

Program Review Panel

FINAL REPORT

Art and Art History

2005

I. REVIEW PROCESS

Since the last PRP, the Department of Fine Arts has been renamed as the Department of Art and Art History. An Art and Art History Self-Study Committee composed of two full professors, one assistant professor, and two students prepared a Self Study Report; the department's Strategic Plan was provided by the department chair. An Internal Review Committee (IRC) composed of three faculty members (professors from English, French and Italian, and Theater and Dance) and two students (an undergraduate and graduate student from Theater and Dance) analyzed the Self Study and interviewed Art and Art History personnel and students. An External Review Committee (ERC), consisting of professors from the University of California, Irvine, and the Art Institute of Chicago, visited the campus, reviewed the Self Study and the IRC reports, and met with faculty, students, and university administrators. This public document reflects the PRP assessment of and recommendations for the Department of Art and Art History.

II. GENERAL DESCRIPTION AND SUMMARY OF THE SELF-STUDY

The Department of Art and Art History is a key unit in both the arts and the humanities, offering five degrees: the B.A. in Art History, the B.A. in Studio Arts, the Bachelor of Fine Arts in Studio Arts, the M.A. in Art History, and the M.F.A. Seeking to provide a "sophisticated, rigorous, and exciting forum for the analysis and production of art," The department differs from some of its peers in combining studio art with art history. The department also shares space and interests with the CU Art Museum. The department has 11 ½ full professors, 9 associate professors, 4 ½ assistant professors, 4 instructors, and 13 lecturers. The Visiting Artist and Scholar Programs bring between ten to twenty visitors to the department each year who hold lectures, lead seminars, critique studio work, and engage in interdisciplinary lunchtime panels. The department has approximately 875-900 majors in any one year and 55 graduate students (information from the Office of Planning, Budget, and Analysis).

Faculty Research and Creative Work

Faculty in the department have made significant contributions to both the production and analysis of art. Studio artists in the department are very active, with their work being shown in solo and group shows all over the world, including such important exhibitions as the Venice Biennale and the Whitney Biennial. They have had residencies across the

U.S. and in Denmark, England, Germany Ireland, Japan, Portugal, Russia, Singapore, and Vietnam. They have been involved in large collaborative exhibitions in Brazil, Chile, Israel, Mexico, Palestine, and Poland. Work by members of the faculty can be found in such collections as Denver Art Museum, the International Museum of Ceramic Art, the Metropolitan Museum of Art, the Princeton University Museum of Art, the Museum of Modern Art in New York, the National Museum of Women in the Arts, the Art Institute of Chicago, and the Los Angeles County Museum of Art.

Since the last program review, members of the art history faculty have published a number of monographs or edited volumes with such presses as Oxford, the Smithsonian, the University of Kansas, Penn State, Ashgate, and the University of Minnesota; there is a book forthcoming with the Pontifical Institute of Mediaeval Studies and another under consideration at Cambridge University Press. Faculty have also produced a number of articles in collections of essays as well as in such journals as *Word and Image*, *The Journal of Roman Archaeology*, *American Art*, and *The Art Bulletin*. The department's specialist in classical art has secured the rights from the Italian government to excavate the Villa of Maxentius in Rome, the only such dig being conducted by a team from the U.S.

Members of the department have been very successful in securing funding from various bodies at CU such as Graduate Committee for Arts and Humanities, the Center for Humanities and the Arts, and the President's Fund for the Humanities. Examples of external funding include an Andrew Mellon Research Fellowship, a multi-year grant from the Getty, an American Council of Learned Societies grant, a Loeb Classical Library Foundation Grant, a Sara Roby Fellowship from the Smithsonian American Art Museum, a Judith Rothschild Foundation Grant, a McDowell Colony Fellowship, a Schloss Solitude Foundation Grant, a Pollock-Krasner Foundation Individual Artist Grant, a Jurassi Foundation Fellowship, a Coleman Memorial Fund Fellowship from the Metropolitan Museum of Art, and visiting artist or scholar positions at such places as the Institute for Collaborative Research and Public Humanities, Ohio State, and in Germany, Australia, and Singapore. The graduate program in Ceramics was listed as ninth in the nation by the *US News and World Report* Peer Evaluation.

The Undergraduate Program

The Department of Art and Art History is committed to providing a critical examination of visual culture that is interdisciplinary and multicultural. The undergraduate program in Art and Art History has seen surprising growth since the last PRP, with the number of majors doubling between 1992 (399) and 2004 (850); overall enrollments in Fall 2004 were 2235. This growth has occurred while the size of the tenured and tenure-track faculty has remained constant, so that the department has had to rely more heavily upon graduate students and adjunct teachers.

Since the last PRP, a number of curricular initiatives have been pursued. In response to the last review, the department instituted a foundations course in the studio arts; this is currently being revised from a one-semester to a two-semester course that will focus on

conceptual issues. The two-semester World Art sequence, required of all majors, has been redesigned as a team-taught class handled by tenured and tenure-track faculty. The department is currently working on an integrated arts curriculum to allow students to work in a variety of media; the hope here is to break down barriers between the various areas in the department. The department has already voted to reduce the requirements for the B.A. in art history or studio art from 45 to 39 hours and to increase the number of upper-division classes, while keeping the B.F.A. degree unchanged at 63 hours.

Undergraduate students are involved in a number of learning activities beyond the classroom. Between 5 and 10 students graduate each year with honors. A new internship program focused on museum work was established with the Denver Art Museum in 2003 to supplement an existing general internship program. Students recently formed an art history club that has received university status and that held its first student symposium last Spring. Studio undergraduates have shown their work at such venues as the Boulder Museum of Contemporary Art, the Dairy Center for the Arts, and the Museum of Contemporary Art in Denver. The department reports that many of its students continue in top graduate programs in both studio art and art history.

The Graduate Program

The Department of Art and Art History currently has 57 students enrolled in its M.A. and M.F.A. programs. The program has remained at about the same size; while an increase in size has been contemplated, a lack of studio space and funding has made that impossible. The percentage of accepted students joining the program rose in 2003 to 70.9% from 60.7% in 2002, but the department reports difficulties in recruiting students given the relatively low fellowship support the department can offer. The department indicates that it can offer its strongest applicants only about \$2,000 in fellowship support and that they do not have sufficient GPTI, TA and GA lines. As a result, in 2002, for example, only 4 of 12 students admitted into the art history program came to CU.

The department is proud of the various ways in which its graduate student population is diverse. Over the last few years, a number of students contributing to ethnic, social, and class diversity have received prestigious fellowships. Students come from across the country as well as from Columbia, Russia, and Japan. Graduate students are recruited from such undergraduate schools as Harvard, the University of Texas at Austin, the School of the Art Institute of Chicago, USC, LSU, the University of Iowa, and the University of California at Berkeley. Recent students have included a professional public artist, an industrial designer, an illustrator, a state Arts Advisory Council member, an environmental design engineer, a deputy director of the Denver Art Museum, and a former editor for the *Wall Street Journal* as well as authors, graphic designers, and arts administrators.

The M.F.A. is a terminal degree designed to help students become professional studio artists. In the past few years, the program has been redesigned to account for the fact that it was generally taking students three years to complete the degree. The department reports that the course of study varies significantly from student to student. All students

complete a solo exhibition and a written paper in support of that show as a thesis. This past Spring the department admitted its first graduate students into its new Integrated Arts Program designed for students who work across media and forms. The department is also pursuing an MFA degree in film with the Film Studies Program.

The M.A. in art history has also undergone some revision. For example, in the past some graduate seminars were open to undergraduate students, but now the two curricula have been separated. The two-year M.A. program culminates in the writing of an M.A. thesis. There is some desire to explore the possibilities of an interdisciplinary Ph.D. track in visual studies through the Department of Comparative Literature and Humanities. At this point, a key goal of the program is to prepare students for doctoral work at other institutions. Art history students have pursued careers as curators as well as going on to such fine programs as Columbia, Princeton, and UCLA.

Staff Support and Facilities

The department currently has three administrative staff. There are 1 ½ FTE for advising undergraduate majors. The department feels it does not have enough technical staff. The Lab Coordinator, who also serves as Building Proctor, and his assistant have remade the lab facility. The coordinator of the Visual Resource Center oversees a facility with 300,000 slides as well as other resources; all of this needs to be digitalized. A final staff member oversees the Visiting Artist program. This position and another technician in the ceramics and sculpture areas are funded through student fees. The department feels it needs another ½ FTE for advising and at least two new staff members.

It has long been recognized and it was clearly stated in the last PRP that the current Art and Art History facility is unsafe and unsustainable. The building is completely inadequate to curricular and research/creative work needs and fails to provide a healthy environment for students and faculty. In 2003-2004, the Arts and Sciences Student Government voted for a student fee to help support the construction of a new Visual Arts Complex on campus that would house the department and the CU Art Museum. Construction is expected to begin in 2008. Fundraising is in progress for the new building, but concerns about the current facility remain.

Diversity

The department is proud of its record on diversity—with half the faculty members being women, including three full professors, and with six tenured or tenure track faculty of color, including two full professors—and it is committed to making the department “a model for diversity at the University of Colorado.” Art and Art History maintains a standing Diversity Committee. There are five goals currently set by that committee: (1) to develop a well-defined grievance policy to avoid conflict of interests; (2) to undertake an in-depth climate study of the department; (3) to develop criteria and protocols for the evaluation of faculty merit that reward diversity initiatives; (4) to develop new undergraduate scholarships for underrepresented groups; and (5) to strengthen the means for identifying and considering diverse, qualified individuals in future faculty searches.

Strategic Plan and Unit Requests

The section of the Self Study devoted to the department's Strategic Plan is a mix of descriptions of the past and plans for the future. The following is a summary of what seem to be the unit's requests.

The department notes that it has needed faculty for some time and that it faces the possibility of losing up to ten faculty in the next five years. It points out that the last PRP recommended some additional FTEs that they did not receive, so that they have had to cover classes in, for example, painting and drawing and photography with adjunct faculty. The department proposes it be allowed to make a series of hires: in AY 05-06, two painters, one with the ability to teach the Foundations class; in AY 06-07, two painters, one of which should be a senior painter and perhaps one who might be qualified in printmaking; in AY 07-08, one painter and one art historian.

The department also states that it has staff needs. It has been granted the ability to hire staff using student fees, and it has hired one half-time technical staff assistant for ceramics and sculpture using student monies. Funds have also been allocated from student fees to hire an assistant for the Visual Resources Collection. There are also plans to hire one half time assistant for photography and video using student fees. However, the department argues that these staff expenses should be covered by the college or campus.

In the area of curriculum, the department notes that it is considering a number of initiatives: an integrated arts program at the undergraduate level, a Ph.D. offered conjointly with film, and a Ph.D. track in visual culture offered through Comparative Literature.

Perhaps the key priority for the department is securing the necessary funding for the new Visual Arts Complex.

Results of Previous PRP Reviews

The 1998 PRP stressed the problems with the facility and the need to increase the number of faculty along with handling a number of issues surrounding curriculum and student advising. The department offers the following account of its response to PRP recommendations.

Priority One

1. The Department should be authorized immediately to hire two permanent staff members devoted to technical assistance.

Incomplete: Funding through the College of Arts & Sciences has been partial. Authorization from the college for recruitment of a tenure-track Digital Arts faculty position was given and the hire made. However, the position did not carry technical assistance responsibilities as previously planned.

A technical staff position for Ceramics and Sculpture was filled with funds from the college and through student fees. The department was given approval to use student fees to fund staff positions last year. This has made it possible to hire technical staff assistance in a number of areas including the Visual Resources Collection and the Visiting Artist Program. The hire has not been made for the VRC, but the funds have been allocated. Future technical staff positions are likely to be made in Media Arts as well.

2. The Department should work with the chair and the dean to seek aggressively short-term solutions to alleviate the appalling problems with the physical facilities and to improve the physical environment. This emergency situation must be addressed swiftly, and the integrity of the curriculum must be maintained throughout the process.

Accomplishments: While the Center for Visual Arts building project is being revived largely through the efforts of students to initiate a capital construction fee, the department continues to address the physical facilities and the physical environment.

Work has been completed on remodeling N141, a university-scheduled large lecture hall. Work has also been completed on asbestos abatement and ventilation maintenance and repair in the North end of the building.

Renovations have been partially completed for the small lecture room in the basement and plans made for more remodeling of the seminar room.

3. Upon creation of a satisfactory hiring plan that prioritizes program needs, the department should be allowed to fill its three vacant lines. The department should also be approved to add one new faculty line.

Incomplete: A request to convert a .5 FTE line to 1.0 FTE (Digital Arts position referred to in number 1.) was successfully negotiated with the college. A full time faculty member was hired to teach Digital Arts in 2003. In addition, a full time faculty member was hired in 2002 to teach Sculpture and direct the Visiting Artist Program.

4. The department should develop a means whereby increased communication and improved professional exchange among all faculty members might occur. One issue that should be examined is a reevaluation of the departmental

organization, in light of space options in the new building. Recent faculty interest in multidisciplinary endeavors should also be considered.

Accomplishments: Yearly departmental retreats have been held every Fall for the last five years. Likewise, leadership meetings of the Area Coordinators and the Executive Committee have been held every year for the five years.

Monthly departmental meetings are held with faculty and staff as well. Weekly meetings of the Executive Committee have been reduced to one every two to three weeks as a result of the successful efforts of the previous four years to build a better working relationship between the committee and the chair.

It is believed that in most areas of the department communications have improved as a result of efforts by the current chair to shape the departmental identity along professional lines.

5. The Department should determine a policy to reduce the number of studio majors.

Accomplishments: New gateway courses are not sufficient for controlling enrollment. The proposal to restrict access to a Fine Arts major submitted to the Office of the Dean in March-April 2002 was returned with numerous questions and concerns. Efforts to add non-major sections of Introduction to Studio Arts and Photography have helped to meet some of the non-major demand. However, major declarations have increased unabated. The situation is actually much worse than it was in 1998 with estimates of total majors numbering over 1000 to date.

Priority Two

6. The Department should work with the chair and the dean to alleviate severe salary inequities, especially for senior faculty.

Incomplete: The department has received Unit Merit money for a total of \$70,000 in the past four years. This money was used to address the full professor compression problem. Other salary inequities have been addressed by the Executive Committee during the annual salary review process.

Until a major structural adjustment is made in the overall salaries of faculty in the department, this item will always be incomplete.

7. The Department should review its advising and career counseling systems, especially for graduate students. Efforts to train and supervise graduate instructors and teaching assistants should also be strengthened.

Incomplete: The department continues to actively participate in the Graduate Teacher Program and teaching workshops for graduate students. In addition, an MFA Practicum course was developed and is now required for all graduate student instructors in the department. Issues of pedagogy and curriculum are routinely covered in this course.

8. Curricular needs in the graduate program should be reviewed and, if deemed appropriate, new courses should be established. Furthermore, the department should provide space for graduate student exhibitions and should explore possibilities of additional space for this purpose on campus and in the community.

Incomplete: Major revisions of the MFA program were instituted in the Fall of 2004. The department has hired a new CU Art Galleries Director who is especially committed to meeting student needs.

9. The department's Visiting Scholars Series should work with the Dean's office to secure more permanent funding.

Completed: Student fees are being used for this.

10. The department should seek means to foster better communication between graduate students in art history and studio arts.

Accomplishments: A revision of the Art History curriculum in particular is designed to encourage graduate students from both Studio and Art History to engage in cross-disciplinary dialogue.

III. INTERNAL REVIEW COMMITTEE (IRC) REPORT

The IRC praises the Department of Art and Art History for having accomplished a great deal while facing major difficulties; they find it to be a unique program in the region, offering opportunities for students to work in a wide variety of media and in various cultural and historical fields. They note that the studio arts faculty has a strong national and international reputation and that the art historians have impressive accomplishments in the areas of the European Middle Ages, the Renaissance and Baroque eras, Western modern art, and contemporary visual culture. They were impressed by the unit's young faculty and their efforts to redesign the curriculum. They noted the department's impressive commitments to diversity.

The IRC expressed concern, however, over ongoing conflicts in the department. Some of these they identified as arising from historical rivalries and dislikes. Some they see as structural, with a portion of the faculty in art history desiring a unit of their own and with the studio faculty divided into eight separate areas with insufficient coordination and with a competition for resources. Lack of funding and faculty add to these tensions. The IRC felt that these divisions were reflected in what they found to be an inadequate Self Study Report; they argued that it lacked important pieces of information, that its descriptions of key processes and developments were unclear, and that its strategic plan failed to set forth a comprehensive vision for the department. The IRC expressed the opinion that discussions over diversity had usurped all other planning functions, that in essence the diversity plan had replaced the strategic plan. The IRC was hesitant to give recommendations, as it felt it had insufficient information. However, it attempted to do so.

The IRC concurred with the department's sense that it needed more faculty and staff. They agreed with the department's plans to hire in painting and drawing and argued for the need for someone in printmaking. It noted in particular that undergraduates were concerned about limited chances to work with faculty, especially at the introductory level. There was a feeling that there simply were not enough classes to meet student needs. The advising staff, fielding these complaints, faced criticism, and the IRC feels there is a need for more advising staff. The IRC also endorses the need for more technical support in the studio arts.

The IRC restated the constant concerns over the department's facilities. They noted that there was inadequate studio space and that it is poorly lighted, that female students feel unsafe in the building, and that everyone is concerned about health risks. They are pleased that a new building is in the offing, but feel something must be done in the meantime.

In looking at the department's finances, the IRC notes that it shares with many other units problems with such matters as salary and graduate student funding, but found that the situation of Art and Art History is particularly grim. They are concerned that continuing costs, including staff positions, are being funded through student fees, which they felt were too high and should be used for purposes more directly related to classroom work.

The IRC felt that a restructuring of the department was necessary to overcome some of the tensions in the department. They noted that art history works as a more or less cohesive group within the department and that some small studio groups, such as ceramics, also manage to function collectively, but they argue that in general the studio arts faculty are divided (over hiring priorities, for example) and lack mechanisms for reaching collective decisions.

The IRC offers the following recommendations:

1. Art and Art History should pursue an aggressive hiring plan in all areas. Plans for new faculty in painting (especially someone able to handle the new Foundations course)

and art history make sense but hiring decisions should be made in conjunction with a thorough discussion of faculty priorities.

2. Current facilities should be upgraded to handle matters of safety and to improve the department's ability to pursue its teaching and creative work/research, even as the campus works towards a new Visual Arts Complex.
3. The College of Arts and Sciences should revisit the department's budgetary algorithm; ideally, the college should provide the department with enough funding to cover all needed staff positions.
4. The department should review its governance structure. The department should consider a model in which a single department chair presides over two associate chairs, one in studio and media arts and the other in art history.
5. The department should continue to work to improve civility; it should also make sure that diversity issues are not used as a weapon in the competition for scarce resources. To this end, the college should commit to support the department by providing facilitators, mediators, and trainers over an extended period of time.

IV. EXTERNAL REVIEW COMMITTEE (ERC) REPORT

The ERC finds that the Department of Art and Art History has weathered some difficult times, but that an effective outside chair brought in during the late 1990s and the current leadership of the department auger better days. They praise the strength of the faculty's research and creative work, while noting that the department has suffered serious revenue cuts that have compromised programs and that the department is "Balkanized" into too many separate areas, defined primarily by medium. They are concerned that salary compression, unsafe facilities, and problems with collegiality may make it difficult to attract and retain the best faculty.

The ERC notes that the department needs additional faculty and must be able to replace retirements in the future. They are particularly concerned about the loss of painting faculty, the lack of faculty in printmaking that has meant that there are no graduate classes in this area even though there are five Print graduate students, and the need for regular faculty to run the Foundations program. The ERC praises the quality and coherence of the art history area, but notes that impending retirements offer the opportunity to plan for the area's future.

The ERC supports the current chair's move to reorganize the department into about four areas. They recommend that a new executive committee, comprised of the chair, the two associate chairs, and four area heads, be created. They note the need for support to bring faculty into the four new administrative positions. They also argue that the Studio Areas need a new process for curriculum planning. In particular, the Studio Areas must decide whether they wish to continue around the media-based structure that currently informs the department's work or whether multi-disciplinary work and the electronic media

revolution provide an opportunity for taking the curricula at the undergraduate and graduate levels in new directions. The ERC also expresses concern about the structure and administration of the M.A. program. They feel a lack of direction led to faculty ending up at odds with one another. The ERC indicates that undergraduate enrollment is out of hand and that enrollment management measures need to be put in place. They also feel the graduate program is too large, given resources. They note strong problems with the advising system.

The ERC reiterates the need for immediate improvements to the department's facilities. They note that the new building will secure the department's future but a number of steps (indicated below) need to be taken now. The ERC also supports the department's call for new staff. They would prefer to see each area have its own staff person. They also note the need for the Visual Resource Collection to continue its move towards digitalization. The ERC agrees with the IRC's recommendation that the college "harden" all operating expenses, especially staff salaries, so as to end the practice of funding much of the department's business through student fees.

The ERC makes the following recommendations:

1. The College of Arts and Sciences and the campus should do all they can to support the current chair's efforts.
2. The department should be restructured into four (or so) large areas, three studio areas and art history. The college should supply support (release time, stipends) to enable the department to field four area heads in addition to the associate chairs for graduate and undergraduate education.
3. Improvements must be made to the current building: uneven floors must be addressed, solid surface tables (formica, MDF) and open grid or wire storage shelving units in the ceramics area need to be purchased (and could be moved to the new building), dust masks and respirators must (by law) be provided to student and staff who come into contact with airborne toxic materials, disposable rubber protective gloves should be provided, and eyewash stations and emergency spray shows should be installed near kilns, welders, power tools, grinders, etc.
4. At least two new staff members should be added to the studio programs. Ideally, there would be a separate staff person for each studio area. These positions should certainly be in place by the time the new building opens.
5. The department should create a single studio media center.
6. The department should consider part time (perhaps student) staff for evenings and weekends to supervise the safe operation of equipment and use of materials in some areas. Student authorization procedures, such as equipment training, should be strictly enforced with appropriate testing for proficiency and authorization records kept.

7. The department needs to work with the college, University Libraries, and ATLAS to insure the digitalization of the Visual Resource Collection.
8. Over the next five years, the college should fund an adequate operating budget with “hard” money to cover all the basic operating functions of the department.
9. The department should be granted returning or new lines in painting, printmaking, and Foundations. Art history should define and justify new positions to build on its strengths. Future hires should be decided through a discussion of the direction of the field, not simply by replacing losses.
10. Faculty in the Studio Areas should undertake a review of the curricula with an eye to new multidisciplinary work and the changes brought by the revolution in electronic media.
11. Plans for a Ph.D. program should be delayed until a coherent, collective M. A. program is in place.
12. The department should work with Film Studies and the University Art Museum on ways in which to enrich graduate education.
13. The department should work with the campus and the college to formulate a plan for enrollment management which may include non-major limits, separate non-major studio classes, or even the elimination of the B.A. program in favor of an all B.F.A. program.
14. The graduate program should be reduced from 57 to 48.
15. At least one full-time advisor with a degree in art should be hired.

V. PRP ASSESSMENT AND RECOMMENDATIONS

Program Review Panel Assessment

Both review committees express a dissatisfaction with the Self Study Report, and we have to concur that there was information missing or that was not provided in as useful a manner as possible. This has made it difficult for colleagues at all levels to make recommendations about the future of the department. Our attempt here is to use what information we have to contribute in a practical way to the department’s development over the next few years.

As both the IRC and ERC note and as the Self-Study Report admits, the department of Art and Art History has undergone some difficult times. It is everyone’s hope that the department is at a turning point and that it can build on its strengths to improve in the future. Those strengths lie in the faculty, with internationally known studio artists and

productive art historians. That strength is reflected as well in the increasing numbers of students drawn to the program.

A number of things must happen for the department to maintain its accomplishments and move into the future. As has long been recognized, a new facility is the top priority. It is good to see planning for the new Visual Arts Complex moving forward, but it is clear that steps must be taken now to improve the safety of the current building in the interim. It is also important that the new building be designed to reflect the directions in which the department wishes to move. Decisions about curriculum, hiring, and even governance will have an impact on the ways in which the building should develop.

The department at times and the ERC more forcefully suggest that the future of the analysis and production of art lies in integrating media, in multidisciplinary work, in cross-cultural connections. This drive for a collective, collaborative, cutting-edge program of creative work, research, and teaching should help guide the department into the future; it is this large set of concerns, which include diversity on which the department has spent so much effort, that should be addressed as the department plans for hiring, revisions in the curriculum, and the new building. Such a sense of a collective effort might help overcome some of the personal issues that have arisen in the past. Members of the department do need to have a sense that they are part of an intellectual, artistic community with shared interests to develop rather than separate turfs to defend.

There is a concern at all levels with governance and organization of the department. Without prejudging the matter in detail, we are in agreement with the ERC that the plan to move the department towards something like a four-area organization makes sense. It would be a first, concrete step towards integrating the department as a whole. We recommend moves that would bring the faculty together to make decisions, and it is thus important that the new area divisions not create new divisions, that the department continue to think of its collective mission, that, for example, the strong and important links between art history and studio art be nurtured or that the exciting synergies possible between the department and the CU Art Museum be further explored.

An improved governance structure would lead to more productive discussions of curricular developments and hiring. While we support the department's sense that it needs additional faculty, we agree with the ERC's recommendation that hiring be made with an eye towards the future rather than to simply filling positions that have existed in the past. Thus, while we concur with the IRC and the ERC that the central area of painting must be rebuilt and that the Foundations course and printmaking must be covered, the department as it makes additional hiring plans should consider the ways in which the field is evolving. Again, curricular discussions should focus on ways to bring together the many strengths of the department.

The department is being overwhelmed by student demand, particularly given the kind of intensive instruction that takes place in the studio arts. The department should discuss with the college and the campus the best ways to address these issues. We are also not certain that the best move for the department is to cut its graduate enrollments when the

campus as a whole would like to see the percentage of graduate students on campus increase; the question is what kind of graduate program the department wants to offer: how can the department create a stronger MA/MFA program? What opportunities are there for creating degree programs with other units?

The department should not attempt more than can be managed at the current time. A change in governance leading to stronger curricular and hiring plans that in turn will help shape the new building would be a lot to accomplish over the next few years. This does not, for example, seem a good time to be discussing a Ph.D. program; instead efforts should focus on building a strong program at the M.A. and M.F.A. level and on creating programs with units such as Film Studies.

Recommendations

To the Department:

1. The department should be restructured, most likely into four areas—three studio areas and art history. Administrators for the areas should wherever possible be drawn from the tenured ranks. The most likely compensation for these positions would be increased research funding; such compensation will need to be funded by the department and the level of compensation should be set in consultation with the office of the dean. The department's executive committee would then consist of the chair, the associate chairs, and the four area heads.
2. The faculty should undertake to write a new, stronger strategic plan that provides a vision for the unit that would address the interconnections between revisions to the structure of the program, revisions to the curricula made with an eye to trends towards multidisciplinary work and the changes brought by the revolution in electronic media, and the design of the new building so that it reflects the future of the department's educational, creative and research missions. The strategic plan will most likely have to take into account different contingency plans, depending upon the status of a new Visual Arts Complex. The strategic plan should make a case for future hires in relation to developments in the disciplines.
3. The faculty should look to strengthening its M.A. and M.F.A. programs and to possible collaborative degrees with units such as Film Studies before it attempts to design a Ph.D.
4. The department should continue to strengthen ties with the CU Art Museum, particularly as it might provide a means for enriching graduate education.
5. The department should continue to work to improve civility, openness and transparency, seeking help from the college and campus where needed. The department should consider providing incentives for participation specifically in departmental service through such mechanisms as annual merit.

To the College:

1. The College of Arts and Sciences, working with CU Foundation, should continue its aid to the department as it seeks funding for the new Visual Arts Complex.

Planning should take into account different building scenarios and housing for the department during construction.

2. Until a new building is completed, the college should work with the unit to attend to safety issues in the current building, including making certain that there are regular reviews of the building by Environmental Health & Safety. If safety and health risks cannot be addressed, then activities creating those risks must not be continued.
3. The College of Arts and Sciences should allow the department to rebuild its programs in painting and drawing and in printmaking as outlined in their hiring plan by allowing the prompt return of vacated lines. Future hires should be contingent upon the department developing a new strategic plan.
4. The College of Arts and Sciences should work with the department to rationalize its staffing structure. All general office staff should be paid for from the operating budget. Staff in the studio areas (with the plan being to provide one staff member in each area) may be funded through student fees.
5. The ERC and the 1998 PRP both address the problem of rising undergraduate enrollments. The college should aid the department in planning to handle increased demand for its courses by considering such actions as adding instructors, limiting new majors, and/or (as the ERC suggests) eliminating the B.A. program in favor of an all-B.F.A. program.
6. The College of Arts and Sciences should support the new chair in his efforts to move the department forward.

To the Campus:

1. The campus, working with the CU Foundation, should make sure that the Visual Arts Complex is given high priority in planning, construction, and resource allocation. A clear plan for how Art and Art History will function while a new building is being constructed must be put in place to insure the continuity of programs.
2. The campus must realize that new funds must be provided to the University Libraries to help defray the costs of providing new visual resources needed for teaching and research.

The Department of Art and Art History should report annually to the dean of the College of Arts and Sciences and to the provost on the implementation of these recommendations.

The dean should report annually to the provost on the implementation of the recommendations addressed to the college.