

**School of Art
Academic Program Review**

Review Committee Report, April 1, 2010

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A. Review Committee

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B. Process

1. Charge Meeting:

On October 14, 2009, internal members of the Review Committee met with administrators and representatives of the School of Art, Office of the Dean of Arts and Sciences, the Graduate School, and Undergraduate Academic Affairs. External members Tom Berding, Steven Ostrow, and Robert Swinehart were present by speaker phone. The Graduate School and Undergraduate Academic Affairs charged the Review Committee to evaluate all programs in the School of Art in a process guided by the following questions:

- 1) Are they doing what they should be doing?
- 2) Are they doing it well?
- 3) How can they do things better?
- 4) How should the University assist them?

To this list, the School of Art added three additional questions.

- 1) How can the three divisions foster interdisciplinary collaboration within the unit + throughout campus?
- 2) As part of a Research 1 university, how can our faculty advance the role of research in the School of Art?
- 3) How do we maintain and enrich our student achievements (e.g., Dean's medalists, honors students, etc.) in a recessionary economy and/or as the UW develops new business models for the future?

2. Self study:

The committee received the School of Art self study report on January 13, 2010. All members of the committee reviewed the full report in the weeks before the site visit.

3. Team divisions:

In preparation for the site visit the team divided among themselves to concentrate on divisions within the school: Anderson and Swinehart – Design; Crutchfield and Berding – Art; Connors and Ostrow – Art History.

4. Site visit:

The site visit took place on February 28, March 1 and March 2, 2010. The team met for the first time on Sunday, February 28. After an initial meeting over lunch with the Director of the School of Art, Chris Ozubko, the team joined Professor Ozubko for tours of School of Art facilities, which lasted a full afternoon. During

these tours the team met informally with divisional chairs, technicians, and students. The team visited virtually every space controlled by the School of Art at the Sand Point facility, the 3D4M buildings on Mary Gates Way, and the Art Building on the main campus.

Over the next two days, the whole team met with School administration, staff and advisory council. The team subgroups met with divisional chairs, faculty (by rank), graduate, and undergraduate students.

The visit concluded with exit discussions attended by the visiting team and representatives of the School of Art, College of Arts and Sciences, Office of the Provost, the Graduate School Council, Undergraduate Academic Affairs, and the Graduate School.

C. Observations

We were impressed with the breadth and complexity of the school, and the coherence of its organization. While the school is heterogeneous, faculty and students appeared to have both a clear sense of the school's identity and their own place within it. Nearly everyone we met also seemed to share a feeling that the school is moving in a positive direction, despite ominous signs that the university is in the midst of difficult times.

The school's leaders have clearly made effective choices in the development of curricula and acquisition of facilities, and in the cultivation of faculty and staff resources. While some of these decisions appear to have been tactical responses to resource limitations, technological opportunities, faculty changes, and so on, there is abundant evidence to suggest that the School has positioned itself to take good advantage of such opportunities, as well as its established strengths, over the long term.

1. Administration:

The School is directed by Professor Chris Ozubko, who is assisted by divisional chairs, Professors Cummis, Lin, Failing, and Cheng. While the school may seem somewhat top-heavy with administrative faculty, the leadership team works effectively. Each member of the leadership team was able to articulate clearly the goals of the division overseen and its relation to the larger mission of the school. When issues of specific need arose within divisions – and there are many, as would be expected in a perennially underfunded school during a time of austerity – the directors approached these in terms of mutual benefit. Even as the divisions within the school are clearly and appropriately defined, this has not led to territorialism.

The director of the School of Art received strong approbation from administration, faculty and staff. Clearly, he has served effectively through nearly three five-year terms to bring the school to a position of great strength internally, with respect to the university, and in terms of its reputation. A number of people expressed hope the Professor Ozubko would continue as the director into another term.

2. Faculty:

The committee met with faculty by division; the report addresses faculty in more detail below. We were very impressed with the faculty we met in all divisions. There was a uniformly high sense of dedication to the school, a passion for teaching, and high levels of productivity at all ranks. Recently hired faculty have been well chosen to expand strengths of the school and to enhance its reputation.

Faculty hires have not kept pace, however, with needs – sometimes acute needs – in the school. Some of these needs have come about because of changing directions in the fields of art, design, and art history, and because of faculty losses in the school over the last several years. The burdens of filling gaps left in these circumstances seem to fall most heavily on assistant professors, an issue we address in more detail below.

3. Information Technology and Visual Resources Directors, and Art Technicians:

A School of Art relies heavily for its success on the expertise of technical directors technicians, who shoulder a great range of responsibilities from acquisition of resources and maintenance of equipment to informal teaching of students. The School of Art has a group of talented, extremely hard working technicians, who are deeply invested in the school.

Mark Rector, Director of IT, has been very successful in acquiring equipment funded by the Student Tech. Fee program at UW; this equipment has had a big impact on the school, particularly the Division of Design and the photography program. The school's capacity, in operating budget and staff, to maintain all of this equipment (especially in 3-D prototyping) is, however, very limited; this may be a source of concern later on.

Jeannette Mills, Director of Visual Resources, has undertaken conversion of the school's large slide collection to a digital library, joined with a number of commercial image databases. A recently implemented student fee has provided more than adequate funds for this, so this area of the school is in especially good financial condition. Conversion to a wholly digital collection served with the Madison Image Database (MDID) has, however, limited access to the School of Art only; the school would like to open this resource to the larger university.

Many of the technicians in the school appear to work well beyond the expectations of their jobs, which should be both a matter of pride and concern for the school. While it is clear that the faculty and students benefit greatly from the efforts of this group, their operating budgets are extremely low, and because there are not sufficient staff in some areas their attentions can be diverted by multiple demands, a situation that can affect both job satisfaction and safety. This is particularly true in the woodshop on the main campus, which is heavily used but understaffed, and in the 3D4M facilities, where safety is a major concern.

4. Administrative and Advising Staff:

We met with Sharon Frucci and Judi Clark, who represented the administrative and advising staff, respectively. Both commented thoughtfully on the directions and management of the school suggesting that the school has improved significantly in the last decade, and that the school is well prepared for changes that

might come as a result of seemingly inevitable budget cuts. The staff were also positive about relationships with faculty and students.

The advising staff is currently sufficient to accommodate the needs of students in all programs, and has recently joined with advising staff in other university departments to better serve lower division students considering arts majors. Some undergraduate students, however, expressed frustration with the advising they have received, saying that they were not provided with clear direction and information, for example, about double major opportunities and procedures, the honors program in art history honors path, the centrality of foreign language study for art history, and other matters.

The administrative staff has experienced some changes recently, and needs additional people to serve the school adequately. There was a sense that the complexity of the school makes its management especially challenging, and that the school might benefit from a succession plan for faculty administrative leadership.

6. Students:

The committee met with students by division; the report addresses students in more detail below. Students we met were engaged, well-spoken and enthusiastic about the programs in the school.

7. Facilities:

The Art Building on the main campus is well situated but limiting in its effectiveness for the School of Art. Long, double-loaded corridors connect shared facilities – the administrative suite, the Jacob Lawrence Gallery, Parnasus Café, Woodshop, and a very fine computing center – that are themselves well-appointed, but hidden from view. The Art Library and Image Library are similarly tucked away, but are great assets to the school. Many of the classrooms are showing their age, although recently enlarged flex classrooms represent effective changes that have had a positive impact on course delivery. There is little if no space that Art History can claim as its own, in which faculty and students can interact. These spaces used by Art History are widely dispersed (about half are in the basement) and not well furnished. The photo classrooms, studios, and labs are also in the basement, so they feel hidden away, and the BFA painting studios are extremely overcrowded. Recent upgrades to spaces and furniture for the design programs appear to have had a positive effect, although space needs for student workspace are still severe. Corridors, which are used extensively to display work, are poorly lit and thus do not serve this purpose well.

The 3D4M facilities on Mary Gates Way, about a half mile from the Art Building, are a jumbled collection of building workshops that serve their purpose well. They are well-lit and ventilated and flexible enough to accommodate the changing demands of the program.

New facilities in the Administration Building at Sand Point about three miles from the Art Building provide Art faculty and students with excellent studio workspace and a central exhibit gallery. The only significant drawback to this facility is its distance from the central campus.

D. Evaluation of Divisions

1. Division of Art:

The intra-divisional realignments, both recently enacted and in discussion phase, are responsive to the present day budgetary and creative context. Likewise, the development of large scale classes to address significant demand, recruit majors, and cultivate an appreciation of the arts among non-majors demonstrates the faculty's dedication to the breadth of its educational mission. The Division of Art has made some difficult choices and has positioned itself to continually advance the quality of programs in accordance with its mission. Some questions remain that need attention, mainly the future status and placement of printmaking and consideration of the future of fibers and metals. Select faculty and technical position requests could help further new alignments, support courses in exceptional demand, reflect the national context and aim to promote areas of established excellence and trajectory.

a. faculty

The faculty in the Division of Art are committed to the pursuit of creative research at the highest level and to providing excellent educational opportunities to a broad range of students. They possess national and international reputations in their fields, are recipients of leading fellowships and grants, exhibit in venues of great stature, and publish and are reviewed in top tier print media.

Led by this accomplished and largely tenured faculty, the junior faculty generally feel supported by their peers and have dedicated considerable energy to service in the building of new facilities and degree programs. While there is a sense of the loss of faculty positions in the division over the last decade, there remains an impressive sense of purpose and dedication to the unit's mission.

b. programs

While the lack of a single set of common foundations courses for all areas is a somewhat unique characteristic of the undergraduate program, the way fundamental skills and conceptual thinking is addressed (in large classes and within disciplinary courses) is a viable way to maximize faculty and facility resources. This approach to general visual studies also reflects how the physical plant configuration and resource limitations, as much as ideology, have played a role in shaping the curriculum. Overall, the pedagogical structure allows for coursework in the most vital of traditional media and the most dynamic new practices, while fostering the rich interaction between them.

In general, the program divisions within the school reflect national norms at AAU Public Institutions. The Division of Art's professional degrees (the B.F.A. and M.F.A. in Painting and Drawing, Photomedia and 3D with concentrated tracks in Ceramics, Sculpture, and Glass) are appropriate and

the quality of work produced is excellent. The distribution of assigned credit ranges in the BFA degree programs are generally consistent with accredited degree programs degrees, though the total credits in art and design courses required, especially without the VLPA courses included, lie at the low end of the spectrum of what typically constitutes a BFA major. (According to current National Association of Schools of Art and Design, "NASAD" guidelines, studies in the major area, supportive courses in art and design and studies in art/design histories normally total 65% of the curriculum.) Likewise the credit range in the B.A. in Painting and Drawing are appropriate, though on the low end of the range. The IVA degree while improved is a sizable program that seems to lack focus, possibly warranting a review of course requirements, notwithstanding its liberal arts degree status.

The enrollments and graduation figures for both the undergraduate and graduate programs mirror enrollments at other AAU institutions, with Painting and Drawing leading enrollment, followed by Photography and the 3D area (Sculpture, Ceramics, and Glass combined). *Source: NASAD Hire Education Arts Data Services, Art and Design Special Report 2006-2007, a customized study of select AAU Institutions.* The incredible high course denial rate for Photo and Drawing courses further reflects the national picture. And, while it is on moratorium at UW, Printmaking continues to be a major in demand nationally, as is evidenced by the aforementioned NASAD data set.

The new alignment in 3D/4M is wise and should help to solidify the 3D area.

The ceramics program remains a strength in that area, as the glass curriculum gets staged and the sculpture program resituated. In the abstract, opportunities for connections between Painting and Printmaking abound and are consistent with some nationally recognized programmatic alignments and as such are a logical consideration to be explored. Alternately, given the local context and existing programmatic strength in painting, such an alignment could also consist of positioning printmaking as a minor or an adjunctive experience that supports the painting BFA program and offers courses to IVA (or BA) majors, as is the case at other AAU institutions. Likewise, Photomedia and DX arts is an area ripe for further development and is an affiliation that should be strengthened given the faculty's strength and interest in a broad definition of photography. The future of Fibers and Small Metals also warrants further discussion, though possibly of a different nature, as national enrollment figures and pedagogical positioning of such programs do not lend the same support for these areas as do the enrollment figures and the cross-disciplinary and multivalent dimension of the printmaking media. Personnel and facility resources, existing and needed, must of course be examined, as do the unintended consequence of the discontinuance of a program. Clearly, the division has moved towards supporting programs that are deemed essential and/or interrelated, rather than being a "full service" department offering an extensive array of individual media experiences leading to a wide range of distinct degrees.

c. staff

Technical Staff in the Division of Art expressed a sense of support and generally have good working relationships with faculty and students. They clearly feel integral to the educational mission and take great pride in their roles. An air of collegial support is evident, though the need for technical support in the 3D/4M area seems to be an area of concern.

d. students

The undergraduate and graduate students who met with us were genuinely enthusiastic about their education, while being mindful of the opportunities and challenges that lie ahead for them as working artists. There was an expression of a need for workspace at the upper level and to a lesser extent a desire for greater communal space. The graduate student body come from geographically and aesthetically diverse backgrounds and went through a extremely competitive admissions process. The strength of the faculty and excellent reputation of the School stand as leading reasons given for why many graduate students saw UW was their top choice, though funding is an increasing concern. While students are deeply appreciative of the individual faculty mentoring they receive, a more systemic communication of program/degree requirements especially relative to the thesis is desired. The anecdotal evidence contained in the report indicates there are many very successful alumni from across the division who have established themselves as working artists and educators at leading higher education institutions.

2. Division of Art History:

The Division of Art History is an integral component of the School of Art, at once a distinctive and complementary entity in relation to the Divisions of Art and Design. Both its undergraduate and graduate programs appear to be thriving, despite increasingly severe budgetary constraints; the faculty expressed very positive views about its place within the School of Art; and it is clear that the Division of Art History plays an integral role in creating intellectual bridges to other sectors of the university, especially to departments and programs in the Humanities, such as Classics, Architecture, African Studies, Asian Studies, European Studies, French and Italian Studies, and Japan Studies.

In striking contrast to what was said in the last program review, the Division of Art History no longer suffers from an identity crisis, "existing in the shadow of Art and Design." From the perspective of the Art History faculty *and* the review committee, the Division of Art History is a vital and distinctive entity, and is recognized as such by the school's director and the divisional dean.

The review committee finds that the division offers a vigorous and broad-based training in the interpretation of visual materials in a wide range of cultural contexts; at all levels their programs also foster the development of skills in critical analysis and effective writing. Art History enrollments are impressive; the division's classes generate exceptionally high student credit hours; and the number of majors

and graduate students in Art History is strong. Despite the funding challenges that face graduate education across the College of Arts and Sciences, the division has a good placement record of PhDs in tenure track academic jobs and in curatorial positions. There is also a strong record of accomplishment among MA graduates. Specific plans are in hand for various advancement goals that are targeted to enhance the division's already substantial strengths.

a. faculty

The division's faculty numbers twelve, making it—relative to art history departments at comparable institutions—average in size. These faculty cover a very wide range of areas in the history of art, from antiquity to the present, with three specializing in Asian art, one in Native American art, one in African (and African-American) art, one in 19th and 20th-century Western architecture, one in Classics (ancient Greek and Roman art), two in early modern European art, one in 19th-century primarily British art, and two in modern and contemporary art. Whereas this distribution of specialty areas (with its strong “non-Western” emphasis) was singled out in the last program review as a possible reason for the division's relative low NRC ranking, fortunately the discipline has changed considerably, and we would hope that it will—whenever the next NRC rankings are issued—now be viewed as one of the division's strengths.

Interviews with the faculty revealed that the single-most distinguishing feature of the program is its cultural diversity—the fact that it is truly a global art history that is being taught on both the undergraduate and graduate levels. Diversity, in other words, is the division's “brand.” Ironically, the review committee could not help but observe that Art History, and the School of Art more generally, is remarkably lacking in racial diversity. Only one Art History professor is a person of color and one other Asian; and the vast majority of students we encountered were white as well. While we recognize that art history has long been challenged in this regard, we encourage the department to make efforts to attract more students of color and, in future hires, to seek qualified candidates of color.

The Division of Art History is well served by its relatively small faculty, many of whom have national and international reputations. Despite the recent loss of two distinguished faculty members, Anna Kartsonis and Christine Göttler, the division remains strong, and has made excellent hires in the areas of Ancient Roman art and archaeology, Chinese art and archaeology, and South Asian art. Although new positions may be few and far between, and the division should not expect or aspire to be encyclopedic in its coverage, there is a glaring gap in its coverage of Western art in the area of Medieval art. Faculty also expressed the need for a specialist in the history of photography—a position that would be especially appropriate, given the strength of photography in the Division of Art and the rich photographic collections in Seattle, including the Joseph and Elaine Monsen Collection of Photography held by the Henry Art Museum. Some members of the faculty also pointed to the need for a specialist in Asian-Pacific/Oceanic art, who

would bridge the division's strengths in Asian (both east and south) and Northwest Coast Indian arts.

As significant challenges on the faculty front, the committee notes in addition that faculty salaries are low and increasingly uncompetitive; while starting salaries for assistant professors are on par with those at peer institutions, there is clearly compression at the associate and full professor ranks. Also, funding for faculty research and travel is inadequate.

b. graduate program

Students in the graduate program expressed warm support for the faculty and appreciation of the many and varied opportunities for study that the division provides. Very strong support was expressed for the division's role in promoting opportunities for internships in local museums and other opportunities to work directly with art objects. The Self-Study's Appendix 11.2, Student Accomplishments in the Division of Art History, provides evidence of the division's strong placement record of its M.A. and Ph.D. graduates in academic and curatorial positions.

With respect to graduate student funding, the Division of Art History falls short. Funding offers for graduate study are not competitive with those of comparable programs. There is a strikingly insufficient number of fellowship and TA packages and equally inadequate research and travel funding. Interviews with the graduate students and faculty underscored these points. All but one of the M.A.-level students we spoke with indicated that they are seriously considering going elsewhere for the Ph.D., with the hope of receiving a higher level of support. This lack of adequate funding also contributes to rather slow time-to-degree rates. Graduate students are virtually forced to take teaching and other positions elsewhere, just to make ends meet, which, while providing valuable experience, also delays their degree progress.

The committee identifies several matters in the graduate program for attention. 1) There is a clear need for a Graduate Student Handbook, which spells out the processes, deadlines, schedules and so forth for timely progress toward the M.A. and Ph.D. degrees. 2) Although there is much to applaud with regard to the way undergraduate and graduate students are trained in the Division of Art History, with particular emphasis on objects/works of art, historical context, and art criticism, the discourses and methods of critical theory appear to be marginal. The market today, especially in academia, demands an awareness of and familiarity with critical theory, even if it is not one's primary mode of research. 3) Graduate students need a professional training colloquium series—to guide them through the writing of c.v.'s, applying for grants, applying for jobs, the job interview process, publishing, etc. While some of this activity is currently handled on a one-to-one basis, there could be benefits from addressing these matters across the cohort of graduate students. In addition, graduate students felt that the mechanisms and policies of graduate student funding are

insufficiently transparent; they would like more information about how funding (TA) allocations are decided upon.

c. undergraduate program

The undergraduate program in Art History has a clear and substantial set of learning goals for majors and non-majors focused on the development of expertise in interpreting visual culture across a wide range of historical and intellectual contexts. The regular offering of the quarter long Art History Field Seminar at the UW Rome Center is a particularly valuable asset to the division. A recent valuable innovation is the development of a new forum for the presentation of work by honors undergraduate majors, which offers a structure of institutional support to promote high quality research experiences for undergraduates.

The major requirements for the BA in Art History well reflect the range of the faculty's specializations. Students must take one course from each of the four "core" groups—Western European, Asian, Modern, and Tribal. It should be noted, however, that while the review committee applauded this required breadth, we found the designation of the "Tribal" core unfortunate, as well as the courses included in that core. While the term "tribal" is appropriate to certain cultures, it appeared to us to be an unfortunate catch-all, and the lumping together of Native American, African-American, African, and Northwest Coast Indian arts seemed equally arbitrary. Certainly African-American art belongs in the Modern core, alongside 19th, 20th, and contemporary art. And a more suitable name for the core should be sought.

There were also some reports from undergraduate art history students about problems in the quality of advising. The committee encourages the division to work to identify areas in which advising could be strengthened.

Finally, undergraduate art history students expressed a strong sense of connection to the other entities within the School of Art: 'It is great to have studio artists in Art History classes'. They also articulated a desire to have access to art studios, in perhaps an informal way, so as to learn about different media (wood, clay, metal, oils, etc.) and how they are used. The review committee recognizes that the Studio classes offered by the School of Art are in exceptionally high demand and Art History undergraduates find access to these classes difficult, and encourages the division to explore the possibility of some informal opportunities for Art History students to have access to some kind of studio experiences.

d. facilities

The Division of Art History needs more and better spaces within the School of Art, including, but not limited to, a lounge area where students and faculty can meet in an informal way; a space where graduate students could keep their books and work.

Faculty, graduate students and undergraduates expressed strong support for and appreciation of the UW libraries collections of printed books and journals in the Art History and related fields, with a number of individuals mentioning that illustrations of works of visual art are in some cases only accessible in printed, not electronic, format. Appreciation was also expressed for the Art History Library as an extremely valuable resource for faculty and students.

Finally, a striking change for the better since the last program review pertains to Visual Services. In keeping with national and international trends toward digitization, the vast majority of the faculty of the Division of Art History has embraced digital technologies, delivering lectures with PowerPoint or similar systems instead of relying on slides. What was the Slide Room is now Visual Services. Under the able leadership of Jeannette Mills, much of the existing slide collection has been scanned, digitized, and re-catalogued, and many thousands of new digital images have been created and are being made (at a rate of ca. 1000 images each month). What has greatly facilitated this transition and, more importantly, has made Visual Services the outstanding resource it has become is the implementation of course fees. These have increased funding to Visual Services from \$10,000/year a decade ago to \$78,000/year now. As to access to the MDID Visual Services collection (database), the review committee strongly recommends that it be extended to all members of the U of Washington community, rather than being restricted to Art History faculty and students. The visual database is a resource that would certainly be used by faculty and students in a large number of other departments and programs—as was the case when it was a Slide Room collection—and thus we hope a system could be developed that would facilitate such usage.

3. Division of Design:

The Division of Design is the smallest of the three divisions in the School of Art with 8 faculty FTE and approximately 180 enrolled students. Design has become an increasingly important area in the School of Art and over the last several years and has made vital connections to other programs on campus. At the time of the visit, the division was in the midst of curricular changes that will add a BFA degree track in Interaction Design, while phasing out an existing BA degree in Design Studies. The division plans to transition all of its undergraduate degree tracks to BDes and its MFA to MDes, to reflect more accurately the orientation of its programs. The division also intends to apply for accreditation with the National Association of Schools of Art and Design. Recent changes to the core curriculum have increased class sizes in the freshmen and sophomore years, which has opened access to a larger number of students on campus, and has made entry into major tracks more competitive.

In addition to making important internal changes, Design has fostered vital connections with local industries, such as T-Mobile, Fluke Electronics, Boeing, and Microsoft, to expose students to professional design projects. Faculty have also helped students establish connections outside the department, both with industry

and with other departments on campus. These efforts have built the reputation of the Division of Design locally, and through the professional and academic success of graduates, this reputation has spread nationally. Faculty in the division are active in design practice, consulting for University of Washington departments; local, state and national government; national and global corporations and non profit organizations. The faculty are also active in research and publication. Through these efforts Design has built a strong and growing national reputation.

a. faculty

The Division of Design has two tenured full professors, both of whom are serving nearly 100 % in administration, one tenured associate professor, who directs the Division of Design, five tenure-track assistant professors, two of whom serve as program chairs, and one full-time lecturer who also serves as a program chair. Our interactions with faculty were all very positive. Faculty had high praise for the school and division administrators; they were also enthusiastic about their colleagues, recent changes in the curriculum and new directions in the division. The faculty expressed a sense that the Division of Design is gathering momentum and is moving forward rapidly and cooperatively in very positive directions.

Although the design faculty are productive and enthusiastic about the direction of design programs, there was a universal sense among them (something also mentioned by students) that they are stretched to their limits. They are under great pressure to respond appropriately to changes in curriculum and within their disciplines, but they are overburdened with responsibilities that limit their ability to seek out opportunities.

Although the division has been able to hire part-time lecturers to teach some courses, it is clear that the division needs to hire additional faculty to help with core curriculum, to reinforce connections among degree options, and to help add to the momentum of the Division of Design.

b. programs

The Division of Design runs five degree programs MFAs and BFAs in Visual Communications Design (VCD) and Industrial Design (ID), and a BA in Design Studies (DS). The BA in Design Studies, is being phased out, and a new BFA in Interaction Design (IxD) is in development.

The undergraduate programs share a common core that consists of seven courses. The first of these, Art 166, Design Foundations serves about 250 students over two quarters, and forms one part of a selection process for freshmen students seeking access to the design majors. This process also includes a one-day exam during the summer, which is open to transfer students. Clearly, design majors are in high demand, with approximately 300 candidates seeking 60 available positions. The system devised to select these students appears rigorous and fair, and is timed so that freshmen not admitted have opportunities to pursue other degrees within the university. The six subsequent core courses, taken by all sophomore design students, cover design drawing, color, composition, 3-d foundations, typography,

design history, and introduction to Interaction Design. Instruction in these courses is shared by the whole design faculty. Although the balance of these courses seems appropriate for a core curriculum, some students commented that the core courses focused too heavily on VCD, and that there was not enough exposure to ID.

After completing these courses, students choose a degree track; generally more than 90% of students are enrolled in their first choice. VCD and ID appear to be well structured, although ID students commented that there are too few courses in the senior year, just one ID class per quarter. The DS degree is not as precisely defined as VCD and ID; students commented that they often could not enroll in courses and that they lacked a sense of community that seems evident in the other degree programs.

The addition of a new BFA in Interaction Design appears to be a very favorable move for the division. This is an important area of development in the design professions, and at University of Washington, will present opportunities to build connections across campus, especially with engineering and medicine, where IxD is becoming increasingly important.

The MFA curricula are structured more openly than those of the BFA degree tracks, allowing graduate students to explore diverse areas of research in design, which frequently leads to connections across campus and with other disciplines. Students explained that faculty are very good at helping to foster these connections while also enforcing academic rigor. This approach requires significant self-motivation, especially in the development of thesis topics. Students suggested that a masters-level studio would help graduate students to ground their work in the program and to develop closer working relationships with faculty.

The students we spoke with in all degree tracks expressed admiration for the faculty, stating that they were effective teachers, helpful in networking for the students, and responsive to student concerns. There was general agreement, though, that faculty are overburdened and that this can limit students' access to them.

c. facilities

Senior undergraduate students in ID, and all graduate students in the Division of Design have dedicated workspaces, which are essential to their work. These facilities seem adequate to student needs. Junior-year ID students have individual workspace for part of the year. VCD and IxD students share workspace, much of which has recently been refurbished. Sophomore students in all divisions use regular classroom spaces, and do not have dedicated workspace in the school. Freshmen in Art 166 attend lectures in another building on campus, but meet in smaller groups in the School of Art building. Although there have been recent improvements in space and dedicated workstations for design students, this is still an area of concern.

While each student in the Division of Design is required to purchase a laptop computer, the division is well equipped with School of Art computing and 2-d output facilities. A small 3-d prototyping lab has some very good

equipment, but there are very limited funds, and no permanent staff to maintain it and to supervise its use.

E. Committee Response to the Charge Questions

1. Are they doing what they should be doing?

- The divisions in the school are set up to serve the needs of 21st-century students and appropriately address the fields they represent.
- The school has cultivated an appropriate position for art and design production and scholarship in a tier 1 research institution, and the faculty have developed strong national and in some cases international reputations.
- Constituents are generally in agreement and well satisfied with the direction the school is taking.
- Distinctions among the three divisions in the school are appropriate, as are the subdivisions within art and design, even as the school explores possibilities for interdisciplinary collaboration and sharing resources among the divisions.
- Each division seems conscious of its position in the global cultural matrix, but also within the Pacific Northwest and the University of Washington.
- Curricula are generally well structured in each division so that students develop necessary technical and critical skills and an elevated sense for art and design as cultural disciplines.
- Since its last review in 1998/99 the school has made hard choices in the face of budget, personnel and space issues to keep the school moving in an appropriate direction.
- Where structural deficiencies occur (as in the BA for design studies) the school has been proactive in developing appropriate curriculum changes.
- The director of the School of Art is skillful, articulate, and visionary.
- At every level it is apparent that faculty and staff are extraordinarily dedicated to their disciplines, the school and to their students.
- Faculty and staff are also generally very professional and respectful in their interactions.

2. Are they doing it well?

- The school is investing in the students so that they feel highly energized in their disciplines; students' express a great sense of aspiration.
- The school is inculcating a deep understanding, appreciation, and even passion for art and design among its students.
- The school makes a great effort to open doors for students to the professional practices of art, art history, and design.
- The school appears to prepare graduate and Ph.D. students well for careers in scholarship/creative research.
- The strategic plan for technology wisely prioritizes high-end equipment, now that the network/ infrastructure has been upgraded, and computing facilities have been staged in existing "neighborhoods" around the school.
- The administration is a sound steward of resources. The centralization of STF funding submissions is one such example, where the administration's oversight

ensures that initial investments in technology and equipment are both beyond boutique and sustainable.

- Course Fees to support art history classes and the Visual Resource area, as it transitions from a film based to a digital based imaging is well considered. Such investments will promote active learning among majors and non-majors.
- The Division of Art has wisely positioned itself to explore both the most vital of traditional media and the most dynamic new practices as well as the rich interaction between them.
- In the Division of Art's BFA program, there are strong summative/ formative measures in place providing undergraduate students with meaningful feedback on a continual basis.
- Time to degree is, for the most part, very good for the School of Art and represents a vast improvement over the last self-study, although, as noted above, inadequate funding for graduate study in art history hampers progress toward degree.
- All disciplines in the Division of Art are offering large sections to deal with an overwhelming demand and to reach non-majors.
- In the Division of Art, Teaching Assistants are well prepared, typically engaging in a mentoring experience prior to a formal assignment where they are assigned a supervisor.
- Faculty in the Division of Art History are training their students very broadly and making excellent faculty hires that are improving the department, capitalizing on strengths within the university and moving instruction in innovative directions.
- The Division of Design has developed a curricular model that is innovative and forward looking.

3. How can they do things better?

- In the Divisions of Art and Design, there is genuine concern relative to the service commitment taken on by junior faculty. Special effort should be made to support them relative to service expectations and/or to ensure such service efforts are duly noted when external tenure evaluations are solicited and when internal recommendations are rendered.
- Any future hiring of new faculty and technical staff positions may have to be shared across divisions and/or programs to address and alleviate potentially competing priorities. The school needs to develop a clear, ranked list of priorities across all divisions and programs.
- Although there is some effort being made, there is a general lack of diversity in both the faculty and student bodies, especially at the graduate level. The school should be attuned to these issues and make further efforts be more reflective of national demographics and to reach out to the community, including minority communities.
- The school should examine ways to emphasize and expand visiting artist, designer, and scholar opportunities. This might be articulated as an advancement priority.
- All graduate programs in the school need student handbooks that articulate processes, scheduling, deadlines and other aspects of making progress.

- Graduate students in all divisions would benefit from professional development colloquia that would help train them for entering the job market.
- Space support for undergraduate research should be addressed.
- Advising of undergraduate students needs to be carefully evaluated; some students expressed frustration with lack of clarity in complex academic situations, such as double-major opportunities. There were also concerns raised about advising for BA students in the Division of Art.
- The School of Art should continue discussion of name change and degree changes (in design) that will more accurately represent the current program offerings to various stakeholders including prospective students and their parents, the campus community, external constituents, peer institutions, and prospective sponsors and employers.
- With support of the administration, school-wide discussions relative to pursuit of NASAD accreditation should take place, including a review of the consequences (intended and unintended) of pursuing accreditation for some or all of the divisions.
- Although the IVA program as it is currently configured and supported reflects significant improvement over previous iterations of the program, there seems to be a lack of depth and curricular requirements in the current offerings. This is especially noteworthy given the lack of a first year foundations program and distribution requirements and the lack of a BA program in either 3D or photo media.
- In addition to G.P.A. requirement, all areas in the Division of Art should consider implementing a mandatory portfolio review as an entrance requirement for the BFA program.
- The Division of Art History should make more effort to expose students to theoretical discourses and methods of the discipline, although not at the expense of the many things they are already doing well.
- The Division of Design should continue to seek out dedicated, individual workspace for students in the junior year of the Industrial Design program.

4. How should the university assist them?

- There is a need for financial support of growth areas throughout the school:
 - In the Division of Design there is great need in Industrial Design or Interaction Design, where a faculty line should be added.
 - In the Division of Art, there are needs for positions that would address high demand areas with well-established trajectories and a history of excellence. New faculty positions would be most appropriate in Photo (with ability to intersect with DX arts and expand offerings) and in Painting and Drawing (to forge new alignments while furthering existing strengths).
 - The 3D4M area is in the implementation phase of a new glass program and is anticipating a forthcoming retirement, as these processes unfold we would expect the exact faculty skill set needed in the 3D4M area will also clarify. Maintenance of any open faculty line within the 3D4M group is essential to

its continued success. There is also real need for a staff person in 3D4M at the Ceramics, Sculpture and Glass facility.

- In Art History, given the recent loss of faculty, there is a huge gap in western art history in the medieval period that should be filled; there is a strong sentiment for other areas as well.
- While morale is generally high, significant salary compression exists and should be reviewed and addressed according to appropriate university metrics.
- Graduate student funding needs to be increased. This profoundly affects recruitment and student progress.
- The implementation of an Arts Fee seems to be wise. Heavy student fees amount to differential tuition to help offset severe diminishment of general fund allocations. Comparisons with other schools such as Indiana University may serve as instructive. As the university moves to an Activity Based Budgeting Model, now seems to be the appropriate time to seriously consider such a fee.
- Some data presented to the committee concerning enrollment and student credit hours over the last ten years appears inconsistent with graduation data. Such discrepancies should be reconciled both at the school and university levels to assure that the School of Art is properly assessed under the proposed Activity-Based Budget model.
- The arts can be a great face for diversity, and the university administration should make special efforts to support the school's efforts in this.
- The university should assist the school in finding space on campus or in the community where students can regularly show their art in a public environment that is supported by the university. Off-campus space would provide a highly visible showcase of self-directed undergraduate and graduate creative research in a public environment. Such a move would inspire the idea that a leading public institution does not only respond to but also is deeply engaged in shaping culture in the public realm.
- The need for space is supremely evident for all programs; art, art history, and design. Studio space in particular has defined much of the programs' current character and even curriculum. If an option, a transformative change such as the moving a whole division to Sandpoint should be considered. The Division of Art students enrolled in the BFA program, and many students in the design programs are especially challenged to find space to match their ambition.
- Security issues are an issue in the School's facilities. Given the facility intensiveness of course requirements in the Division of Art, the need to work late into the evening or at odd hours is common. A card swipe system will increase security and may also help further community building.
- Access to MDID for anyone with a UW net ID will help disseminate the arts across campus and community, aid students' ability to prepare for coursework and tests, and promote active and self-directed learning across all courses.

5. How can the three divisions foster interdisciplinary collaboration within the unit and throughout campus?

- Intra-school collaborations and intersections with the community could expand greatly with the creation of a highly visible exhibition space. Such a space properly supported would prepare students to engage in the creative economy. While fostering relationships with the public, as well as with other University of Washington departments and programs, including museum studies, such a space could breed collaborative relationships among studio, art history, and design students in the School of Art. Such a space could also generate internship experiences for students in the school and encourage sponsorship opportunities.
- Although the Sand Point facility is a strong asset, with expanded space at this facility, the school could investigate opportunities to use it more collaboratively among the divisions.
- A re-invigoration of academic connections with the Henry Art Gallery, including lectures and exhibitions is worth discussion.
- A biennial thematic lecture series around select topics would promote the school and emphasize interdisciplinary connections among its divisions.
- While connectivity between School of Art faculty and others across university and community are quite high, many of these relationships are individually forged and need to be regularly gathered and presented.
- With new leadership, at least on an interim basis, the time is appropriate to further exciting connections between photo media and DXArts. As previously mentioned, developing the connections between Painting and Printmaking is also worthy of discussion. New faculty positions in these areas as well as future positions in 3D4M could make contributions to the BA program, broadening access across major and divisions. It would also be wise to consider how new faculty members versed in theory may expand the expertise in each studio discipline, while fostering interdisciplinary possibilities.

6. As part of a Research 1 university, how can our faculty advance the role of research in the School of Art?

- Although the university, through the faculty code, recognizes the value of creative work in its description of faculty qualifications, and in considerations for tenure and promotion of faculty, the School of Art should continue to advocate strongly for the academic worth of the faculty's creative production.
- The school should continue to support faculty travel and research, with the recognition that external funds in the arts and humanities are generally not available, and that expenses can represent a substantial part of earned income.
- Where possible the school should explore research and curatorial opportunities with the Henry Art Gallery, Seattle Art Museum and other local, national, and international organizations.
- The school should continue to encourage research-based collaborations between the Division of Design and industry.

7. How do we maintain and enrich our student achievements (e.g., Dean’s medalists, honors students, etc.) in a recessionary economy and/or as the UW develops new business models for the future?

- The School of Art has established connections with generous patrons of the arts in the Seattle area. There seems to be opportunity, however, to develop similar relationships with corporate and community interests in Washington.
- The Student Technology Fee provides a successful demonstration of how student managed fees can contribute to student work and success across the university. A similarly-structured Student Arts Fee could provide similar benefits in the area of arts production.
- As previously mentioned, regular venues for the display of student artwork both on the University of Washington and in the community would serve to enhance the visibility of high-caliber student work.

F. Final Recommendation

The committee finds that the School of Art, and within it the Divisions of Art, Art History, and Design, all exhibit academic standards consistent with the expectations and reputation of the university. The committee therefore recommends that the undergraduate and graduate programs in the School of Art be granted continuing status, and that the next comprehensive review of the school take place in 10 years.