning objectives were predicated upon first-hand experience of physical context). In addition to personal experience of art works provided by visits to local museum and galleries incorporated into many regular classes, the Division has offered several courses in the past five years at the Seattle Art Museum. In these classes undergraduate and graduate students work directly with the collection. (Among the Division's affiliate professors is Dr. Mimi Gardner Gates, Director of the Seattle Art Museum.) Since 1990 several graduate seminars in Native American art history have focused on researching objects in the Burke Museum collection. Many undergraduates also enroll each year in AH 498, which provides academic credit for faculty-supervised practicum projects in galleries, museums, arts education and administration. Art History provides a unique experiential learning opportunity in its regular offerings of a course on the arts of the Japanese tea ceremony, in which students actively participate in the ritual of tea.

We also prepare majors for graduate school. Although we have no confirming exit poll data, our undergraduate advisors estimate that since 1990, approximately 10-12% of our undergraduate majors each year apply to graduate school, nearly all of them in art history. (The average number of B.A. degrees awarded each year in Art History during this period was 45. See Appendix H.) All applicants known to our advisors have been successful in gaining admission to graduate schools. Since 1990 several have been admitted to highly competitive programs at the University of Chicago, Harvard, U.C. Berkeley, Yale and Cambridge University. Awards recently received by our graduating seniors include a Mellon Fellowship, University of Washington Dean's Medal and several Bonderman Travel Awards. By this measure of success, the standing of our undergraduate program is high.

Most B.A. degrees in art history, however, are awarded to students who do not plan to pursue a graduate degree. Because exit poll data for our majors is lumped with responses from studio majors, we lack proper resources for determining the relative satisfaction and estimates of readiness for career reported by our group. (See Department Academic Profile for the School of Art. Both Art History and studio divisions would benefit from a recognition that separate data tracks are needed here.) Our informal surveys indicate that approximately 10%-15% of our B.A.s find employment related to their field of study, primarily in galleries, museums and libraries. Most do not expect to work in art history. One index of the division's success is the high number of undergraduates our classes consistently attract (see overview of Student Credit Hours, Appendix G). This level of demand indicates that undergraduates value the experience art history provides even though the classwork is not seen to be directly applicable to their career paths.

- In summary, the success of our B.A. program is measured by the acquisition of broadly valuable skills, including:
- Ease and fluidity in writing, verbal presentation and critical analysis
- Understanding and appreciation of cultural difference, past and present
- Informed awareness of relationships between visual form and expressions of meaning

We also measure divisional performance by the acceptance rate of majors who apply to graduate schools, especially top-ranked programs in art history.

Research

Art history faculty have successfully obtained university research training grants in the past three years to involve undergraduates in research projects in Byzantine art history and modern architectural history. The new Mary Gates Scholars Research Training Grant program will encourage more of these efforts in the future.

Accountability

Prior to state mandates, the Division of Art History initiated changes in its B.A. degree program to provide students with much greater flexibility in meeting the 55-credit requirement for the major. The concept of "core" coursework was extended to insure significant exposure to Western, non-Western and Tribal art history, while providing a variety of options for meeting these requirements. The School of Art is publishing a special new guide to upcoming art history courses that will assist students in making appropriate choices for classes. We also have an exceptional undergraduate advising staff which includes an M.A. graduate from our own program. Since most undergraduates have little or no exposure to art history before they enter the university, few decide to major in the field before their sophomore or junior years. Completion of major requirements in four years is difficult under these circumstances, although most students do

not greatly exceed the four-year objective. From 1993-95, for example, the average B.A. degree completion time in Art History was 4.5 years for non-transfer students and 3.8 years for transfers (see Appendix I).

With the support of the College of Arts and Sciences, new steps have been taken to address access problems in our 200-level surveys and upper-division modern art courses. Beginning in the 1997-98 academic year, Art History was granted a new three-year faculty position specifically designated to relieve our most serious access pressures.¹⁰ Increased flexibility in requirements for the major and our new position in modern have temporarily relieved bottlenecks and increased access to high-demand courses. In the next few years, the upcoming "baby boom echo" is likely to have a disproportionate impact on the College of Arts and Sciences, which already has the largest number of undergraduate majors. The School of Art is now the largest in the College and has the second largest number of majors in the university. Art History has the second largest number of majors [after Interdisciplinary Visual Art] in the School of Art. Our Media Center (the student facility for reviewing images), Slide Library and advising staff are currently booked to capacity. Additional classroom space equipped for slide lectures or other image-delivery systems is almost impossible to secure inside and outside the Art Building. Our faculty already generates an exceptionally high number of Student Credit Hours (approximately 300 per faculty per quarter on average). Distance learning as a means to accommodate expanded enrollment is not an option for Art History in the near future, given current copyright restrictions on images of artworks.¹¹ Future access pressures, in short, are likely to be severe in the Division of Art History, which already serves an exceptionally high number of students.

Given the large enrollment our faculty already serves, the quality of experience for undergraduates in our B.A. program is a significant concern. In 1992 the Division of Art History instituted a new thematic capstone course for senior undergraduate majors. The course was supervised on a rotating basis by a single instructor but was organized to include lectures by and discussion with a wide range of faculty. For Honors students, the class was followed the next quarter by an Honors seminar requiring a substantial research paper. These courses provided the only curricular opportunity in our program for majors and Honors students to meet and study together as a group. These courses received high marks from students but were discontinued in 1995.¹² The large class sizes (50-60 majors; 12-20 in the Honors seminar) and the two-quarter teaching commitment made the classes difficult to staff. Given that we presently make no special accommodations for our majors, some faculty have questioned the existence of an undergraduate "program" in Art History. These questions recently prompted a rethinking of the capstone course and our Honors requirements, which presently do not include a special Honors seminar (see Appendix C). The faculty has agreed to pursue a new forum for collective interaction among majors, Honors students and the Art History faculty (an Honors colloquium is an option under consideration). These reforms could go into effect in the 1999-2000 academic year. Like many of our colleagues, however, we are concerned about the wages of re-allocating existing resources toward the goal of elevating the quality of our B.A. degree if unit performance is to be measured in the future primarily by outcomes such as numbers of Student Credit Hours and time to degree.

B. Master's Degree

(See Appendix C: Degree Options and Requirements)

In the 1977 report [the last report] on Art History's graduate degree programs, Professor Opperman wrote, "Most American M.A. programs in the history of art...accept only students who show high promise and motivation for continuing to the Ph.D., so that the M.A. is largely a token degree (terminal for the weaker student, a way stop for the brighter ones). Apparently they have come to the conclusion that the M.A. is a useless degree and as a result, they do not take it seriously....Our program has been operated from the start on the principle that the M.A. in art history is an independent, valid degree which completes the B.A. experience, prepares students for specialized study at the Ph.D. level and is useful in its own right. We believe the success our M.A. graduates have consistently demonstrated in finding art-related employment or in gaining admission to advanced degree programs, amply justifies the structure of our program."

Opperman's observations still hold. At the University of Washington, the M.A. program in art history is a serious endeavor. Completion of our M.A. degree requires research capacity in two foreign languages and 55 credits of coursework beyond the B.A., including graduate seminars and classes in at least four of the five following areas:

- 1) African and Native American
- 2) East Asian
- 3) Ancient Classical and Medieval
- 4) Italian and Northern Renaissance, Baroque and Rococo
- 5) Modern

These distribution requirements are structured to promote encounters with cultural difference, as is the requirement that all M.A. students complete at least one Western and one non-Western graduate seminar. The global orientation of our program has attracted international students and students with a wide variety of ethnic backgrounds: 18-20% of our current graduate student population is non-Caucasian.

In addition to providing in-depth encounters with diverse historical and cultural traditions, other major objectives of the Division

of Art History's M.A. program include:

- Introduction to techniques of creating new knowledge in the field
- Development of ability to pursue individual research projects, including topics that require knowledge of foreign languages
- Introduction to current methodological issues and relevant critical theory
- Familiarity with tools and resources in the field that will facilitate their scrupulous and efficient use in transmitting the cultural perspectives of art history to others
- Preparation of students for future work at the Ph.D. level

The M.A. program in Art History includes a thesis and a practicum track. The practicum requires additional coursework (65 instead of 55 credits) and research facility in one foreign language. The practicum emphasizes experiential learning and requires in-depth investigation of art history-related practice either within or outside the academic offerings of the university. Practicum projects have developed from internships in museums, galleries, libraries, at art publishers and software companies assembling digital archives of fine arts images. Students completing the M.A. degree with a practicum project are not expected to be candidates for admission to Ph.D. programs. Since the practicum track was initiated in 1990-91, 28% of our M.A. graduates have chosen this option.

Of those following the thesis track in since 1990, 28 percent have entered Ph.D. programs. Students completing their M.A. degrees in our program who wish to continue for a Ph.D. here must apply to our Ph.D. program and be reviewed competitively along with all other qualified applicants. Ten per cent seek admission to Ph.D. programs elsewhere and in the past decade, all have been admitted. Among the Ph.D. programs that have accepted our M.A. graduates are those at Princeton, U.C. Santa Barbara, University of Michigan, University of London, Columbia, University of Chicago, U.C. Berkeley and Stanford. By this measure, our M.A. program is highly successful.

Although the majority of our M.A. students do not pursue a Ph.D., most have found art history-related employment (see Appendix K). Their employment record attests to the value of our M.A. degree for students who chose career paths in the art world other than teaching at major universities. The wide range of positions they occupy, furthermore, justifies one of the major outcome objectives of our M.A. program—the ability to use tools and resources of the field efficiently and scrupulously in transmitting the cultural perspectives of art history to others.

The M.A. program in Art History at the University of Washington is a significant regional asset: our graduates include local curators, museum educators, arts writers, community college instructors and leaders of arts organizations (see Appendix J: Graduate Student Employment). Several have held positions of national significance, such as Gallery Director of the China Institute in New York.

Our M.A. program is thus demonstrably successful in the following terms:

- 1) career enhancement for graduates
- 2) acceptance rate to Ph.D. programs in other universities
- 3) value to the local and regional arts community

Expressions of student satisfaction are another important measure of the program's success. Exit poll data for our M.A. graduates has been separately compiled by the Graduate School since Summer 1994. Twenty seven of our 36 M.A. graduates during the period Summer 1994-Spring 1997 are represented in these surveys. This group rated the quality of our program and faculty consistently lower than the average rating for the College of Arts and Sciences and the university as a whole (see Appendix K: During this period the average all-university ratings for quality of programs was 3.89; College of Arts and Sciences, 3.88; Art History M.A., 3.25). Both M.A. and Ph.D. graduates gave the Division its highest ratings for overall academic standards and adequacy of teaching preparation.¹³

Our M.A. program is highly productive; from Summer 1988 through Spring 1997, 77 M.A. degrees were awarded. Student ratings suggest that it may be desirable to reduce the size of the M.A. program and focus resources more intensely on the needs and development of individual M.A. candidates. Students in the much smaller Art History doctoral program (14 degrees awarded from 1988-1997) gave the overall quality of the program and faculty considerably higher ratings that were consistent with averages for College and university (see Appendix L).¹⁴

In addition to possible reduction and re-focusing of the M.A. program as a route to improved quality, more resources are needed to liberate all our students from the simulacrum of the photograph. Since 1991 private donors have established travel funds for graduate students specializing in Asian and Classical art history; similar funds need to be provided for our other graduate students. The caliber of graduate program applicants we attract could also be raised with better and more widely distributed informational materials highlighting the achievements of our faculty, our lecture programs and the department's strong ties to the Henry Art Gallery, Burke Museum and Seattle Art Museum. These materials should include an improved Web site (ours is now incomplete and difficult to access from the university's home page) and printed posters and brochures especially designed for the Division of Art History. No such resources have ever been made available to the Division.

C. Doctoral Program

(see Appendix C: Degree Options and Requirements)

The Ph.D. program in the Division of Art History prepares graduates for university-level teaching, curator positions at major museums and independent research in the field. Program objectives are consistent with those of peer institutions. They include:

- Development of expertise in a chosen area or era of art or architectural history, including an informed overview of related scholarship and methodological issues
- Ability to formulate as well as implement independent research projects
- Development of professional-level skills in writing and verbal presentation, including delivery of scholarly lectures and papers
- Introduction to teaching skills
- Familiarity with professional practices outlined in the College Art Association's Code of Ethics for Art Historians

Standards for program success include 1) number of curatorial and university teaching positions secured by graduates, 2) quality of publications by graduates, 3) quality of other graduate contributions to the field. Measured by the first standard, our program is successful; nearly all of our Ph.D. graduates in the past ten years hold university teaching jobs, primarily in state universities (see Appendix J). Several have produced well-rated publications, but few regarded as definitive.¹⁵ Our Ph.D. students have received numerous awards in the past decade, including a Fulbright and several University of Washington Dissertation Fellowships. This fall the Henry Luce Foundation chose our Ph.D. program as one of six in the nation to receive \$25,000 Luce American Art Dissertation Awards, potentially renewable after five years. The funds are to be used at the department's discretion to support dissertation research in American art.

The unit's success is also measured by community service, which the Division provides by training advanced Ph.D. candidates to serve as teachers in the university's Evening Degree program and to fill short-term positions in neighboring institutions such as the Bothel campus and Western Washington University. Two of our graduate students currently hold positions funded by the Pew Charitable Trust at the Seattle Art Museum to provide new models for arts education in primary and secondary schools.

As hiring patterns for our recent Ph.D.s indicate, career opportunities have expanded for art history graduate students who can teach non-Western art history or bridge Western and non-Western traditions. Ph.D.s who can serve these needs represent the Division's strong suit in competition with peer institutions. This strength is not readily apparent in current post-graduation employment reports, however, and this anomaly can be traced in large part to recent developments in our Asian art history program. Nearly one third of our Ph.D. candidates intend to specialize in Chinese or Japanese art history. Among them are students who will be competitive for top positions in their fields. In 1996 our Japanese art historian was denied tenure and no permanent replacement has yet been found.¹⁶ The result has been impeded progress for a significant number of exceptionally promising Ph.D. candidates. The unmet needs of these students and the unfilled tenure-track position in Japanese art history have clearly detracted from the Division's record of success, and are matters of utmost concern. On the plus side the Division expects to fill a new position in 15th-17th-century Northern European art this year, which will consolidate our core curriculum in the Western tradition.

VI. RESPONSES TO CHANGE

A. Teaching and Learning

Major changes in teaching and learning in the Division of Art History in the past decade include:

- Introduction of Writing Links for the 200-level survey classes and designation of a special Art History TAship to assist undergraduates with writing skills
- Expansion of significant opportunities for experiential learning with the introduction of the Rome Program, internships for academic credit and classes at the Seattle Art Museum
- Wider range of class offerings with the addition of new faculty in Classical, Baroque and Modern art history
- Introduction of an undergraduate minor in Art History
- Institution of electronic discussion groups, class exercises and archives. Electronic instructional archives developed by Division of Art History faculty include Professor Wright's new videodisk, Pacific Northwest Native American Art in Museums and Private Collections: the Bill Holm and Robin K. Wright Slide Collections. This videodisk, currently accessible to students at the School of Art Media Center and Art Library as well as at the Burke Museum and Allen Library, displays 25,000 images from 20 museums and private collections of Northwest Coast and Plateau Indian art, along with a computerized catalogue. Another significant new electronic resource is Professor Meredith Clausen's Cities/Buildings Archive, which provides digital images for distribution on the World Wide Web. The archive currently features 1,600 images of sites from Hong Kong to Ronchamp, all scanned from Clausen's own slides or public domain materials.¹⁷

- Inclusion of art work designed for Internet distribution in contemporary art survey classes
- Successful development of our graduate student colloquium, which now attracts papers from all over the U.S.
- Introduction of teaching seminars for Art History graduate students serving as TAs in 200-level surveys
- Development of a special methodology seminar required for all entering M.A. students
- Increase in on-site study and research facilitated by new funding for graduate students and an exchange program with the University of Crete

Anticipated Changes in Learning and Teaching—Next Five Years These include the addition of new faculty in Northern European and Japanese art history; improved opportunities for electronic teaching and research; more in-depth study for undergraduates electing the Art History minor; a new program for Art History majors and Honors students, including special classes designated for this constituency; increased emphasis on interdisciplinary learning; more teaching opportunities for our graduate students who can teach non-Western art history; escalating access pressure and resulting need for more classrooms and resources in the School of Art Media Center, Slide Library, advising and administrative staff.

The Division of Art History currently has little latitude in planning to deal with access challenges: current facilities and staff are taxed nearly to the maximum and no new funding or resources are known to be forthcoming. We hope to retain Professor Wieczorek's position [now a three-year position, beginning Fall 1997], which was granted to the division in 1996 to help alleviate the high denial rate in modern art classes.

Faculty Performance in Research and Scholarly Activities

The Division of Art History faculty is largely composed of established scholars with lengthy records of accomplishment. These achievements have been acknowledged by numerous invitations to serve as visiting scholars at other institutions, as leaders of professional organizations and on editorial boards of scholarly publications. Division of Art History faculty invited to serve as visiting faculty by other institutions in the past decade include Professor Clausen (Stanford University and Tokyo Institute of Technology), Professor Bravmann (Carleton College), Professor Kartsonis (University of Crete; Princeton University), Professor Silbergeld (Harvard University) and Professor Failing (Reed College); as leaders of professional organizations: Professor Kingsbury (Board Member, College Art Association and Co-Chair College Art Association 1993 Art History Sessions), Professor Kartsonis (Board Member, Byzantine Studies Conference) and Professor Wright (Board of Directors, Native American Art Studies Association); on editorial boards: Professor Silbergeld (University of Washington Press) and Professor Bravmann (Editorial consultant for Yale, Northwestern, Princeton and Cambridge University Presses and *Art Bulletin*).

Nearly all our faculty have substantial and recent publications, as well as numerous grants [see Faculty Curriculum Vitae in Part 4]. Since 1990 three faculty books (by Professors Kingsbury, Clausen and Wright) have received Washington State Governor's Awards; Professor Silbergeld's *Contradictions: Artistic Life, the Socialist State and the Chinese Painter Li Huasheng* was selected as one of the *New York Times'* notable publications of 1993. Professor Snow-Smith's *The Primavera of Sandro Botticelli: A Neoplatonic Interpretation* received a special commendation from the *Gazette des Beaux Arts*, Paris, in 1995. The faculty has also received important awards for research projects and teaching: Professor Clausen was a Paul Mellon Visiting Senior Fellow at the Center for Advanced Study in the Visual Arts, Washington D.C. in 1994, Professor Kartsonis a Dumbarton Oaks Fellow, Harvard University, in 1991-92 and in 1991 Professor Failing received a University of Washington College of Arts and Sciences Distinguished Teaching Award.

Younger faculty have an outstanding record as recipients of major prizes and awards. Professor Collins was awarded a Rome Prize in Art History in 1996-97; Professor Hallett won a Rome Prize in 1995-96, and in 1997-98 received an Alexander von Humboldt Fellowship for study at the Institute for Classical Archeology in Munich. Hallett has also just been offered a position as Associate Curator of Roman Art at the Metropolitan Museum of Art in New York—a truly remarkable honor for a young scholar. In terms of the standards for professional achievement widely recognized by the discipline, the University of Washington Division of Art History merits a solid rating.

Productivity

Productivity on the part of junior and senior faculty has been encouraged by the granting of numerous leaves by the School of Art and additional university funding for junior faculty such as Professors Collins and Hallett who have recently won major awards. Pause quarters have been regularly awarded to one senior faculty member. Single course reductions are granted faculty who serve as Graduate Advisor or T.A. Coordinator. Number of graduate students served and committees chaired does not appear to be a major factor in faculty assessments of their peers for merit raises, one of the few current rewards for high productivity, although rate and quality of publications seems to be a consideration. Perhaps the high number of credit hours generated by our 200-level surveys has overshadowed other thinking about productivity. In any case, the Division has not taken consistent steps to encourage and reward faculty who are especially productive. No plans have been formulated to preserve levels of productivity as undergraduate enrollment pressures increase. Shrinking the number of M.A. students may release more faculty time for research and teaching, but if the level

of attention paid to each M.A. student is increased as well, the net gain is likely to be slim.

Faculty overall have not demonstrated a high level of awareness of staff productivity, although most are cognizant of the exceptional achievements of our Divisional Secretary, MaryEllen Anderson, and those of our undergraduate advising staff. The university's newly initiated staff awards should help alert the faculty to this important issue.

New Developments in the Field—See Section IV above

VII. PROGRAM GOALS

The unit typically formulates its goals in response to specific challenges rather than following an a priori set of procedures. While the faculty has agreed upon many fundamental future objectives for the Division, they also, as indicated above, hold a wide range of viewpoints about the overall definition and aims of our discipline—a diversity that complicates goal-setting. We often achieve consensus about goals, but not about their priorities. Debates about priorities involve questions such as “Should future hires be pegged to the goal of additional strength for the ‘Western core’? After the upcoming hire in Northern European art, is the core finally strong enough to support a top Ph.D. program? If our next new position is not allocated to faculty serving the Western tradition, which of our non-Western or tribal fields should be augmented first? How much weight should be given the objectives of attaining higher program visibility or improving student assessments of program quality? What priority should be assigned to strengthening our undergraduate versus graduate program?” The goals addressed in these questions will be considered and acted upon in the next five-seven years, but their priorities have yet to be determined. Meanwhile, one goal of this report is improved functional understanding on the part of the university administration of the hybrid constituency of the School of Art and the unmet needs of its Ph.D.-granting unit for additional resources to facilitate its own genre of scholarship and research. The School of Art is in critical need for additional support to maintain the infrastructure of the Art History program—the Slide Library, Media Center, Art Library, projection equipment, advising staff and faculty office space—and to begin providing the new digital-image technology that will inevitably transform our disciplinary practice. Another goal of this report is recognition and acknowledgment of the Division's achievements in developing an art history program whose successes meet standards of measure currently prioritized by the university, especially the encouragement of appreciation for cultural difference, the major challenge posed by a globalized academy.

¹ University of Washington School of Art National Association of Schools of Art and Design Self-Study Report, 1983, p. 50.

² The M.A. degree was approved in 1966. In 1967 a Graduate Art History Group was formed in the Graduate School, consisting of faculty from the School of Arts's Art History program and from other departments such as Architecture, Classics, English and Romance Languages and Literature. The Art History Group was authorized to grant the Ph.D. degree in 1969. After the 1977 review by the Graduate School, the Graduate Art History Group was dissolved and a new, semi-autonomous Division of Art History was established within the School of Art and given the authority to grant graduate degrees.

³ Art History's M.A. program, authorized in 1966, was implemented in Winter Quarter, 1967. The Ph.D. program, authorized in 1969, granted its first degree in 1973. Millard Rogers. Review of the M.A. and Ph.D. Programs in Art History, January, 1977.

⁴ See Appendix G.

⁵ According to School of Art Undergraduate Advisor Judi Clark, in the past three years studio-major enrollment in the 200-level Western art surveys ranged from 32-63% of the total and from 32-63% of total in non-Western surveys. Enrollment in the Western surveys ranges from 360 to 480 students; in non-Western, 180 to 240. There were an average of 600-700 undergraduate studio majors each year during this period.

⁶ Since 1983 Professor Failing has been conducting graduate seminars on topics in contemporary art specifically designed for both Art History and studio graduate students. These seminars are among the few graduate-level classes in the School of Art that regularly offer opportunities for interaction between Art History and studio graduate students. When the Division of Art History made Failing's position permanent in 1989, continuance of these classes was one of its mandates. Given his interest in critical theory, the Division's newest faculty member, Professor Wiecezorek, will undoubtedly provide School of Art graduate students with similar options.

⁷ Only small progress has been achieved over the years in distinguishing Art History's statistical profile within the School of Art. Until 1975, for example, all art history undergraduates and M.A. candidates were coded with the same number as all other School of Art students. (Rogers, 1977, p. 30.) Art History was not clearly distinguished from studio programs in the university's general catalogue until the early 1980s.

⁸ A useful overview of these and other debates in the field may be found in Donald Preziosi, “Seeing Through Art History,” *Knowledges: Historical and Critical Studies in Disciplinary (E. Messer-Davidow, D. Shumway and D. Sylvan, eds.), 1993.*

⁹ See “Glory Days for the Art Museum,” *The New York Times*, Oct. 5, 1997, Section 2, pp. 1, 44.

¹⁰ Our new three-year hire, Professor Marek Wiecezorek, will teach two new AH 203 courses, one in Fall and a second in Winter, beginning Fall 1997 (AH 203 is the Renaissance-to-20th-Century introductory survey and is required for the undergraduate major by several studio

programs). These offerings will in effect add extra sections to the large AH 203 class offered in Spring Quarter (typical enrollment is 400-480 students), providing students with new flexibility in timing and format. With this new hire one AH 203 TAship was shifted to another high-demand class, AH 202 (Medieval to Renaissance survey); the net gain from the access perspective, therefore, is an extra section (spaces for 65-70 students) for both AH 202 and 203. Wiecezorek will also offer two new courses in modern art history each year and alternate with Professors Failing and Kingsbury in teaching two other historically over-subscribed classes—AH 380 (19th and 20th-century survey) and AH 381 (Art Since 1945). Both these core courses for the art history major will now be offered every year. These reforms will be in effect only until the 1999-2000 academic year, however, unless Wiecezorek's position is renewed.

¹¹ Although works of art created before the 20th century are largely in the public domain, photographs of these artworks may be copyrighted independently by museums, galleries or private collectors. Under Copyright Fair Use provisions, slide libraries may make copies of these photographs for limited classroom use, but are generally not permitted to distribute the images in a digital format unless special licenses are obtained. (In the future, the university will be expected to pay licensing fees for the use of digital images of artworks in teaching.) Until security can be assured, high-quality images of artworks will not be licensed for distribution on the Internet. One of our faculty, Professor Meredith Clausen, has developed a copyright-controlled digital archive of architectural images that can be widely utilized in teaching (see Section IV, Responses to Change).

¹² Current requirements for undergraduate Honors status in the Division of Art History include: 1) 3.3 cumulative G.P.A. and 3.5 average in Art History coursework, 2) completion of one of the Division's regular graduate seminars and 3) participation in three 400-level classes resulting in the completion of a minimum of two 20-page or one 40-page research papers).

¹³ During the survey period 55 per cent of M.A. graduates and (each year except one) all Ph.D. graduates received teaching assistantships. Nearly all these TAships included special teaching seminars. This may account for the high “teaching preparation” rating.

¹⁴ Responses from all ten Ph.D. graduates in the Summer 1990-Spring 1997 period are included in this report. Average quality ratings for Ph.D. programs during this period were: university overall, 4.1; College of Arts and Sciences, 4.06; Art History 3.9.

¹⁵ Exceptions might include Robin K. Wright's *A Time of Gathering* (1991), which has been praised as “definitive” in several reviews. Wright, a member of our faculty and Curator of Native American art at the Burke Museum, received her Ph.D. from the University of Washington Division of Art History in 1985.

¹⁶ After an exhaustive search in Spring 1997 the department decided to hire Julie Davis, one of our own Ph.D. students in Japanese art history, to fill the position for two years. Davis completed her degree in Fall, 1997. Another search will be conducted in 1998-99.

¹⁷ The address for Clausen's Cities/Buildings Archive is <http://www.washington.edu/art2/>

DIVISION OF DESIGN

OVERVIEW

The Division of Design is comprised of two programs: Industrial Design and Graphic Design (currently in the process of changing its name to Visual Communications). Three new FTE were hired to replace vacancies: Louise St. Pierre and George Scott in Industrial Design (1995); and Karen Cheng in Graphic Design (1997). In addition, Jim Nicholls was hired as a joint, non-tenure track lecturer with the College of Architecture and Urban Planning (1995; duration of four years). Changes in the nature of the disciplines coupled with the addition of new faculty has created an opportunity for the Division to discuss the way in which we work collectively as a Division. Do we share a collective vision for our programs? If so, how do we create a learning environment that strengthens those connections, both at the undergraduate and graduate levels? Initiating and facilitating discussions about how we, as a Division, work individually, as programs, and collectively, as a Division, is a primary goal for the Division. Additionally, we will develop ways in which we strengthen our ties to the School of Art, the University and the Community at large.

I. RECENT CHANGES

Structure Within the School of Art

Prior to 1995, the Programs of Graphic Design, Industrial Design, and Photography were grouped within the School of Art in one Division. After extensive discussion, the structure of the School was changed to three Divisions which housed all ten programs in the school: the Divisions of Design, Art, and Art History. The Division of Design is now comprised of the two professional programs in the school, Industrial Design and Visual Communications, who share methodologies, curricular objectives and critical issues. Photography was moved to the Division of Art as its educational mission was more consistent with those in art than design. Each Division has its own budget line and autonomy within the school. This is particularly evident during the process of promoting or hiring faculty, as decisions for these issues lies solely within their respective Divisions. There is strong support for this new structure by the faculty in the Design Division, as both programs share many of the same curricular objectives, methodologies and critical debates.

Program in Industrial Design

A Task Force for Industrial Design was established by the Dean of Arts and Sciences in 1993 after the sudden resignations of the two faculty who comprised the program. The former faculty members, a husband and wife team from England, were frustrated by the perceived lack of support by the School for the program and longed to return to England. Their sudden, unprofessional departure just weeks before the academic year was to begin, put a severe stress on the faculty, students, and program. Adjunct faculty were hired and a university-wide task force was formed by the Dean of Arts and Sciences to review the program and make recommendations for its future at the University of Washington. The lengthy review process resulted in the 1994 recommendation that the program is "an important part of the teaching and research effort of the University of Washington and that it should be given the type of institutional support necessary to insure that it develops into a nationally recognized program."

In order to do this, the Task Force recommend that program be comprised of four FTE, one part-time FTE, one staff and two FTE GSA's. The decision was made by Dean Norman to continue the program in the School of Art and a national search resulted in the hire of two full-time faculty, Louise St. Pierre and George Scott. An additional shared position with CAUP was funded for two years (and extended for a second two-year term), and Jim Nicholls was hired. In addition, an Industrial Design Advisory Committee was formed in 1995, comprised of academic and professional representatives, as advisory advocates for the new faculty. (A copy of the Task Force Report is included with this review, see Appendix G).

The ID faculty have made remarkable progress in two short years. Their energy, commitment and dedication has resulted in a program that has a solid foundation for realizing many of the curricular objectives in the Task Force report, and is well on its way towards national recognition. With a stable undergraduate curriculum in place, they are now developing a graduate program and have admitted two first year MFA students this fall. This dedication to excellence in developing, implementing and overseeing the new curriculum has, unfortunately, severely cut into the research time for the faculty. It is imperative that an additional FTE be funded for the program, as recommended by the Task Force. This new FTE is a top priority for the Division, and a request was made to the Dean of Arts and Sciences in May, 1997 to do this. It is our understanding from the Director of the School that this is currently a top priority for the School of Art.

The Industrial Design Program is perhaps the most inter-disciplinary program in the School in that they share

facilities (woodshop) and teaching support (metals) for their core degree program with other programs. As such they both contribute to, benefit from, and are dependent on the Division of Art, specifically the programs in Sculpture (shared facilities) and Metals (teaching support). The Program is now put in the vulnerable position of losing the teaching support in Metals due to a three-year sabbatical leave for the Metals faculty who has been teaching the course; has been handicapped by the leave of the woodshop technician (a 75% position shared with Sculpture and used by the entire school); and are constantly faced with hurdles to overcome in meeting their curriculum objectives. This is discussed in detail in their self-study.

Program in Visual Communications

The program in Graphic Design decided to change its name to Visual Communications in the fall of 1997, and is currently going through the process to make it official. The fundamental issues of how information, ideas and thoughts are communicated has been the foundation of the discipline. The traditional forms of print and object based work have been expanded to include time-based forms due to advances in technology. The term "graphic design" did not represent the growth in the curriculum, as the program investigates new technologies, forms and critical issues in the field. Last year the faculty unanimously voted to change the name of the program from Graphic Design to Visual Communications, which more accurately describes the broad nature of the discipline and our curricular mission.

Karen Cheng was hired in 1997 to fill the vacancy left by the retirement of Professor Richard Dahn. With experience both in print and time-based design, she promises to be a valuable contributor to the Program in Visual Communications.

II. PLANNING ISSUES

How do we share a collective vision for our curriculums and what opportunities exist within the Division, the School of Art, the University, and the community to support this?

Divisional efforts

Existing

In the past we have scheduled end-of the quarter walk-throughs for the Division where we look at the work produced in each of the classes in relationship to the programmatic mission. This is a wonderful opportunity to talk about our similarities and differences, and discuss possible collaborations for inter-disciplinary activities. Unfortunately, this activity has been sporadic due to the demands placed on us at the end of each quarter. This year we are making an increased effort to schedule this every quarter.

In the spring quarter of every year, there is an exhibition of graduating BFA students from both programs at the Jacob Lawrence Gallery in the School of Art. In 1996 a BFA Degree Project Presentation was integrated into the spring quarter experience. The professional and academic community is invited to an evening at the School of Art where each student formally presents their project. This has been extremely successful, as the students gain experience in presenting their work, opportunities for employment are made, the design community is informed about the nature of the curriculum, and connections are made for further interactions between the community and programs.

In conjunction with the BFA exhibition, a guest design professional or educator of international stature is invited, and an effort is made to select an individual whose work addresses critical issues in both fields of Visual Communications and Industrial Design. The guest gives a formal public presentation, and participates as a guest critic, leading workshops, giving class lectures and presentations.

The culmination of the BFA experience is commencement, when the entire faculty marches with the students for the commencement ceremony, returning to the Jacob Lawrence Gallery for a catered reception for family and friends.

Concurrent to the BFA exhibition is the MFA exhibition. Our MFA students have exhibited their work with the School of Art MFA Exhibition, and, at times, exhibited separately at an alternative site downtown. With the completion of the New Henry Gallery, the plan for the future is to integrate the MFA students in the School of Art MFA exhibition at the New Henry Gallery. The MFA program in Visual Communications has granted 12 MFA degrees in the past ten years; the program in Industrial Design granted 2 MFA degrees during that time, and has just accepted 2 first-year students in its new program. The MFA in Visual Communications is currently being reviewed by the faculty as there needs to be a clearer definition for the degree in order for it to continue. With the emergence of the MFA curriculum in Industrial Design, the time is ripe for Divisional discussions on the relationship between these programs, their respective undergraduate curriculums, their connections within the University, and shared facilities. Each MFA curriculum is discussed in detail in the accompanying programmatic self-studies.

A new course, History of Design, was developed and taught for the first time in Spring Quarter, 1997 as an elective, 3 credit lecture course. Majors in Graphic and Industrial Design were given priority for enrollment, and an elective 2 credits as a writing course were available for those who were interested. Previously, the curriculum did not offer a course focused on the History of Design (primarily graphic and industrial). This course investigates the key ideas, technologies, and social/political/cultural contexts in western Europe that shaped the design of information and objects from the late 19th century to today. Emphasis is placed on the connection between past ideologies and contemporary issues and practices in design. First developed and taught by Judy Anderson, it included guest lectures by Divisional faculty Doug Wadden, John Whitehill-Ward, Louise St. Pierre, Jim Nicholls, and Pat Failing, as well as Diane Gromala from the School of Communications, Gail Dubrow and Neil Graham from the College of Architecture and Urban Planning, Sandra Kroupa from Special Collections, and Claudia Meyer-Newman and Ron Thomas from the community. Because of the success of the class, it will be offered as a 5 credit W course in the Spring Quarter, 1998, and taught by Doug Wadden.

Potential

Discussions need to take place on the relationship between the two programs, how to create opportunities for shared curriculum and facilities, and a prioritization of those plans based on consensus by the faculty. These activities could happen in a variety of ways and scales, and are listed below.

1 Increased participation in each others existing classes (guest lectures, critiques, charrettes, workshops)

2 Team-taught classes or projects

3 Development of specific courses for inter-disciplinary activities

4 Shared graduate seminars

5 Guest speakers and workshops

6 Creation of a design center for community and sponsored projects and internships

7 Foundation core

Currently the faculty teach in the core curriculum (Intro to 2D and Intro to 3D) for the School of Art on a sporadic basis, contingent on the availability of faculty re their teaching load. This has created less-than-desirable results, both for the students entering as design majors, as well as general art majors. An important issue to be discussed this year is an assessment of the strengths and weaknesses of the current School of Art foundation courses in preparing our students for the major. And secondly, the impact our faculty have on the School of Art as a whole due to the limited participation in teaching the core courses. Should the Division create its own core foundation courses that more adequately prepare the students for the demanding design curriculum? If so, what are the implications of doing this? Should the faculty increase their participation in the core curriculum and, if so, how could that be accomplished?

8 Development of a large survey based course for the non-major

This could be a lecture/W course that is based on the History of Design course; could be a technologically based course that teaches color theory; or could be a lecture/discussion course on critical issues in communication and industrial design.

9 Additional faculty

a. FTE and Replacement Funds

The Division needs to identify and prioritize the needs and requests for additional full-time faculty. Industrial Design has requested a much-needed third position; Visual Communications has been placed in an extremely vulnerable position due to the promotion of Chris Ozubko to Director of the School. With funding for only one course replacement and one TA (which ends in three years), the program has summarily lost 5/6 of a position. As a result, the faculty are no longer able to take an active role in teaching the 2D Foundations courses for the School, are restricted in how they initiate changes to the curriculum, and, in some cases, are unable to offer the required courses in the curriculum except by teaching as an overload. If a request is made for a new position, what should the nature of that position be? To replace the courses in Visual Communications previously taught by Professor Ozubko, or could the position also address critical issues shared by both programs, and function in an inter-disciplinary way?

b. Joint, Adjunct and Part-time Positions

School of Art

Relevant issues to be discussed about the relationship of the Division to School of Art include: involvement by our faculty in the core curriculum, the Rome program, graduate seminars, and elective undergraduate courses. Should we be developing stronger curricular ties to the other Divisions in the School? And, if so, what is the best way to do this given the demands of meeting our curriculum? What are the implications? Is there a consensus on the importance of such activities? Can we create a long range plan for realizing those objectives?

University

How should the Division define its relationship with other faculty and facilities on the campus that share in our curricular objectives? Faculty from a number of programs from the University are currently involved in the curriculum on an ad-hoc

basis, from Architecture and Urban Planning, Communications, Engineering, Technical Communications, Education and the HIT Lab. This past year Diane Gromala, from the School of Communications, was appointed Adjunct status in Visual Communications and John Whitehill-Ward was appointed Adjunct status in the School of Communications. This is a positive first step in formalizing our ties within the University. The implications of these adjunct titles on the curriculum is emerging. In the fall of next year, Professor Gromala will offer a graduate seminar on Visual Culture, which is an important course for our graduate students. Her expertise in New Media and Design Theory offer tremendous opportunities for us. She has been a member of a thesis committee, participated as a visiting critic and lecturer in classes, worked with students on independent projects, and reserves four spaces for our students in her undergraduate courses.

The shared position with CAUP is another example of our connections with other units on the campus. Is it desirable to continue this as well as look for other joint appointments? Or is it more effective to develop a larger Adjunct pool? Is there a way to create collaborative experiences with other faculty and students on the campus? And, if so, what are the implications of doing this?

How involved should the faculty be in university-wide committees on campus? We need to do a better job of being visible on the campus and describing the nature of what we do to our colleagues. Participation in university-wide activities is an excellent way to do this. Although it is time-consuming, the rewards can be extremely beneficial. Recently, our faculty have been active members of College and University committees, from the College Council to Search Committees for the Dean of CAUP, Faculty senate, Faculty Fellows, and as consultants to the Henry Art Gallery, and Ph.D. committees from other units on campus.

Community and Industry

The faculty have been and continue to be extremely involved as members and in Board Positions for regional and national design organizations (AIGA, ACD, GDEA, IDSA). Some are active speakers for other institutions and professional organizations around the country. Others have developed opportunities for sponsored projects for the students. Both programs have done a successful job of integrating design professionals as guest speakers and critics, and as guest faculty when funding is available. This involvement has strengthened the inter-collegial and professional ties, and enhanced the quality of our programs. How can we continue to strengthen these ties? Should we formalize our relationship with the community by creating a some kind of an advisory design board? This is an important opportunity for us as we already have many connections made individually on an ad-hoc basis. This could be a dynamic forum for on-going discussion and interaction between the community and ourselves. If we could harness the energy of our alumni and others in an organized way, we might realize amazing results. Some of the ways we might strengthen and formalize our relationship with the community and industry might be:

- 1 Continue to nurture sponsored projects on an ad-hoc basis
- 2 Formalize sponsored projects and pro-bono projects in some kind of a divisional design center organization
- 3 Formation of an alumni group as a resource for teaching, advisory and/or fundraising activities
- 4 Make connections with K-12 and Community Colleges to better communicate the nature of our curriculum and nurture a stronger relationship for potential design majors

III. NEEDS

The needs for the Division can be summarized in three categories: faculty and staff, facility; and promotional materials.

Faculty and Staff

As two of the most competitive programs in the school, we are currently teaching the maximum number of students in our classes. Our programs are in high demand, with strenuous selection processes used to identify the undergraduate majors for each program. There is little-to-no room in the curriculum to absorb faculty leaves or develop new courses. With the demographic projections for the near future, how we deal with a potential increased student body needs to be addressed.

Visual Communications has been handicapped by the promotion of Professor Ozubko to Director of the School, as he teaches only one course per year, and recapture funds, which end in two years, contribute only one course and one TA position per year. In addition, we find ourselves in the difficult position of trying to maintain a quality program while handicapped by the demands that technology has placed on our facility. Two of the top MFA candidates for Visual Communications last year decided to study at other institutions (Yale and Michigan) because of their superior computer facilities.

The Division of Design is the only Division who does not have dedicated technical or staff support. We lost our Administrative Assistant three years ago due to cuts in the budget, and now share a secretary with the Division of Art. The Division is in dire need of technician positions to manage, oversee and support our teaching mission in the areas of

technology and fabrication. Ten years ago, when we first introduced computers into the program, they were considered a peripheral issue. Today there is a total dependence upon microcomputers in the profession and classroom. Students enter the program with uneven preparation for this, and we are often forced to teach basic computer and software instruction, which challenges the nature of the educational experience itself. Faculty are stretched thin, as they spend inordinate amounts of time simply maintaining and managing the computer facilities, and answering technical questions from the students. This past year a part-time tech position for the School of Art was funded which has had enormous impact on the Division, yet just barely covers the needs and demands of our students. The woodshop, a shared school facility, is funded by a 75% position which is inadequate to support the needs of the Industrial Design Program, let alone the School of Art as a whole, and diminishes the curricular objectives of the program as faculty and students have limited time and support in the woodshop.

Pressing needs for the Division for faculty and staff are listed below:

1 Third FTE position in ID.

The request for the third FTE in Industrial Design was made last year and is now the top priority for new positions for the School of Art

2 Tech position in technology

This position would be responsible for managing the computer labs in the Division, ordering all materials (software, hardware, expendable), maintaining the equipment, monitoring student use, and working with the faculty to support their educational missions

3 100% tech position in the woodshop, supervised by the Industrial Design Program

4 Replacement funds to cover 5 classes a year for the Director Christopher Ozubko

5 New FTE position for the Division that would teach history, theory and critical issues relevant for both programs

Facility

The facility needs fall into two categories: space and equipment. How could the programs in the Division share space and equipment, and when should they maintain dedicated facilities? The facility needs for each Program are discussed in detail in their self-studies.

Discussions on how to plan, coordinate and prioritize space and equipment requests should happen on a Divisional basis in order to maximize the results. A priority need for both programs is a dedicated critique space that could be used in a variety of ways: slide lectures, discussions and critiques. The demands on the few shared rooms in the School makes it difficult, if not impossible, to schedule those classrooms equipped with media for lectures and/or discussions during the quarter. Our computer labs, which we have spent incredible amounts of money, time and energy building and maintaining, barely cover our base needs. Circumstances have forced students, especially in Visual Communications, to rely upon personally owned computers as we are unable to provide an adequate lab with technical assistance to meet their needs. Our belief that the classroom is an intense working/learning environment for the students during and after class, has been compromised. Students too-often return home to do work, rather than remaining in the studio and working side-by-side, developing a camaraderie, exchanging ideas, and discussing issues in the field. Addressing these needs is a top priority for the Division.

Promotional materials

The Division needs to do a better job of promoting its programs, to potential undergraduate and graduate students, educational institutions, and the public at large. This can happen in a variety of ways utilizing print and electronic media. Discussions are underway for finalizing the web page developed by Professor Whitehill-Ward, designing and producing print materials that promote the undergraduate and graduate programs, and organizing a comprehensive mailing list and distribution schedule.

IV. TEN YEARS FROM NOW

Where does the Division see itself in ten years? The changes in the field of design the past decade coupled with changes in faculty have provided the opportunity for the Division to look at the future and develop a long-range plan that defines an identity for itself that both builds upon each program's accomplishments, and expands its multi-disciplinary nature.

GRAPHIC DESIGN [VISUAL COMMUNICATIONS]

Professor Judy Anderson
 Professor Christopher Ozubko
 Professor Douglas Wadden
 Professor John Whitehill-Ward
 Assistant Professor Karen Cheng

I. CONTEXT

Graphic design has its earliest roots in typography and what is traditionally referred to as the book arts. Merging these crafts with the needs of the industrial revolution and later with the emerging demands of a consumer society in post war western nations, it has evolved from the commercial applications of painting and drawing into a discipline of its own. A synthesizing activity, design and designers of visual communications draw upon a variety of allied disciplines to develop inventive and informative solutions to problems and needs found in modern culture. The profession has moved beyond the merely technical and expressive formal visual interests of earlier generations to address issues of learning, human factors based design, integrated communications systems, strategic planning, visual theory and time-based media applications. This includes publications, electronic information, exhibition design, packaging, corporate communications, typographic and visual identities, digital imaging, way finding and sign systems.

At the University of Washington, our program has had a similar developmental history, with a curriculum and a record of faculty achievement that reflects diverse educational expectations within a research university. The present definition of the undergraduate curriculum evolved in the mid 1970's after several decades of slow development through what had been known as commercial art into the current array of sixteen courses addressing broad concerns across the design landscape. The study plan emphasizes content analysis, conceptual development, visual methodologies and aesthetics, encouraging the intelligent integration of ideas with effective professional practice. The graduate program is the most recent of the school's advanced studio degrees, a two year curriculum developed in the mid 1980's to encourage a small number of students, often with extremely varied backgrounds, to work with the faculty in focused seminars and advanced studios, based largely upon their interests and prior experiences. Both levels of the design program prepare students to integrate academic inquiry and critical thinking with visual creativity and thoughtful analysis of purpose, regardless of the application. This evolution within the field and ultimately both the undergraduate and graduate programs, has prompted considerable discussion among the faculty regarding the discipline and the unique role it plays in our society. At the heart of these discussions was the recognition that information, ideas and thoughts and the manner of their communication has always been the focus of our profession. Micro Technology and New Media have in many cases modified or even replaced traditional graphic processes normally associated with our discipline but our fundamental role as Visual Communicators remains unchanged. Last year the faculty unanimously voted to change the name of the program from Graphic Design to Visual Communications to more accurately describe the broad nature of our field and programs.

II. UNIT ROLES AND RESPONSIBILITIES

Role of the Unit

Our principal role is the education of the undergraduate design major, with a maximum of 75 students enrolled at the three upper levels of the professional B.F.A. curriculum. The first year students and applicant pool number approximately 80 to 90 students, which is in addition to the first year foundation courses taught by the faculty. The new and developing two year M.F.A graduate program of 4 to 8 students is an area of increasing interest and academic concern. Foundation courses within the School of Art constitute the smallest portion of the annual teaching load. The faculty are very actively engaged in professional consulting, creative scholarship and research, often with students from both levels of the curriculum involved in nonprofit and community based projects.

Resulting Opportunities

The active involvement of the faculty in the profession has significantly enhanced the visibility of our program and university, in the regional and national design and business community. This in turn has made opportunities available for our graduates at institutions, corporations and offices throughout the United States, as well as the most selective and prestigious graduate schools. Current discussions focus on expanding our relationships with other campus programs and faculty, integrating the broader input and wider impact of more complex issues on teaching and practice. A justified reluctance to cross over into vocational training, coupled with the most minimal of financial and facility resources has limited corporate support to isolated instances of internships, some unrestricted funds and software donations. A more stable and developed graduate program may help remedy aspects of this issue and result in greater collaboration across disciplines.

Perspectives

While the program is highly regarded by students, graduates, the professional community and peer institutions, it is not well understood by the University. The notion of a "professional" visual program with multi-disciplinary academic interests and an urban profile, located in a "college of the liberal arts" is for some an identity crisis and for others a conflict of objectives. Actions which would partially remedy this situation could include the creation of lecture classes outside the major, the redefinition of the program for the University community and the establishment of new connections to university schools and departments.

Changes

The most obvious and deeply felt change within design practice and education is the explosion of technology, the application of digital imaging and the integration of allied fields to what has been the "core" of design, namely print and visual communications. Predicting the parts of the instructional equation that need adjustment, those that need removal and what new subjects need inclusion is the current topic of national debate. With agreement on certain issues and puzzlement on others, change to the curriculum proceeds carefully, sometimes awkwardly, but nevertheless constantly. Internal pressures are: very high demand, met head-on with a twenty five year cap on enrollment based on a rigorous selection process; very limited facilities that have seriously eroded the nature of the studio experience; a lack of support staff in technical areas that are often left to faculty on an ad-hoc basis; uncompensated administrative responsibilities that have reduced teaching resources; very low salaries that limit the continuing professional development of the faculty and restrict opportunities to regularly participate on a national and international level; and lastly, virtually no operating budget. The next ten years promise greater demand for access, the need to continually upgrade hardware, learn new applications and expand the course offerings to a growing economy and region.

Criteria for Success

Typical criteria for measuring success are: Faculty achievement in national and international design competitions, exhibitions and publications; the commissions and grants received for individual projects; student success in competitions and scholarship award programs; acceptance in highly selective graduate programs and, most obviously, in the extremely high employment rate of our graduates in offices, corporations and institutions across the country. The program continues to see graduates entering the teaching ranks at colleges and universities and the Seattle design community is nearly dominated by University of Washington graduates many of whom have been visiting faculty at all levels of the curriculum.

Leadership

Our faculty and graduates have held leadership positions with the nations principal professional design organizations, from regional chapter president to the boards of directors and executive committees of the American Center for Design in Chicago, the American Institute of Graphic Arts in New York and the Graphic Design Education Association. They have presented their work at national conferences and workshops and regularly conduct tenure and promotion assessments for major colleges and universities. The challenge ahead is to document and publish, both electronically and through conventional methods, the results of the curriculum and faculty work, enhancing our visibility and recruiting the strongest student applicants.

Collaboration: Peer Institutions

It must be noted that there is no licensing nor national professional accreditation standards in force at this time. Hence there is less than desirable collaboration among schools and less structured interaction between schools and the profession. This may or may not change within the near future, but our faculty regularly meet with faculty at peer institutions, both small and large, public and private, they conduct office visits, give guest lectureships, arrange for internships and occasionally share exhibitions and speakers on a variety of subjects. We have an annual visiting faculty lecture and workshop series that brings visiting professionals of national and international prominence into the classroom on a regular basis.

Collaboration: University of Washington

Periodically, the faculty and students are actively engaged in live collaborative problems on campus and additionally, join thesis committees and graduate reviews in allied disciplines within and outside the College of Arts and Sciences. Ultimately, very significant collaboration is possible (but only with an expanded array of faculty and facility resources), engaging business, architecture, computer sciences and research components of the social sciences to name but a few.

III. DEGREE PROGRAMS

BFA

Objectives and Benefits

Visual Communications, and its divisional partner Industrial Design are unique among the Arts, Humanities and Sciences that comprise the College of Arts and Sciences. In a number of respects they could be compared with disciplines such as Architecture, Law or Engineering since they are intended to prepare new practicing professionals for their respective fields. Our undergraduate program was certainly designed with that objective in mind. The program curriculum provides a broad array of educational experiences in foundation classes, studios, lectures and workshops which expose the students to a wide variety of design encounters emphasizing research, analysis and creative response within a real-world context. Combined with the liberal education afforded by the University environment these experiences create the basis upon which successful professional careers are formed. The desired outcome is to prepare students to initially assume contributory roles and ultimately assume leadership roles as designers within the profession. In addition we strive to provide a solid groundwork for those students who wish to pursue post graduate studies in visual design or related disciplines.

Consistently high demand for entrance into the program, on the part of intended majors, mandates an intensive screening process designed to identify those candidates who display the greatest potential for success within the field. The faculty carefully evaluate these students, paying close attention to each individual's intellectual and creative promise. As they assume roles in the national and regional design communities, graduates of the program directly contribute to the institutional, corporate and public sectors of our society. This activity enriches the discipline and the clients it serves and fosters improved University / Community / Industry relations.

Standards and Success Success of the BFA program is indicated by student / graduate professional performance in the following categories:

- a. Visibility, publication, achievements of current students and graduates of the program.
- b. The type, quality and level of professional design posts secured by graduates of the program.
- c. Graduate achievement in post graduate work.

The faculty is quite proud of the success of the undergraduate program as reflected in both current student achievement and graduate accomplishments. Students consistently receive recognition and awards from both professional organizations such as the American Institute of Graphic Arts, American Center for Design, Society of Environmental Graphic Design and Graphic Design Education Association and professional publications such as Graphis, Communication Arts and Print. This recognition reflects projects completed as part of the existing curriculum, projects completed as joint research activities with individual faculty and projects related to specific extra curricular design competitions. Visual Communications graduates assume a variety of roles within the design disciplines. In addition to joining private design firms, many graduates hold design positions across the nation in an array of fields including: Aero-space, High Technology, Finance, Health and Manufacturing. Many are also associated with major organizations and institutions in the public sector. Examples include: Boeing, Microsoft, Asymmetries, RayChem, IBM, The Walker Art Center, Hewlett Packard, San Jose State University and Penn State University to name a few. A significant number of graduates are now partners, principals or sole owners of substantial design practices both regionally and nationally. BFA Visual Communication s graduates who have aspired to advanced academic training have successfully completed Masters Programs at such institutions as Yale University, Rhode Island School of Design, Cranbrook Academy and the Royal College of Art in London.

These successes may, in a large part, be attributed to the leadership and oversight of the professional teaching faculty and their inter-disciplinary relationship with the academic and professional communities on a national level. It is particularly important to note that the advances we have made with the BFA program have occurred in the face of significant adversity.

Low State Financial Support

It is important to consider that the program's state operating budget has remained substantially unchanged for over twenty years. The second largest program in the school with about 75 undergraduate students and five faculty engaged in, what has become, a high tech educational mission receives approximately \$9,000 per biennium in the form of state support. \$50 per student per year. Majors are charged an average of approximately \$200 per year through additions to tuition in the form of student supply fees generating approximately \$21,000 per biennium to compensate for inadequate funding.

Technology Shortfalls

Limited equipment budgets and rare windfalls seem to be the major sources of equipment upgrading in our program. At the times when the School of Art administration is able to distribute equipment money, they face the difficult task of spreading too little too far and the equally difficult task of comparing dramatically different needs in competing areas. We have not often fared well in that analysis. Our most recent opportunity to improve the technical facility arrived with our new faculty member in the form of a one time windfall related to her anticipated teaching requirements. As a result we have been able to upgrade certain aspects of the facility. However, we still find ourselves providing only a fraction of the technical resources now considered to be normal for this discipline. Four current high end Mac workstations and two older Mac multimedia workstations linked to a small array of printers constitutes our total technical facility to service about 75 majors. It is unlikely that one could find a community college or even a high school with such meager resources.

Inadequate Staff Support

Until last year, one could have honestly stated that throughout its history the Visual Communication program had received absolutely no technical staff support. Fortunately this critical area has received some attention. The school was able to hire a computer technician on a part time basis to address the needs of the entire school. With the appointment of Mark Rector in that role we were finally able to receive a measure of highly qualified assistance and advice regarding technology, networks and software. In the short time Mark has been with the school he has made significant contributions to our program, Industrial Design, Photography, Art History and the Administration. Once again we are discussing a valuable essential resource spread too thin. The upgrade of Mark's position to full time has been proposed and is uniformly supported by the design faculty. Once accomplished, our difficulties in this area will be further relieved but ultimately a dedicated Instructional Technical Aid in the Design Division is fully justified and appropriate. A reduction in administrative staff support for the program has also been experienced over the last several years as a result of staff realignment and the loss of a dedicated staff assistant for the division.

MFA

Objectives and Benefits

The MFA program in Visual Communications was designed to directly interface with and enrich the BFA program while providing intensive study for a small number of students with specific academic goals. As indicated in the attached curriculum, MFA students are required to attend and contribute to selected advanced undergraduate courses. This accomplishes two aims:

- a. The MFA student's design skills, judgment and critical insight are refined in specific areas of design study
- b. The BFA students benefit from an increased level of research analysis and review provided by association with the graduate students

Unlike many MFA programs within the School of Art, Design graduate students do not necessarily identify teaching as their career objective. Many have chosen to seek a terminal degree in order to expand their knowledge of and potential influence in the design professions. For these individuals our objectives are very similar to those found in the BFA program. Typically, on the MFA level a specific area of design inquiry is identified and pursued by each student. This focused research, whether applied or theoretical, precipitates broader involvement and exchange within the larger academic community.

The MFA program has forged new interdisciplinary links with a variety of departments and programs within the University. These have included: Education, Architecture, Landscape Architecture, Communications and Technical Communications to name a few. Outside the University, Design MFA students have established research links with a variety of corporate and institutional entities in the region, particularly in the hi-tech sector and most notably with Microsoft. Not surprisingly, emerging new media, interactive design programming and interface design are current topics of interest on the part of both undergraduate and graduate students in design. This has in many cases influenced the nature of design research by altering the methods, techniques and resources employed as well as redefining the anticipated results.

We have attempted to provide the opportunity for students to identify a variety of different paths to the completion of graduate study. History, theory, practice, experimentation, and skill acquisition all play roles in this process. Although recent graduates have often identified interactive design and multimedia as either the subject of their research or the means by which it was accomplished, the scope of the program has not been formally defined with such a focus.

On both a graduate and an undergraduate level, we use a similar list of peer programs for the purpose of comparison. This list is based upon the reputation, record of achievement and the quality of the program in design and is quite different than the list of peer institutions normally used by the University for general comparisons. These programs include: The University of Cincinnati, Rhode Island School of Design, The Institute of Design at Illinois Institute of Technology, North Carolina State University, Yale University, Carnegie Mellon and others. Compared to these other MFA Visual Communication programs, which stress such topics as design theory, design management, strategic planning or criticism, we are probably somewhat less specialized.

Standards and Success

Although the anticipated level of performance is higher, the professional standards of assessment we apply at the graduate level are similar to those standards we use to evaluate the BFA. For those graduates who have identified teaching as a career goal, the nature and quality of their academic contributions becomes a significant actor in program assessment. Visual Communication MFA students have distinguished themselves as teaching assistants in both foundation design and drawing courses within the School of Art.

Our successes have been primarily in the area of MFA graduates assuming influential roles within the discipline. As mentioned earlier, the program is relatively young and still establishing itself. To date our graduates have for the most part identified professional practice as their goal. As a result, though few in number, our MFA graduates now occupy important design positions as designers, managers and principals across a broad spectrum of design practice. Consequently, we have not as yet had a significant influence upon design education through our MFA graduates.

The diverse interests of our faculty significantly contributes to the success of this program. The collective faculty has expertise in traditional areas such as publications and institutional communications, environmental and product-packaging design as well as emerging areas like interactive electronic information design and web based communication design. This diversity effectively provides for a great variety of MFA thesis topics and specialized areas of study.

There are several circumstances which we identify as impediments to the success of our MFA program

We have not consistently received the number or quality of candidate applications required to insure the program's continued health and success.

Heavy faculty teaching loads on the BFA level along with diminished FTE resulting from administrative appointments combine to restrict faculty involvement in the MFA program.

The very broadly defined open nature of the program presents problems when we attempt to collectively embrace a shared programmatic mission.

Notwithstanding notable improvements in cross disciplinary activity at the MFA level, formal links or relationships between related disciplines have not been established.

Inadequate environmental and technical facilities dedicated to the MFA program.

Solutions being discussed

Allocate time and resources (rare commodities) to the clarification, documentation and national promotion of the program through traditional and electronic publication.

Establish and define cross disciplinary links and associations inside and outside the Design Division and School of Art in order to bring the MFA curriculum into focus.

Innovate and redefine the use of TA positions in Design in order to allow greater faculty involvement in the MFA program.

Explore the possibilities associated with identifying a particular area of specialization and/or shared Industrial Design and Visual Communication Design relationship as the defining character of the MFA program.

IV. RESPONSES TO CHANGE

Educational Change

The nature of instruction in the program has changed considerably over the last several years. Much of this change has come about as a result of runaway technological advancements in the discipline coupled with limited programmatic, faculty and staff resources. Change of this kind is often reactive rather than proactive and, on occasion, haphazard rather than thoughtfully implemented by the faculty. However, this technological revolution brings with it a rich array of new academic possibilities. Topical research has been significantly expanded by the internet, design methodologies have been redefined by sophisticated powerful software and high-speed micro computers and design delivery systems now exist which were unheard of even 5 years ago.

In addition to emerging unique categories of visual communication such as time-based interactive program design and internet communications development, much of the current BFA and MFA programs continue to address mainstream design problem solving. Namely, design solutions manifested in two dimensional and three dimensional forms and materials, such as printed books, posters, periodicals, design programs, informational materials, packaging, exhibitions and sign systems. The effect of technology on these new and traditional areas of study is quite different. On the one hand, design students now have the ability to work with new forms that integrate sound, animation, narration within a time-based, rather than object-based presentation. On the other hand, problems traditionally addressed by drawing, sketching and material investigations, are now all too often completely conceived, developed and executed via the glowing screen of a computer. The technological revolution / evolution in visual communications has simultaneously richly expanded the multi-disciplinary breadth of the field and restricted the methodologies employed in professional practice and academic preparation. These combined circumstances present a formidable challenge to faculty as they work to expand their professional knowledge base, adapt and modify the curriculum and innovate improvements in the program offerings.

Our classes are, for the most part, studios which meet twice weekly for three hours per session. Traditionally the studio class involved a variety of activities including : lecture, group critiques, group discussions, presentations, and individual (one on one) student critiques. Each student is assigned a designated work space for the year. This enabled the class room to be an intense working/learning environment for the students during and after class. Our belief that learning happens as much after the class as during, has been reinforced by the manner in which we established the classroom culture. Instead of returning home to do their work, they would stay in the studio and work side by side, developing a camaraderie, exchanging ideas, and discussing issues in the field. This has changed. Complete dependence upon the use of new technology in the curriculum in the absence of adequate departmental facilities and staff oversight has forced the students to fend for themselves. With few exceptions, they have purchased their own high end graphic workstations (often costing \$3,000 or more) and now do the vast majority of their developmental work at home alone. As a result, students are often missing direct contact and input from both their faculty and classmates as they develop their ideas and must rely upon post developmental group critiques for guidance and advice.

These circumstances have dominated our discussions over the past several years and as a result we have initiated several modifications in the curriculum and facility. To address the emerging area of electronic interactive design, we redefined a third year class as an introduction to the topic and are anticipating the possible change of the fourth year to include a more advanced offering. Prior to this, interactive design was only offered as a summer elective by professor Whitehill-Ward. With the retirement of Richard Dahn last spring, we were able to search for a new tenure-track position. As a result, Karen Cheng, a young design educator with experience in both object and time-based forms including web page design, has joined us. Her addition to the faculty should significantly contribute to further developing the curriculum to address issues of technological advances in the field. In order to enrich the studio experience and address perceived shortcomings in the curriculum we initiated a lecture course in Design History, developed and taught for the first time this past academic year by Professor Anderson.

Current Issues

Interdisciplinary Studies

Visual Communication Design has always been, by nature, an interdisciplinary field involving many contributors, specialists and unique providers. These have traditionally included writers, editors, researchers and production experts to name a few. The current technical design revolution is fostering additional new important links between both related and seemingly unrelated disciplines in academia and the profession. Electronic interactive design has instantly connected Visual Communication Design with Computer Sciences, Communications, Education and Technical Communications while solidifying our relationship with Industrial Design. Examples of this interdisciplinary expansion include the appointment of Professor Diane Gromola from the School of Communications as Adjunct on our faculty, Professor Whitehill-Ward's new position as Adjunct in Communications and the inclusion of faculty from diverse areas of the campus as lecturers/critics and members of MFA committees (Professor Farkas from Technical Communications, Professor Winn

from Education, Professor Gromala from Communications and Professor Streatfield from Landscape Architecture) We are actively working to broaden the interdisciplinary nature of our activities with our colleagues here in the University and the Design Community at large.

Experiential Learning

The topic of experiential learning is fundamental to our program. As a professional program, nearly all of the student's activities are geared toward design as a tool used to address real needs in society. The circumstances surrounding a particular topic are often hypothetical but the outcome is always intended to be an effective meaningful response to real needs. Often, we are able to directly involve both undergraduate and graduate students in real faculty driven research and practice. There is in fact a long history of students working along side faculty on a variety of professional endeavors. These include projects for municipalities, organizations and corporations such as The City of Seattle, Washington State, Alberta, Canada, The University of Washington, The Henry Gallery, Seattle Arts Commission to name a few. Notable of these types of direct professional student achievement is the Westin project. For eight years Westin International has sponsored competitions for design campaigns exclusively using students from the UW Visual Communications Program. Typically under the supervision and guidance of Professor Wadden, students create poster designs to compete for both monetary awards (departmental and individual) and the valuable experience of having their designs published and used by Westin on a world wide basis. In addition faculty have included students in their historical and technical research, most recently in relation to the development of the new design history class by Professor Anderson and multimedia design history data base by Professor Whitehill-Ward.

Educational Technology

Our response to the mixed opportunities and challenges brought about by technology could be summarized here:

1. To respond to the change in facility use created by student reliance upon their own home computers, we concentrated our limited resources by configuring small labs with specialized input, output and multimedia equipment. i.e.: technical resources which they could not easily provide for themselves at home.
2. We also invested in several digital still cameras and a video camera to encourage visual experimentation in the absence of effective photographic instruction in the curriculum.
3. The lab configuration has separate facilities for time based interactive design in order to encourage students to more fully explore the potentials of New Media in their course work.
4. We configured a portable faculty workstation with digital projection which faculty may bring into the studio for both visual support of lecture and, most importantly, digital projection of student projects "in progress" for joint and individual critique.
5. We are discussing the relative merits of identifying Interactive Design as a separate track at the undergraduate level and a major focus at the graduate level.

International Study

Although often a topic of discussion, particularly in terms of academic exchange programs or opportunities, to date we have not created a formal International Studies component in the curriculum. On the other hand, many of our students have participated in a number of established international study programs during the summer quarters.

Occasional opportunities do exist within the School of Art for elective participation in study abroad during the regular academic year. However, yet to be resolved is how these programs might be implemented without devaluing the core curriculum. The topic is timely since Professor Anderson along with a faculty member from the Division of Art are offering just such a program in the fall of '98 in Rome.

Research Developments and Assessment

Two factors have effected the scope of professional and research activities within the program. The first is technological change. The electronic revolution within the field has naturally fostered expansion in both the academic program and the nature of activities traditionally included in design research and practice. Faculty within the program have responded effectively to this technological change and the challenges it presents. Faculty members are now routinely incorporating new technology in the conduct of their professional lives and some have established new areas of specialization in areas such as interactive design and new media.

The second factor would be the "coming of age of design" and the corresponding increased importance of design history, theory and criticism as a component in the formulation of a first rate professional design program. Singly

and collectively the faculty has introduced special courses and projects on these topics, invited specialized guest lecturers and critics to their classes and have encouraged graduate and faculty research to address these needs.

Faculty performance is evaluated using the standard norms at the university: student evaluations; peer reviews; documenting work annually in the vitae. Exhibitions, grants, fellowships, consulting projects, guest lectures, publishing, and design awards (regional, national, international), and board positions are some of the indicators of personal performance. Our students also receive awards and honors outside the university environment from regional and national organizations. Placement is also an indicator of the strength of their performance and reputation of the program.

Service Goals

The program in Visual Communication Design has always understood that it has certain service obligations to the University, School of Art, regional design community and profession as a whole. Some things remain the same while others change. A summary of current service objectives includes a variety of critical issues.

We must communicate to the University the true nature of our discipline; the significant and influential role design plays in the conduct of our daily corporate, social, cultural and educational lives; and the untapped resource design represents to the University community. If we are successful our service role to the University could be completely rewritten.

With strained resources; we need to innovate ways to impact both the School of Art and the College/University student body regarding design literacy. This initiative would include classes for non majors and core foundation classes for Art majors. Reduced FTEs resulting from administrative appointments demand that larger lecture classes be devised and alternative delivery systems be explored to expand our sphere of influence within the broad academic environment of the University. The new Design History class and Interactive Design Database are good examples of our current efforts.

We have, over the last several years, dramatically increased our interaction with the local design community by inviting various professionals to advisory and search committees positions related to the program. We intend to expand this by creating one or more professional focus groups on design education over the next two years. Many of our faculty have been called upon to participated in outside promotion, tenure and program reviews for a variety of peer institutions across the country. These opportunities and others we hope to generate will expand our influence within the academic design communities. In addition to our obvious role of replenishing the profession with fresh skillful talent, we recognize a larger and more profound obligation to the profession. Namely, to help define and guide the future of the discipline, provide perspective regarding explosive technological change and to continue to foster the creation of thoughtful, appropriate and meaningful design.

Strategies

Retirements

We do not anticipate any faculty retirements in the near future. Faculty retirements offer both opportunities and challenges since the program must weigh the loss of a particular faculty member and their associated skills and insight against the prospect of new energetic talent. The objectives which guided our replacement of Professor Dahn with Assistant Professor Cheng will likely be applied to any unforeseen retirements over the next 10 years. We advocate change which is sensitive to continuity, initiative which is sensitive to tradition and innovation which is sensitive to our agreed upon educational mission. If we are successful in fulfilling these goals in future searches, we will keep pace with technical advancements, critical issues in the field and current theory while maintaining those principles which have historically contributed to the success of the program.

Enrollment Projections

We anticipate redefining basic foundation courses and perhaps design for non-majors as large lecture classes linked to smaller labs in order to expand our contribution within our program and in general studies. Much the way we currently offer Design History for design majors. Without considerable increases in faculty resources, it is impossible to expand the number of students within the major. This, we fear, will make the process of student selection all the more difficult as enrollment swells.

Technology

The proposed Design Research Center and expanded relationships with the industry may provide increased access to technology. Making a clear persuasive presentation regarding our needs in design may result in increased support.

Pressures

Space and budgets have always been difficult in the program and division. Although we have cultivated relationships with the business sector which have helped to some degree through limited financial support, we remain significantly under funded. The space occupied by the program is insufficient, poorly furnished and poorly equipped. Our solutions, to date, have been to address these issues ourselves. We are unable to effectively respond to the challenges that additional escalating pressures on space and budget might present.

Demographic Changes

Since the demand for entrance into our program is very competitive, we find it difficult to specifically allow for the represented/underrepresented status of our perspective students. The studio screening classes we conduct are as much as possible "blind". However, we continue to have reasonably broad demographically defined diversity within the program. The student body is consistently 50-60% female, with a high levels of Asian participation and periodic (but significant) African American representation.

Productivity

The faculty members are extremely productive and are veterans capable of balancing an active research life with teaching and service. Please refer to their short vitas for a better indication of the range and scope of their accomplishments as leaders in the field. As a faculty we have adopted a broad view regarding the nature of professional, research and scholarly activities with our yardstick being critical excellence. We recognize that our faculty, being diverse, may choose a variety of different ways to make significant contributions to the field. With this in mind, the faculty have agreed to work carefully with Professor Cheng, both formally and informally, to help her create a manageable balance between the demands of teaching and creative work, and identify a path to academic progress within her areas of interest. As a new faculty member, her teaching assignments, committee work and service commitments will be carefully controlled and monitored during her initial appointment.

V. GOALS

a. Methods

Goals for the program are set as a result of collective periodic meetings and discussions among the faculty. As suggested by our comments in IV.a. above, many of our goals are short range and reactive. At the risk of being trite, when you are busy putting out fires, the subject of remodeling seldom comes up. Our hopes for the future include items as small as effectively organizing our slide archive, as large as redefining the nature of our Graduate Program and as daunting as leading the way to redefine our discipline through educational reform and innovation.

b. Specific Goals

1. Increased direct involvement with the Design Community, Business Community and Service Sectors who's success, at least in part, depends upon the health of our academic program. This would include appointment of Advisory Boards, development of Consulting Practices and the creation of a University / Community Design Research Center. This proposed Design Research Center would address current critical issues particularly in the area of New Media through case studies, study models and prototyping as a cooperative venture between the professional and academic community.
2. Improved communications throughout the University Community so that we may more effectively expand our interdisciplinary role and enhance our resources. Joint Ventures, Collaborative Projects, Technological Growth, Curricular Specialization.
3. Enhanced support services and technical facility through expansion of our support base both internally and externally. New Technical Labs, Dedicated Laboratory Technical Instructional Aid, Expanded Specialized Instruction.
4. Expanded faculty to address the issues of Design History, Theory and Criticism.
5. Expanded Technical Staff support dedicated to the Design Division.

Heidi Tilghman

From: Karen Dy [kdy@u.washington.edu]
Sent: Thursday, November 29, 2001 3:36 PM
To: Heidi R. Tilghman
Cc: cheryl cameron
Subject: Graduate School Reviews

Hi Heidi,

We went through the 40 reviews that you brought over and most look great and are ready to be scanned to be put onto the UW's accreditation website. However, as usual there are about 9 folders that we are missing documents on or need missing/replacement pages. Below is a list of what is needed, can you help us get these items and if there is something that doesn't exist just let me know? Thanks for all your help.

Departments missing the Graduate School Recommendation Letter to the Provost:

- Aeronautics and Astronautics
- Architecture
- Bioengineering
- Construction Management
- Earth Sciences
- Statistics (this was the lost folder)

Other items needed:

- ✓Bioengineering self-study page 34 is missing
- ✓Art need to replace pages 1,5,19 & design 1 of the self-study
- ✓Aero/Astro graphics on pgs. 3,4,5,6,& 23 of the self study didn't print out from the diskette
- ✓Law pages 30 & 31 of the self study are missing
- ✓Microbiology we need all of the even numbered pages of the self-study, we received only the odd numbers.
- ✓Statistics all we have is the 1998 self-study, the other documents were out-dated, have you found your file yet? still needed is the Recommendation to the Provost, Program Response, and Review Committee Report. *yes - in archives!!*

Also, Cheryl also requests that we receive these items no later than December 7th as everything goes out for scanning @the 10th.

Again thanks,

Karen Dy
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