National Association of Schools of Art and Design

SELF-STUDY in Custom Format

Presented for consideration by the NASAD Commission on Accreditation

by

SAN FRANCISCO ART INSTITUTE
800 CHESTNUT STREET, SAN FRANCISCO, CA 94133 / 415.771.7020
www.sfai.edu
1. **Renewal of Final Approval for Listing**
   BA in History and Theory of Contemporary Art; BFA in Art and Technology; BFA in Film; BFA in New Genres; BFA in Painting; BFA in Photography; BFA in Printmaking; BFA in Sculpture; MA in Exhibition and Museum Studies; MA in History and Theory of Contemporary Art; Public Education; Young Artist Program; PreCollege Program

2. **Plan Approval and Final Approval for Listing**
   none

3. **Plan Approval**
   none

4. **Final Approval for Listing after Plan Approval**
   Post-Baccalaureate Certificate in Studio Art

5. **Renewal of Plan Approval**
   Master of Arts (Low-Residency) in History and Theory of Contemporary Art; Master of Fine Arts in Studio Art (optional emphasis in AT, FM, NG, PA, PH, PR, and SC); Dual Degree Master of Arts/Master of Fine Arts in History and Theory of Contemporary Art and Studio Art (optional emphasis in AT, FM, NG, PA, PH, PR, and SC); Master of Fine Arts (Low-Residency) in Studio Art

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

March 5, 2015

Date

Signature

Jennifer Rissler, Associate Dean of Academic Affairs
Accreditation Liaison Officer
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SECTION I. SELF STUDY

Introduction: NASAD and WASC Concordance

The last comprehensive accreditation review of SFAI by NASAD was in 2000. The team found that the institution has distinguished itself in the broader community with its unique mission that encourages students to experiment, think across disciplines, and to consider cultural and social contexts within artistic production. Also acknowledged was a willingness to adjust the institutional mission and goals to remain contemporary while remaining dedicated to the fine arts. Finally, the team recognized that SFAI balances its resources to support its evolution as an institution of art.

The review resulted in a team report with five overarching recommendations. The team recommendations included the enhancement of communication channels and decision-making between the administration and the faculty, comprehensive space and facilities planning, digitization of library holdings, revisiting the balance between full-time and part-time faculty, the development of clear definitions and expectations for faculty, and consistent implementation of policies, including governance policies and practices regarding the faculty’s role in the development and implementation of curriculum. Additionally, the NASAD team representatives recommended that specific attention be paid to implementing a strategic planning process. Each of these recommendations has been addressed over the fifteen-year period since the last NASAD visit.

In 2013 SFAI initiated a three-stage, comprehensive reaccreditation review with WASC, for which three reports were developed:

- Retention, Graduation, and Time-to-Degree Institutional Narrative, submitted in April 2013;
- Initial Institutional Report (accompanied by an Off-Site Review), submitted in September 2013;

The Retention, Graduation, and Time-to-Degree Institutional Narrative SFAI presented to WASC in April 2013 contextualized institutional capacity for monitoring and understanding retention, graduation, and time-to-degree, as well as identified challenges and initiatives to ensure and improve student success. Within this report, SFAI was asked to compare its retention, graduation, and time-to-degree rates with those of peers—chosen by SFAI—including the California Institute of the Arts, Valencia, California, and the School of the Museum of Fine Arts, Boston.

The Institutional Report SFAI presented to WASC in September 2013 identified the strategic planning process SFAI underwent from July 2012 through March 2013—the first such process the institution had undertaken in a decade—that resulted in the articulation of a set of institutional priorities for a five-year period, fiscal years 2014-2018. Further, SFAI defined the meaning of the degrees (ensuring their integrity, quality, and rigor), outlined how key competencies are achieved, provided an assessment of student success, and demonstrated how SFAI intends to ensure institutional capacity and effectiveness in the future as the institution faces the challenging environment for higher education. An integrative essay in the report addressed how SFAI has the capacity, expertise, and drive to continue building the organization into an exceptional institution that fulfills its commitments to its students and enables students and alumni, faculty, staff, and trustees to achieve their full potential.

The Institutional Report SFAI presented to WASC in February 2015 responded specifically to three lines of inquiry from the Off-Site Review in December 2013. Line of Inquiry A addresses complete and robust planning around finances, facilities, and technology. Line of Inquiry B elucidates governance and decision-making processes. Line of Inquiry C outlines SFAI’s approach to student learning and success.

The two WASC Institutional Reports essentially correspond to NASAD Standard II, Purposes and Operations. Given the strategic planning approach SFAI has taken, these two reports also fully elaborate on NASAD Standard II.I (Evaluation, Planning, and Projections). The three most significant institutional improvements as a result of the review process have been in the areas of strategic planning, shared governance, and assessment. The NASAD Standard states that the institution “shall evaluate, plan, and make projections consistent with and supportive of its purposes and its size and scope” (Standard II.I.1.a., p.70). The completion of the current five-year strategic plan has provided a detailed
strategy for achieving these aims. (See Appendix Self Study_1, SFAI Strategic Priorities Status and Appendix Self Study_2, SFAI Decision-Making Matrix).

In addition, the guidelines for NASAD Standard II.L state that institutions should have “internal evaluation and reporting of evaluation of students achievement [that] normally differentiates among (1) levels of quality and (2) attainments” (2.c., p.71) and that there should be “a broad range of evaluation techniques” (2.e., p.71) available. This has been one of the major accomplishments of SFAI’s review process, as illustrated in the Retention, Graduation, and Time-to-Degree Institutional Narrative report, Line of Inquiry C in the 2015 WASC Institutional Report. Additionally, this has been accomplished through comprehensive review and assessment of student work at every level. The evaluation of the results of student learning and attainment is one of the prominent themes of all three WASC reports and best correlates with NASAD Standards VIII.A, VIII.B, and VIII.C. In these reports, and through the exhibitions of student work that will be on view for the site visit, SFAI demonstrates a deep understanding of the nature of professional work in students’ major fields.

By agreement between SFAI and NASAD reached on September 30, 2014 between SFAI Dean and Vice President for Academic Affairs Rachel Schreiber, SFAI Associate Dean and Accreditation Liaison Officer Jennifer Rissler, and SFAI’s NASAD representative Anne Curley, SFAI has employed a “custom format” for the NASAD self-study that follows this Introduction. This format makes use of and references the three WASC reports described above.

The present self-study, therefore, serves as a bridge between the April 2013 Retention, Graduation, and Time-to-Degree Institutional Narrative; the 2013 and 2015 Institutional Reports prepared for WASC; and the requirements of the NASAD standards, principles, and guidelines. A crucial link between the two review processes is the exhibition of student work (at all levels) that will be presented to both visiting teams, and the critical evaluation of student learning that is one of the major themes of the 2013 and 2015 Institutional Reports. What follows correlates the reports prepared for WASC with the Standards of Accreditation delineated in the NASAD Handbook 2014-15.

This “custom format” self-study begins with an Introduction and an Outline Concordance. Following this section are the Instructional Programs Portfolio, the Management Documents Portfolio, and finally appendices. The three WASC reports described above are included as Enclosures for reference.

As will be seen in the Instructional Programs Portfolio, SFAI oversees the curricular requirements for the professional undergraduate and graduate degrees. The curriculum charts submitted for the review address Standard IV, Undergraduate Programs in the Visual Arts and Design, particularly IV.C.1; IV.C.2a – f; IV.C.5; and IV.C.6b. The charts also address the graduate standards XV.B, XV.C, and XVI.A.

SFAI’s Accreditation Liaison Officer monitors the approval status for all degree-granting programs in the college. Several programs received Plan Approval in 2013 and 2014:

- Master of Arts (Low-Residency) in History and Theory of Contemporary Art
- Master of Fine Arts in Studio Art (optional emphasis in AT, FM, NG, PA, PH, PR, and SC)
- Dual Degree Master of Arts/Master of Fine Arts in History and Theory of Contemporary Art and Studio Art and (optional emphasis in AT, FM, NG, PA, PH, PR, and SC)
- Master of Fine Arts (Low-Residency) in Studio Art

SFAI is seeking Final Approval for Listing after Plan Approval for the Post-Baccalaureate Certificate in Studio Art. All other programs at SFAI have received Final Approval.

The Dean and Vice President for Academic Affairs, SFAI’s Chief Academic Officer, has direct responsibility for all academic programs and thus for ensuring continuing compliance with professional program elements as expressed in Standards III, IV, and IX, in addition to the above standards.

In September 2014 the decision was made to suspend recruitment and postpone enrollment of new students in the BA and MA programs in Urban Studies. NASAD was notified of this decision and neither of these degree programs appear on SFAI’s website nor on its degree listing page on NASAD’s website. This decision was made following a robust
program review during the 2013-14 academic year, with input from current and former students, faculty, and an external review team. As a result, evidence suggested that to continue the program would require significant changes, which will require time to consider effectively. In the meantime, SFAI does not want to enroll students as the program might change considerably. SFAI remains committed to the belief that artists stand to make great contributions to the critical analysis of the urban environment.

In the fifteen years since the last NASAD visit, SFAI has made significant improvements in its institutional culture. SFAI will host the on-site visit of both the NASAD and WASC teams April 8-10, 2015, a year and a half after the submission of the 2013 WASC Institutional Report for the off-site review in December 2013, and two years after the approval of a five-year Strategic Plan. As this report and its appendices demonstrate, in the elapsed time period since its last NASAD visit, SFAI has made considerable progress on strategic priorities, with intensive work in areas of planning around finances, facilities, and technology; practices of shared governance; and student learning and success. Staff, faculty, and the Board are committed to continuing to advance SFAI’s priorities and to address areas identified as ongoing challenges.

SFAI looks forward to welcoming NASAD team members Jan Stinchcomb and Jack Risley in April, and to further discussing this important work.

OUTLINE CONCORDANCE: NASAD STANDARDS AND THE WASC SELF STUDIES

RETENTION, GRADUATION, AND TIME-TO-DEGREE INSTITUTIONAL NARRATIVE

Part One: Retention, Graduation, and Time-to-Degree in Context
   Standard II.H.

Part Two: Institutional Capacity for Monitoring and Understanding Retention, Graduation, and Time-to-Degree
   Standard I.b.4; II.H.

Part Three: Retention, Graduation, and Time-to-Degree Challenges
   Standard III.A.3 (for transfer student challenges)

Part Four: Institutional Initiatives to Ensure or Improve Student Success
   Standard II.H.-I.

Part Five: Exclusions

2013 INSTITUTIONAL REPORT

Part One: The Institutional Context
   Standards I.B; II.

Part Two: Defining the Meaning of the Degree; Ensuring Their Integrity, Quality, and Rigor; and Achieving Core Competencies
   Standards IV; V; VII; IX; XIV; XVI; XVII

Part Three: Defining and Promoting Student Success
   Standards III; VII; VIII; IX; XIV; XVI; XVII

Part Four: Ensuring Institutional Capacity and Effectiveness in the Future, and Planning for the Challenging Environment for Higher Education
   Standards II.C.-D.; II.G.

Part Five: Integrative Essay
Standards II.A; II.C; II.D; II.E; II.H; II.J; and II.L.

2015 INSTITUTIONAL REPORT

Part One: Response to Line of Inquiry A: Complete and Robust Planning around Finances, Facilities, and Technology
  Standards II.C; II.F; II.G; and II.L

Part Two: Response to Line of Inquiry B: Governance and Decision-Making Processes
  Standards II, D. and II. E

Part Three: Response to Line of Inquiry C: Approach to Student Learning and Success
  Standards II.H; III; VII; XIV; XVI; V and XV
SECTION II. INSTRUCTIONAL PROGRAM PORTFOLIOS

Section II. A. Certain Curriculum Categories

SFAI prioritizes curiosity and questioning as central to learning. Courses and disciplines educate students to challenge conventions, embrace risk, and discover uncharted artistic terrain. The undergraduate degree trajectory, while focused in one of eight majors, at the same time may be as individualized as each SFAI artist. The first year program offers a grounding in contemporary art, art history, and writing skills in the form of a common core experience, while also allowing students to explore a range of disciplines in preparation for choosing a major. Students experience depth in their major course of study alongside breadth through their electives, all alongside a rigorous set of art history and liberal arts requirements. Through cross-disciplinary course work, independent studio time, dialogue and collaboration with peers and faculty, immersive history and theory courses, and exhibitions and lectures on campus, SFAI undergraduate students create new ways of looking at and living in the world and prepare for a life in the arts. BFA degrees are offered in the following majors: Art and Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture. SFAI offers a BA degree in History and Theory of Contemporary Art.

Graduate study at SFAI allows students the opportunity to define their own trajectories with an individualized course of study. Intensive studio time, immersive theory and history courses, collaborative exhibition opportunities, one-on-one dialogue with practicing artists, an ever-changing roster of esteemed visitors, and professional opportunities in the field are all part of the graduate programs. SFAI connects graduate students to the world of art and criticism directly and believes that its MFA and MA programs will define the cultural landscape for years to come. The MFA degree (two-year full residency and three-year low residency) is offered in Studio Art with optional emphases in Art and Technology, Film, New Genres, Painting, Photography, Printmaking, or Sculpture. MA degrees are offered in Exhibition and Museum Studies and History and Theory of Contemporary Art. In addition, SFAI offers a Dual Degree MA/MFA in History and Theory of Contemporary Art and Studio Art and a Post-Baccalaureate Certificate in Studio Art. SFAI has received approval from NASAD to offer a Low-Residency MA in History and Theory of Contemporary Art, although this program has not been launched officially.

Item UP: Professional Baccalaureate Degrees in Art and Design

1. Studio
   a. Principles of visual organization
   b. Perceptual acuity, conceptual understanding, and technical facility
   c. Historical achievements, current major issues, processes and directions
   d. Exhibitions and critiques

2. Art and Design History, Theory, and Criticism

3. Technology

4. Synthesis

1. / 4. Studio Practice and Synthesis

The seven BFA majors at SFAI share a common body of knowledge and skills in relation to studio practice. Alignment is ensured through the use of the BFA Assessment Rubric (see Appendix IPP.A.1). The rubric is integrated into two BFA-wide courses: Contemporary Practice, taken in a student’s first semester; and Senior Review Seminar, a capstone course taken in a student’s final semester.
SFAI students are introduced to studio coursework through a series of 100-level offerings across disciplines, as well as in the required *Contemporary Practice* course. The 100-level studio courses allow students to choose the media they want to explore in their first year. All 100-level studio courses attend to principles of visual organization, perceptual acuity, conceptual understanding, and technical facility. The 100-level electives also ground the students in the critique process, which is the central pedagogical component of all the majors. In 2015 faculty will consider implementing common Learning Outcomes for all 100-level introductory courses. Though currently these do not formally exist, it is clear that these courses share much in terms of building visual, conceptual, and technical skills.

*Contemporary Practice* is the cornerstone of the first-year experience—the “connective tissue” that not only introduces students to the SFAI experience, but further aspires to expose first-year artists to the range of possibilities for what it means to be a practicing contemporary artist. The course directly addresses current major issues, processes, and directions for artists. Field trips to Bay Area museums and galleries are regularly incorporated into the course as well.

The “bookend” for the *Contemporary Practice* experience is *Senior Review Seminar*, taken in the final semester. This course provides a capstone review of studio work while also including professional practice learning outcomes, such as documentation of work and the writing of an artist’s statement. Additionally, the course prepares students for their required participation in the BFA Exhibition, which showcases the work of all graduating BFA students and is open to the public during Commencement.

The BFA rubric is used in both *Contemporary Practice* and *Senior Review Seminar*. Developed by the Program Assessment Committee (composed of faculty and Academic Affairs staff), the rubric assesses achievement in the following categories: Technical, Conceptual, Historical, and Theoretical. In *Contemporary Practice*, faculty introduce the rubric by midterm as the set of standards for the course and the assessment criteria that will continue throughout the degree. Students are notified that they must achieve at least the “emerging” category in order to pass the course, as evidenced by a portfolio, artist’s statement, and narrative biography. Students are required to upload this work to an online portfolio, along with work from their 100-level courses. Ultimately, the hope is that students will continue to make use of this online repository for their work throughout their years at SFAI. All seniors take *Senior Review Seminar*, which culminates in critiques led by visiting critics. These critics are drawn not only from current faculty, but also from Bay Area art professionals such as gallerists, curators, and museum professionals. Seminar instructors complete the rubric, based on observing the students’ interactions with the Visiting Critics and their own assessment of the students’ accomplishments over the semester. At the end of the course, students are also required to produce an evaluative portfolio showcasing work from all levels of study that indicates the progress they have made over their course of study. In consideration for the future is how to share this evaluation with the students (currently it is collected mainly for assessment activities).

### 2. Art and Design History, Theory, and Criticism

Art history, theory, and criticism are taught to BFA students within the majors, and also in the Liberal Arts and Art History curricula.

SFAI is proud of its required three-course art history sequence, composed of *Global Art History*, *Modernity and Modernism*, and *Art Since 1945*. The BFA majors strongly espouse the idea that in order to produce strong work artists must have a deep understanding of art history. Further, by focusing on the post-WWII period in one entire semester-long class, the curriculum ensures that BFA students have a strong contextual understanding of contemporary art—a period that is often only touched upon in one- or two-survey sequences. In addition to this sequence, all students take a “history of the major” course, taught from within the major and instructing in the historically evolving practices of a certain discipline.

Critical Studies is another area of emphasis within the Liberal Arts/Art History curriculum. All BFA students take two topic-based 200-level Humanities courses, and these are prerequisites for the required 300-level *Critical Theory A* and *Critical Theory B*. *Critical Theory A* provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post-structuralism, feminist theory, and postcolonial theory. *Critical Theory B* courses are topic-driven; examples of recent offerings include: *Intro to Women’s Studies*; *Digital Democracy*; *Trans* Studies; and *Ecological Imperialism*. Students also take at least one course that is designated as fulfilling the requirement in Global Cultures. Although these courses are not
strictly focused on art history, theory, or criticism, they all focus on analyzing multiple forms of cultural production including visual images, various genres of writing, and the “texts” of commercial culture. These courses develop written and verbal analytic skills with the goal of enriching the quality of students’ thought, discourse, and artistic production.

3. Technology

Technology now reaches into every arena of artistic practice and this fact is evident in the SFAI curriculum. Instruction in technology is embedded into studio courses, as appropriate, and is supported by two dedicated computer classrooms, the Digital Imaging Studio, the Digital Darkroom, and smaller, less formal lab settings elsewhere on campus. Many faculty make use of the course management system “Moodle” in their instruction. Finally, the Student Exhibitions Committee (a committee of the Faculty Senate) is currently implementing an SFAI-wide exhibition application format, which is also based in Moodle. By shifting all SFAI-based opportunities for student exhibitions, prizes, and other awards to this system, SFAI is preparing students for their professional lives as artists, whereby they will be required to successfully document their work and represent it in digital form.

Item GR: Graduate Programs

1. Provide a list of the titles of graduate theses completed at the institution within the last three years.

(See Appendix IPP.A.2 Graduate Theses 2008-2014)

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

Breadth of competence is ensured in the MA and MFA programs largely through the Intermediate and Final Reviews. For the MFA program, The Intermediate Review taken at the second semester assesses progress through the first year in the MFA program. Students submit documentation of work prior to the review, and then show work along with a written statement discussing ideas and goals for their studio practice. A Review Committee of MFA faculty is formed for each student with a Facilitator, who documents the review for the Graduate Office to keep on file. Passing the Intermediate Review is mandatory, and it may be taken one more time should a student initially fail.

The Final Review occurs midway through the final term of each student, which allows time for consideration of work to be shown in the MFA Exhibition. The MFA Exhibition occurs a week after the conclusion of the Spring semester. There is an expectation to present mature work—students typically have at least two walls to use, while collaborative projects, installations, performances, and films are also welcome. The show is curated and laid out by the MFA Chair with the Vice President for Exhibitions and Public Programs, with sensitivity toward both individual needs and the flow of work through the entire space. A preview the day before the exhibition is attended by art professionals of the region. The exhibition is also the site for SFAI’s annual fundraising gala, thereby exposing the work of MFA students to trustees, donors, and other art world colleagues.

Student participation in the MFA Exhibition demonstrates candidacy expectations—installation of work, work congruent with individual exploration as described in a statement, and ability to present and discuss work in a forum including casual visitors, art enthusiasts, and art professionals.

The SFAI MFA Exhibition, the largest of its kind west of the Mississippi, is a highly regarded event in the Bay Area art scene. Curators, critics, and collectors are among the large number of attendees. Many graduating MFA students have sold work at the venue, and this introduction of their work to the larger community regularly results in their curation into professional exhibitions. The MFA in Studio Art program is very proud of the role this exhibition plays in transitioning SFAI artists from students to practicing, engaged professionals, as this is the central mission of the degree.

For the MA program, the consistently implemented review process is a major component of the curriculum and a means to evaluate performance at pivotal moments in each individual's academic career. At the end of the spring semester of the first year, MA students present their thesis proposals to a faculty committee in order to receive feedback
and initiate the formation of their thesis committees. In their second year, MA students are required to undergo two reviews of the progress of their theses: an Intermediate Review at the beginning of the Fall semester, and the Final Review within the first few weeks of the Spring semester.

The Intermediate Review is an occasion for students to receive feedback on the shape, scope, and structure of their theses, their methodologies, case studies, and research. The Final Review ensures that the students have made sufficient progress toward their completed theses.

Narrative evaluations provided by the Thesis Chair following both reviews help the Institute monitor the student’s progress toward the degree and are also valuable in terms of evaluating the rigor of the reviewing committee. Review results are reviewed by administrators in the Graduate Office, Academic Affairs, and by the MA Chair.

In addition, the graduate curriculum ensures common competencies for MA and MFA students in the required Critical Studies and Art History courses. Required seminar courses ensure that MA students graduate with a common foundation in the histories and theories of their respective fields. All MA students take the following courses:

- **Global Perspectives of Modernity** (a course that locates the project of modernity within global processes of cultural, economic, and political transformation)
- An Institutional Critique/Information Technologies Breadth Requirement that familiarizes students with museum and gallery critique and new media and technologies in the cultural sphere.
- **Research and Writing Colloquium** (a course that focuses on the research, documentation, and writing methodologies fundamental to conducting original research).

**Min(d)ing the Canon** (introduced in 2011) is an elective graduate lecture course specifically for MA and MFA students in their first semester and designed to ground them in the foundational images, objects, and concepts of modern and contemporary art. A pilot for a similarly comprehensive graduate first-year lecture course, **Introduction to Critical Theory**, is currently being launched.

In addition, two graduate student requirements - the Graduate Lecture Series and participation in the MFA Exhibition - ensure the development of breadth of competence: Students register for both as a 0-unit course. Attendance at all Graduate Lecture Series events is required. These weekly lectures bring to campus artists, critics, scholars, and other art world professionals, and regularly draw from SFAI faculty. The lecture series assures that the full cohort of graduate students regularly assembles and shares an experience that informs their dialogues and their practices.

Several experiences showcase the work of graduate students and comprise another form of breadth competency related to professional development. Participation in the SFAI MFA Exhibition includes submitting a proposal to the MFA Chair and faculty who review and respond; numerous site visits (the exhibition is always held off-site and the location changes regularly); learning to work with the cohort to participate in a large scale exhibition; and receiving the exhibition’s audience. Alongside the exhibition, a catalogue is produced. MFA students must submit their materials for publication. Although the MA students do not formally participate in the exhibition, for the past several years they have opted to create a “reading room” at the exhibition to showcase their publications. For graduate artists working with the moving image, a screening is held at Chestnut Street. Finally, MA students all deliver presentations on their theses research at the MA Symposium, which is also held at Chestnut Street.

Finally, the Swell Gallery is a graduate student–run art space dedicated to the examination of the role of the gallery in an educational sphere. The mission of the Swell Gallery is to provide a venue for the exploration and discussion of varying artistic perspectives from the student body, operating as a platform for exhibition, events, and dialogue.

### 3. Describe and evaluate the institution’s approaches to the development of teaching and other professionally-related skills for students in all graduate degree programs.

**Professional Practices and the Emily Hall Tremaine Foundation’s Marketplace Empowerment for Artists (MEA) Initiative**

SFAI received a $40,000 grant as part of the Tremaine Foundation’s MEA initiative in December 2010, which was renewed in 2012 for an additional $20,000, to provide professional practice workshops and a graduate-level
professional practices course. Past workshops have addressed post-studio practice, archiving and exhibiting time-based work, and also included a moderated panel discussion that covered career trajectories, representation, collaboration, and the changing landscape of art practice and exhibition.

SFAI offered its first graduate-level professional practices course as part of this initiative in the spring 2012 semester, concluding in the spring 2014 semester with the expiration of grant funds. Art Worlds: History, Theory, and Practice offered a historical and theoretical perspective on the institutions and cultural apparatuses that have shaped the contemporary understanding of the social and market value of art. It also presented practical information pertinent to the professional life of the contemporary artist, including portfolio and website development, resume-writing, and presentation of professional qualifications for public commissions, press releases, and more. Students also completed exercises in preparing for studio visits, conducting comparative research in responding to calls for qualifications/proposals, and building a working list of residency opportunities.

In the initial phase of the grant two professional practices workshops were organized that accommodated up to 30 students per session, with an emphasis on reaching graduating MFA students. Additionally, one of the workshop leaders was invited to conduct studio visits during Curators’ Week following final reviews, allowing for a 360° assessment of what students learned from the workshops.

To date, over 100 MFA students have been served through this granting initiative. Students who have taken professional practices courses in the past have stated that they feel better prepared for the world after graduation and that such courses should be mandatory for all art students. They especially value the opportunity to seek to understand their own practices within a wider framework of professional expectations, market opportunities, and exhibition strategies. The observations below are drawn from evaluations of past courses in public practices, as well as the recent assessment of graduate programs overall:

- Better integration between the conceptual and professional production of artwork: the ability to situate one’s own practice within contemporary art and to better articulate one’s position in relation to it.
- Develop skills in the conceptualization and form of presentation of their work for exhibitions, publications, grants, residencies, and proposals. [With a particular focus on writing skills—written statements, proposals, and selection of images or media excerpts, which are key to all types of contact/applications.]
- Develop skills for professional presentations of artwork and papers for conferences and panel discussions. [Public speaking skills
- Develop skills for collaborative work. [For example, negotiating difference regarding opinions about ideas, approaches, methods of production, etc.].
- Develop skills for working professionally with curators and gallerists. Acquire skills to negotiate/protect the needs for one’s own work in relation to other exhibiting artists as well as the market.
- Learn how to gain entry to the art market, how to approach curators and gallerists, and sustain long-term professional relations with them. Learn how to strategize for a long-term career.
- Distinguish between different types of art worlds and assess what types of shows are appropriate for their works. [Biennales, art fairs, commercial galleries etc.—Students are often unsure as to what they should apply for, and how.]
- Learn how to fit in and adapt to other art contexts. [Outside of the Bay Area, how should they proceed if they were to move to LA, NY, and/or Europe etc.?]

The results of SFAI’s Survey Monkey surveys assessing professional practice workshops indicate that the response has been positive. 88.9% of respondents indicated that they agreed or strongly agreed that as a result of the workshops, they are better equipped to make decisions for their reviews and final exhibition and capable of maximizing the impact and effectiveness of their work within these contexts. 67.8% of respondents agreed or strongly agreed that they have a greater familiarity with gallery exhibition and display, and have developed greater confidence with curatorial and editorial decision-making. 66.6% of respondents agreed or strongly agreed that more emphasis needs to be placed on managing websites and blogs and writing grant proposals and residency applications, which possibly indicates a shift away from more traditional practices such as studio visits, approaching galleries, and pricing and selling work. Social networking is perhaps a part of this trend, as face-to-face networking is not as commonplace.
SFAI’s Alumni Relations Office and Student Affairs Office track student professional development. Longer-term, SFAI also participates in national alumni surveys, such as Indiana University’s recent SNAAP survey (Strategic National Arts Alumni Project), which gathers information related to the professional development of art school alumni at different stages ranging from 5-25 years since their final year in school.

With the expiration of grant funding in December 2014, the faculty is assessing, at the request of the Dean of Academic Affairs, ways in which to continue offering professional development opportunities for SFAI graduate students.

Transmitting Art Practices

SFAI offers a teaching practicum course for its graduate students, *Transmitting Art Practices*. Linking theory and practice, the course critically examines the training of artists in context with histories of ideas and institutions and the testimony of artists regarding the interchange between their teaching and studio practices. Historical models of artistic transmission are studied, from apprenticeships to lectures, to trace the development of Western notions of creativity and their relationship to instruction in visual art, and theories of learning and education.

Students in the practicum are paired with faculty mentors to work in an undergraduate course. Each student is responsible for working with the instructor to establish a project focused on teaching methods. Students are encouraged to create a structure with the instructor that will allow them to teach at targeted points throughout the semester, paying attention to areas that they feel they need to develop (leading critiques, demonstrations, lecturing, in-class exercises). A Teaching Practicum Contract, which outlines student engagement with the practicum class, as agreed upon with the instructor, is collected at the beginning of the semester. At the conclusion of the course, students are assessed by their faculty mentors based on their teaching project.

Learning Outcomes for the course are:

- Studied the broad outlines of the history and theory of fine art training in higher education from the early twentieth century to the present
- Practiced teaching methodologies, including critique
- Gained experience teaching undergraduate art students
- Prepared a viable syllabus and teaching philosophy
- Interviewed master teachers to gain from their experience
Section II. B. Specific Curricula: Undergraduate Programs

Bachelor of Fine Arts in Art and Technology, 4-years Renewal of Final Approval for Listing

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

Inherently interdisciplinary, the Art and Technology major offers students the opportunity to explore the ways that technology has infused traditional approaches to art-making, as well as creating possibilities for the invention of new media practices.

Artists in California have been combining art and technology for many decades. Their artistic forms of investigation are more relevant and compelling today than ever, particularly in the Bay Area with its culture of technological innovation, emphasis on social media, and DIY spirit. Students in the Art and Technology major at SFAI learn the technical, conceptual, historical, and theoretical skills needed to produce contemporary art using technological forms such as time-based and networked media, digital media, audio, programming, and electronics.

2. NASAD Curricular Table.

Program Title/Years: Bachelor of Fine Arts in Art and Technology, 4-years
Program Submitted for: Renewal of Final Approval for Listing
Current Semester Enrollment in Major: 26 (Fall 2014 census under Design and Technology, the renaming of the program as Art and Technology is effective Fall 2015); Program Supervisor: Paul Klein

Component Credit Requirements:

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<tr>
<th>Major Studio</th>
<th>Art/Design History</th>
<th>General Studies</th>
<th>Electives</th>
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</table>

Major Studio Requirements

- AT-100 Introduction to Art and Technology I 3
- AT-101 Introduction to Art and Technology II 3
- AT-x1x Digital Media Distribution 3
- AT-x3x Interactivity & Social Media Distribution 3
- AT-x6x Electronics Distribution 3
- AT-xxx Art and Technology Electives 15
- AT-381 Art and Technology Advanced Projects 3
- IN-390 Senior Review Seminar 3
- IN-397 BFA Exhibition 0

Total Major Studio 36 credits (30% of credits)

Art/Design History Requirements

- HTCA-100 Global Art History 3
- HTCA-101 Modernity and Modernism 3
- HTCA-102 Art Since 1945 3
- AT-24x History of Art and Technology 3
- xx-x4x Art History Elective 3

Total Art History 15 credits (12.5% of credits)
General Studies

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<td>Mathematics or Science</td>
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<td>SOCS-xxx</td>
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<td>xx-xxx</td>
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<td>Critical Theory A</td>
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<tr>
<td>CS-301</td>
<td>Critical Theory B</td>
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</table>

Total General Studies: **33 credits (27.5% of credits)**

Electives

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<tr>
<td>xx-xxx</td>
<td>Free Electives</td>
<td>9</td>
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</table>

Total Electives: **36 credits (30% of credits)**

Note: The 78 Credits (65% of the curriculum) from the Major Studio, Art History, and Studio Elective components satisfy the NASAD requirement that “65% of the course credit [for a professional BFA degree] be in the creation and study of art and design” (NASAD Handbook 2014-15 Section IV.C.5.a).

3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD Handbook sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

The following competencies guide the curriculum for the Art and Technology major. These competencies articulate with NASAD Handbook 2014-15 Section IX.C, and with the SFAI BFA Assessment Rubric (see Appendix IPP.A.1).

Program Learning Outcomes:

- Students gain historical and contemporary knowledge of the ways that artists use and have used technologies within their artistic practice, and familiarity with the theoretical frameworks brought to bear on the discourse surrounding such practices.
- Students acquire knowledge of concepts, skills, and techniques needed to produce art works that utilize digital, interactive, networked, and/or electronic media.
- Students gain an understanding of the characteristics and capabilities of various technologies (hardware and software); their appropriateness for particular expressive, functional, and strategic applications; their positions within larger contexts and systems; and their influences on individuals and society.
- Students acquire an understanding of concepts central to art works that utilize technologies, including narrative, duration, networked information, kinetics, and interactivity.
- Students demonstrate the ability to collaborate with others, both from artistic and other disciplines.
- Students demonstrate the ability to develop an advanced body of artwork utilizing technology that sustains an original concept.

These competencies are supported by the courses listed above in the curricular table. The major requirements combine core requirements (Introduction to Art and Technology I; Introduction to Art and Technology II; Art and Technology Advanced Projects) with a series of distribution requirements. The introductory sequence ensures that students in the major have a common understanding of the relationship between technology, contemporary studio art practice, and society/culture more broadly. The distribution requirements introduce all students to three key areas within Art and Technology: digital media; interactivity and social media; and electronics. Students may then choose to focus their practice in one of these areas by taking advanced studio electives. The History of Art and Technology course provides the history of the major discipline, complementing the BFA-wide art history requirements. Art and Technology majors
all take the required History of Art and Technology course. Taught by a studio/practitioner, the course complements the art history sequence with in-depth exploration into the concerns of artists.

Alongside these major requirements, all BFA students complete:

- 12 credits of Art History Requirements and an elective
- 33 credits of Liberal Arts requirements and electives
- 3 credits of required core course, *Contemporary Practice*
- 24 credits of Studio electives
- 9 credits of Free electives (may be taken from any course type)

4. Not Applicable (for graduate programs only)

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.

BFA students majoring in Art and Technology complete two senior-level capstone courses, one within the major (Art and Technology Advanced Projects) and one interdisciplinary BFA-wide requirement (Senior Review Seminar). In Advanced Projects, students draw upon upon curriculum they have completed within the major to propose and complete a significant body of work within their discipline. As described in the published course description for Senior Review Seminar:

*The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar from all undergraduate majors and areas of study. Critical discourses during the review seminar foster interdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is in addition to meeting learning standards for successful completion of the BFA degree.*

The course emphasizes professional practices, by expecting students to prepare a CV, artist's statement, and other written means of presenting their work such as grant or gallery proposals. *Senior Review Seminar* must be taken in the BFA student's final semester. Beginning with students who enter SFAI in Fall 2013 (which translates to the senior class of 2017), participation in the BFA Exhibition, which showcases the work of all graduating BFA students and is on view during commencement, will be required of all BFA students. Students will also be required to submit documentation of their visual work and a written artist's statement for inclusion in a BFA Exhibition catalogue, thereby providing students with the experience of print submission formats and providing them with a high quality catalogue that includes their work. *(See Appendix IPP A_1)*

One key measure of a vital and effective program is its alumni, including distinguished Design and Technology alum Anthony Aziz. As illustrated from the list of select alumni below (all of whom graduated since the last NASAD reaccreditation in 2001), SFAI students from the Art and Technology major pursue graduate studies or secure employment in diverse venues devoted to art, design, and emerging technologies such as design studios, hardware/software development and support, think tanks, and research labs. Such alumni include:

- Ian Bartholomew (BFA.DT, 2006). Principal Software Engineer, HUGE.
- David Elliot (BFA.DT, 2007). Lead Software Engineer, Philosophie LLC; MFA in Design/Media Arts, UCLA.
- Aichen Lin (BFA.DT, 2006). Coordinator, New New Yorkers Programs, Queens Museum of Art; MPS in Interactive Telecommunications Program, NYU.

6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.
The Design and Technology program concluded a robust program review, including a self-study and external review, in 2012. Following this program review, materials were submitted to NASAD for Plan Approval and Final Approval for Listing with the new name, “Art and Technology,” which was subsequently approved in June 2013. Alongside and consistent with the new name, refinements were made to the curriculum to hone this program’s identity as a major found within the context of a fine arts-only institution. The new curriculum is being phased in; the first students to declare this major are first-year students now and will therefore form the first “true freshmen” cohort within this catalogue of entry (incoming transfer students who matriculate beginning in Fall 2015 will also be held to this curriculum). For this reason, it is too early to judge the efficacy of the curriculum in its new form. But based on the self-study, the following is a summarized list of the program’s strength and weaknesses:

Strengths:

- Curriculum that engages with material processes and non-material techniques
- A newer, stronger curriculum

Weaknesses:

- Need more robust development in advanced-level classes
- Lack of courses in experimental sound or music
- Lack of systematized student assessment

Effective assessment of student work is an ongoing challenge. As with all the SFAI BFA majors, there is currently consensus among the faculty that the implementation of a junior review (or equivalent review to be held upon completion of 60/120 Credits towards the degree) would enable better assessment of student progress towards the degree. Importantly, a review at this stage will allow faculty provide advising and direction to students to guide them through the completion of the BFA. The plan is to model this review on the extant MFA candidacy review that currently occurs upon completion of the first year of that degree. Through the shared governance structure of the Faculty Senate, such a review will be proposed in the coming year, with goal of implementation by AY2016-17.

Aside from the curriculum, there are a few ongoing challenges. One is the fact that this program is resource-intensive, and it is challenging for any such program within an art school to maintain state-of-the-art technologies. The opportunity here is for SFAI to seek collaborations with the myriad technology sector resources located within the San Francisco Bay Area, including Autodesk, Adobe, Apple, and many others.

The small number of students in the major also poses a challenge in terms of faculty. With only one full-time faculty member whose locus is in Art and Technology, there is a heavy reliance on Visiting Faculty (although various other full-time faculty do teach in the program as well). This need for Visiting Faculty is exacerbated by the deeply interdisciplinary nature of Art and Technology—SFAI regularly seeks qualified individuals to teach areas such as sound, electronics, gaming, etc., and there is a high rate of turnover among this contingent faculty who are sought-after professionals in their fields. Here too, the opportunity for SFAI is to draw on the amazing breadth and depth of expertise to be found in these fields in the Bay Area.

7. **Not Applicable.** A rationale for continuation of the program if it has had no graduates during the past five years.

8. **Plans for addressing weaknesses and improving results.**

Subsequent to the self-study and program review, feedback from the Dean shaped the development of a program improvement plan, which played a major role in the revisions to the program title and curriculum that were part of the Plan Approval and Final Approval for Listing approved by NASAD in June 2013. Once these curricular revisions are fully in place, they will be closely assessed to identify areas for further improvement.

The challenge of staying current with technology and resources is being addressed via a number of channels. First, the addition of an Assistant Vice President for Technology in early 2014 allowed a more comprehensive and focused direction of fiscal resources to this area (although this executive-level position does not report to Academic Affairs,
there is close collaboration between the areas and this area also oversees Academic Computing). Second, SFAI’s improved financial situation over the last few years will allow more resources to be directed to technology. Third, the Dean and the Advancement Office are beginning to identify sponsors and collaborators from the local technology sector. Finally, as all of the programs at SFAI come to increasingly rely on technology, there is more opportunity to share resources between programs.

The over-reliance on Visiting Faculty is currently being addressed by conducting a search for a full-time tenure-track or tenured professor in Art and Technology (with the aim to fill the position by May 2015). SFAI is currently also exploring ways to offer increased stability to part-time “teaching faculty,” in order to retain some individuals whose courses or areas of instruction are essential to the curriculum.

9-16. Not Applicable. (for Plan Approval only).

Bachelor of Fine Arts in Film, 4-years, Renewal of Final Approval for Listing

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

At SFAI, students study filmmaking within and alongside the context of contemporary art practice. The curriculum investigates the full range of moving-image forms, including experimental, narrative, documentary, animation, and more.

Students learn the craft of filmmaking in courses that teach skills of production and postproduction, enabling them to realize their ideas. The curriculum is flexible, keeping current with the ever-changing digital arena from multi-platform to alternative distribution. The program encourages students to push the boundaries of the medium by integrating film with gallery-based objects, performance, and sound-based works. A variety of methods of display—from traditional theatrical screening, to single- and multi-channel installation, to alternative contexts such as emerging small screen and interactive formats—are explored.

2. NASAD Curricular Table.

Program Title/Years: Bachelor of Fine Arts in Film, 4-years
Program Submitted for: Renewal of Final Approval for Listing
Current Semester Enrollment in Major: 28 (Fall 2014 census); Program Supervisor: Paul Klein

Component Credit Requirements:

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Major Studio Requirements

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General Studies

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Electives

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3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD Handbook sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

The following competencies guide the curriculum for the Film major. These competencies articulate with NASAD Handbook 2014-15 Section IX.E, and with the SFAI BFA Assessment Rubric *(See Appendix IPP A_1)*

Program Learning Outcomes

- Students use production and postproduction tools to create personal and powerful works of art and communication.
- Students use the tools and language of cinema to effectively convey creative ideas.
- Students understand and discuss historical developments of the moving image as well as the essential theoretical issues of his/her filmmaking practice.
- Students acquire historical and contemporary knowledge of the interrelationships between cinema and the other arts.
- Students develop a commitment to artistic development through continuous production.
- Students progress towards the creation of a singular body of work.
- Students gain the ability to articulate how personal experience, contemporary issues, and theoretical concerns inform one’s work.
- Students gain an ability to situate moving images within critical, conceptual, and historical frameworks.
These competencies are supported by the courses listed above in the curricular table. The aim of the first course, *Introduction to Film*, is to provide students with a working knowledge of issues pertaining to filmmaking and to develop a visual vocabulary. Students then take two semesters of *Film Production/Post-production*, ensuring that they have the requisite technical skills to pursue advanced projects. More than simply a traditional screenwriting course, *The Art of Screenwriting* develops students’ ability to use writing in the development of their work, regardless of whether they pursue traditional narrative filmmaking or far more experimental approaches. A variety of Film electives are offered to allow students to choose a path among various film genres. Finally, students complete six credits of *Personal Film (Cinema)*, in which they develop a longer project of their choosing.

Film majors all take the required *History of Film* course. This course addresses the medium’s technological and artistic evolution, and incorporates aesthetic theory to afford students a broad knowledge of the history of film and video.

Alongside these major requirements, all BFA students complete:

- 12 credits of Art History Requirements and an elective
- 33 credits of Liberal Arts requirements and electives
- 3 credits of required core course, Contemporary Practice
- 24 credits of Studio electives
- 9 credits of Free electives (may be taken from any course type)

4. **Not Applicable** (for graduate programs only)

5. **Results of the program related to its purposes**, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.

BFA students majoring in Film complete six Credits of the 300-level course *Personal Film (Cinema)*. During these two semesters, Film students develop an advanced work, typically (but not limited to) a longer-form work in film. Students are encouraged to draw upon the previous film coursework to determine whether they will work in traditionally identified film genres such as narrative, documentary, or animation, or some other experimental form. A BFA Film screening is held near the time of commencement, at which graduating students’ capstone projects are screened. Inclusion in this screening indicates that the student work has achieved the competencies of the major.

In addition, BFA Film majors all take the interdisciplinary BFA-wide requirement (*Senior Review Seminar*). As described in the published course description for *Senior Review Seminar*:

> The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar from all undergraduate majors and areas of study. Critical discourses during the review seminar foster interdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is required in addition to meeting learning standards for successful completion of the BFA degree.

The course emphasizes professional practices, by expecting students to prepare a CV, artist’s statement, and other written means of presenting their work such as grant or gallery proposals. *Senior Review Seminar* must be taken in the BFA student’s final semester. Beginning with students who enter SFAI in Fall 2013 (which translates to the senior class of 2017), participation in the BFA Exhibition, which showcases the work of all graduating BFA students and is on view during commencement, will be required of all BFA students. Students will also be required to submit documentation of their visual work and a written artist’s statement for inclusion in a BFA Exhibition catalogue, thereby providing students with the experience of print submission formats and providing them with a high quality catalogue that includes their work.

One key measure of a vital and effective program is its alumni. The effectiveness of SFAI’s Film program is demonstrated by the extraordinary successes in the field of many of its distinguished alumni, including: Stan Brakhage, Christopher Coppola, Peter Pau, and Laura Poitras. As illustrated from the list of select alumni below (all of whom graduated since the last NASAD reaccreditation in 2001), SFAI students from the Film major both continue
their artistic practice and exhibition of their work, and pursue professional endeavors in curation, criticism, and education. Such alumni include:

- **Rick Bahto** (BFA.FM, 2004). Exhibiting film and performance artist (LA, NY, SF); Curated for Echo Park Film Center (LA), Redcat (LA), ATA (SF), Exploded View (AZ), Yale University (CT).
- **Karina Longworth** (BFA.FM, 2005). Film Critic, Author, Journalist (LA).
- **Achim Neufeld** (BFA.FM, 2007). Independent Filmmaker (NY); MFA in Film, NYU.

6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

The Film program at SFAI is known internationally for its history of exploring experimental film within the context of a studio arts institution. Extraordinary experimental filmmakers have taught at SFAI, among them Bruce Conner, James Broughton, Gunvor Nelson, Larry Jordan, and Jennifer Kroot. For many years, the Film program operated on a de facto atelier model with the singular experimental filmmaker George Kuchar at its head. Students participated in the production and post-production of his films in the infamous “Studio 8,” which remains today the central classroom for film courses. George Kuchar’s death in 2011 left the program in a state of identity crisis. Two years later, SFAI conducted a search for a new head of the program, and hired alumnus Christopher Coppola. Assistant Professor Coppola has, in a short time, made a significant impact in renewing the spirit of the program. In the spring of 2013, he worked closely with the Dean and BFA Chair to revise the curriculum so as to allow for sequential skill building necessary for filmmakers and the development of a personal vision expressed through the medium of film.

While the hallmark of Film at SFAI has been, and continues to be, rooted in experimental filmmaking, all approaches and genres are embraced. This, coupled with the program’s location in a studio arts institution, is its strength.

The Film program concluded a robust self-study and program review in 2012. This review provided an assessment of strengths, challenges, and opportunities for improvement. Many of the areas of improvement noted in the summary of that review have begun to be implemented, specifically in the areas of curriculum development and faculty hiring. Still, more work needs to be done. The new curriculum will be in full effect beginning Fall 2015. An assessment plan will be put into place to ensure that the curriculum meets the Program Learning Outcomes. A brief summary of the strengths and weaknesses is provided here, followed by explanatory narrative.

**Strengths:**
- Curriculum that is rooted in experimental filmmaking and that explores all genres
- A sequential, skill-building curriculum
- Faculty and the new program chair

**Weakness:**
- Lack of formal assessment structure to monitor students as they progress through the program
- New curriculum has not had time to be adequately evaluated for student learning effectiveness

As with all the SFAI BFA majors, there is currently consensus among the faculty that the implementation of a junior review (or equivalent review to be held upon completion of 60/120 Credits towards the degree) would enable better assessment of student progress towards the degree. Importantly, a review at this stage will allow faculty provide advising and direction to students to guide them through the completion of the BFA. The plan is to model this review on the extant MFA candidacy review that currently occurs upon completion of the first year of that degree. Through the shared governance structure of the Faculty Senate, such a review will be proposed in the coming year, with goal of implementation by AY2016-17.

7. **Not Applicable.** A rationale for continuation of the program if it has had no graduates during the past five years.
8. Plans for addressing weaknesses and improving results.

As discussed above in Section 6, the current Dean and BFA Chair have worked closely with Film Program Head Christopher Coppola to monitor the new curriculum and ensure its efficacy. In turn, Assistant Professor Coppola meets regularly with the Visiting Faculty in Film to discuss curricular alignment and other program needs. Technical training for students is an ongoing process within courses.

9-16. Not Applicable. (for Plan Approval only).

Bachelor of Arts in History and Theory of Contemporary Art, 4-years, Renewal of Final Approval for Listing

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

SFAI's History and Theory of Contemporary Art degree program (HTCA) provides students with an in-depth critical understanding of the history of those ideas, conditions, institutions, and discourses surrounding contemporary art and culture and the ways that these factors inform the study, interpretation, analysis, and exhibition of art today. Housed in one of the oldest art schools in the county, the program also offers students the unique opportunity to develop these studies while mingling with the ghosts of (post)modernism and working side-by-side with current, practicing artists and scholars.

The HTCA-BA degree program's curriculum provides students with a thorough understanding of the long, global history of art, which is complemented by advanced, topic-based seminars in contemporary art history and theory, and by public programs designed to directly introduce students to a broad variety of transnational artists and scholars. At the program's end, students pursue a sustained research project of their own design as the capstone to their degree.

Emphasizing research, writing, and critical thinking and analysis methods that value cultural and social difference, HTCA at SFAI prepares students to become advanced critics and scholars of art history and theory, in a global context.

2. NASAD Curricular Table

Program Title/Years: Bachelor of Arts in History and Theory of Contemporary Art, 4-years
Program Submitted for: Renewal of Final Approval for Listing
Current Semester's Enrollment in Major: 6 (Fall 2014 census); Program Supervisor: Nicole Archer

Component Credit Requirements:

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<th>General Studies</th>
<th>Electives</th>
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Studio or Related Area Requirements

CP-100 Contemporary Practice 3
(Note: The above course is intended for freshmen only)
xx-xxx Studio Electives 9
Total Studio or Related Areas 12 credits (10% of credits)
Art History Requirements

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<td>HTCA-101</td>
<td>Modernity and Modernism</td>
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<td>HTCA-390</td>
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Total Art History: 54 credits (45% of credits)

General Studies

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<td>MATH/SCIE-xxx</td>
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Total General Studies: 33 credits (27.5% of credits)

Electives

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</table>

Total Electives: 21 credits (17.5% of credits)

Note: The 66 Credits (55% of the curriculum) from the Studio and Art History components satisfy the NASAD Handbook requirement that “30-45% of the total course credit toward the [BA in the Liberal Arts] degree is required to be in the creation and study of the visual arts or design” (NASAD Handbook 2014-15 Section IV.C.4.a).

3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD Handbook sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

The following competencies guide the curriculum for the History and Theory of Contemporary Art major. These competencies articulate with the NASAD Handbook 2014-15 Section VII.G.

Program Learning Outcomes

- Students demonstrate a thorough grounding in the liberal arts and an informed acquaintance with quantitative forms of analysis — as assessed by written assignments, class presentations, and projects.
- Students demonstrate general, global knowledge of the history of art and visual culture and substantial and rigorous, cross-cultural knowledge of contemporary artists, art practices, artworks, and exhibitions, with special attention paid to how these discourses and historical figures intersect with critical conversations concerning the production of space — as assessed by analytical written assignments, class presentations and projects that require students to mobilize appropriate theories and criticisms of art.
- Students demonstrate the ability to situate the discourses of art history and visual culture vis-à-vis other disciplines within the liberal arts and natural sciences, and across a variety of situated, globalized perspectives — as assessed by written course assignments, class presentations and projects, and the BA Senior Thesis Project.
- Students demonstrate a thorough grounding in the methodological tools, analytical perspectives, and theoretical frameworks central to the discourses of art history and visual culture — as assessed by written course assignments, class presentations and projects and the successful completion of the Interdisciplinary Research Colloquium and the BA Senior Thesis Project.
• Students demonstrate functional knowledge of the creative process and of the value of creating synergy between a creative practice and rigorous academic investigation — as assessed by successful completion of 12-Credits of studio art courses.

• Students demonstrate an increasingly nuanced and principled understanding of the possible roles of art and the artist in the world, including roles as agents of social and cultural change — as assessed by written course assignments, class presentations and projects and the BA Senior Thesis Project.

All above competencies are supported by the courses listed above in the curricular table. Since the establishment of the BA degree, the program’s administrators have maintained ‘Course Alignment Matrices’ that annually report on the degree to which the annual curriculum’s Course-level Learning Outcomes and taught competencies and proficiencies track with the Program-level Learning Outcomes. BA Department faculty are committed to approaching all Learning Outcomes from interdisciplinary and intersectional perspectives. All syllabi are collected at the start of every semester, and any syllabi that are not in compliance are addressed. In places where certain Outcomes aren’t being sufficiently addressed, faculty strive to adjust the curriculum.

It will be noted that these competencies do not include the requirement that students demonstrate “adequate mastery of at least one foreign language to support research through the reading of primary source material” (VII.G.3.). This issue was raised by the program’s original NASAD review commission in 2006, and SFAI suggested that any student who needed to pursue a foreign language to best “conduct research in their primary area of concentration, ... may utilize their elective credit to take language classes, off campus at an accredited college or university.” This was deemed an acceptable solution, and remains the primary policy today. Some students have also been advised into study abroad opportunities with significant language instruction.

The major’s core course requirements take the form of a unique nine-unit, three-course sequence. The sequence starts by providing students with a strong foundation in global art history, which spans prehistory through to the early medieval period. After considering a diverse set of cultural and historical perspectives on the role of art (and the artist) in society, the second course in the sequence turns to intensively focus on the conflicted legacy of Western modernity and the way its associated practices and forms of knowledge-making continue to dominate how ‘art’ is conceived, produced, and encountered through to today and on a global scale. The sequence is completed with an intensive survey of contemporary art practice — a unique offering even amongst NASAD-accredited and AICAD-affiliated schools. This course traces the history of art from the mid-century to the present, and pays particular attention to the shifting nature of the contemporary art object; the relation between art and the political (broadly defined); artists’ engagement with the institutional structures of production and display; and the shifts in representational practice signaled by postmodernist and postcolonial theories.

After completing these core requirements, students are asked to develop their research methods and analytical skills in a series of no less than seven, three-unit topics-based, elective seminars that challenge them to answer complex questions, such as: What is the relationship between art and power? How do we value authorship and appropriation? How have new technologies and globalization changed art? These seminars are designed to encourage students to reflect not only on the topic at hand, but on the history of the discipline of Art History, itself, and to examine the limits of the discipline through the introduction of new research, new methodologies, and new interpretations of the question of art, provided by fields such as Visual and Performance Studies.

During their senior year, students complete an intensive 20-30 page BA thesis project, of their own design, as a degree capstone. Students prepare for this project during the course of the Interdisciplinary Research Colloquium, and write and complete the project while enrolled in the Thesis Colloquium course.

4. Not Applicable. (for graduate programs only)

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.
At the classroom level, HTCA-BA students are evaluated by a combination of midterm/final examinations, writing assignments, presentations, and interdisciplinary projects. These assignments vary in difficulty or focus, dependent on the course level. HTCA-BA students must also pass an interdisciplinary research methods course in the fall semester of their senior year, before developing their individualized thesis project with a faculty advisor during their final semester at SFAI.

To date, 12 students have graduated with BA degrees in HTCA. The average cumulative GPA for all matriculated HTCA-BA students between 2009-2014 was 3.396, and a survey of BA Student Curriculum Records reveals a consistent level of high success in Major Requirements. In addition to their in-class performance, HTCA-BA students and alumni regularly find impressive ways to apply and extend the learning done at SFAI in ways worth noting and measuring, as illustrated in the list of alumni below:

- **Jarrett Earnest** (BA.HTCA, 2009). Artist, Writer (NY). Teacher and Faculty Liaison, Bruce High Quality Foundation University.
- **Geena Brown Gershenberg** (BA.HTCA, 2013) Gallery Assistant, Marc Foxx Gallery.
- **Emily Kramer** (BA.HTCA, 2012) Intern, Whitney Museum of American Art Library; MA candidate in Archival Studies, NYU.
- **Paula Lesser** (BA.HTCA, 2013) MA candidate in Education at Simmons College.
- **Charlene Tan** (BA.HTCA 2011) Regular contributor to SFMOMA’s Open Space blog.

6. **An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.**

The HTCA-BA degree program's curricula, extracurricular programs, faculty, and students are assessed in multiple ways. The BA program concluded a robust self-study and program review in 2014. This review provided an assessment of strengths, challenges, and opportunities for improvement. A summary of those findings has been listed in strengths and weaknesses followed by explanatory narrative.

**Strengths:**
- The program challenges students to be as curious about academic research as they are about art
- Its multidisciplinary approach
- Opportunities for students to work with and learn from artists, historians, theorists from diverse fields (anthropology, cultural geography, political science, cultural studies, media studies, and art history)

**Weaknesses:**
- Needs better articulated course-level learning objectives that align with program-level learning outcomes
- Needs a consistent Senior Thesis Review format

While the relative newness of the BA program and the small size of the BA cohorts (which have only started to produce graduates in the last couple of years) has rendered relatively small datasets that are difficult to comprehensively assess, this quantitative information—combined with qualitative data gathered through interviews and critical observation—nonetheless tells a compelling story.

The HTCA-BA curriculum enjoys a fairly robust place within the school's course schedule. All BA and BFA students are required to complete between 5 to 18 courses in the History of Art at SFAI, and this directly benefits HTCA-BA students, as they are offered a wide range of electives to choose from each semester. In the last three years, SFAI has seen increasing demand for “topic-based” vs. medium-specific or period-specific seminars. This is very much in line with the ethos of the program.

Having faculty of the broadest diversity, of finest quality, and of strongest capability as critical thinkers and teachers is the program's highest priority. The diversity of faculty and visitors, who are scholars, curators, artists, writers, theorists, social practice researchers, and community activists—acclaimed in their fields and coming from all over the
globe—ensures that students are exposed to a range of approaches to the history and theorization of contemporary art practice. There are currently four full-time faculty housed in the BA and Liberal Arts Department, who are primarily responsible for teaching in the BA and MA Departments. Two of these four faculty members explicitly identify as Art Historians:

- **Nicole Archer, PhD** - Chair of the BA Department and Liberal Arts + Assistant Professor, History and Theory of Contemporary Art
- **Robin Balliger, PhD** - Associate Professor, Urban Studies + Liberal Arts
- **Claire Daigle, PhD** - Chair of the MA Department + Associate Professor, History and Theory of Contemporary Art
- **Meredith Tromble, MFA** - Associate Professor, Liberal Arts

The Department also hires a host of visiting, contract faculty to teach remaining courses. Curriculum vitae for all faculty are archived by the BA and BFA Department Manager and are updated regularly.

Tenured and tenure-track faculty are peer-reviewed once every three years for potential advancement through a “Step System” that evaluates the merit and achievements of the faculty as educators and as professionals in their fields. These assessments weigh the following criteria, in order of emphasis: 1) Teaching Performance and Effectiveness; 2) Professional Activity; 3) Institutional Service; and 4) Community Service. Evaluations are conducted by a Peer Review Panel consisting of three people: one elected by the Faculty Senate, one selected by the reviewee, and a third chosen by the other two. These faculty reviews help ensure the quality, integrity, and rigor of the degree by evaluating the core faculty of SFAI. Further, the potential for advancement acts as incentive for faculty to continue to perform to their maximum potential.

All faculty members are reviewed by students at the end of each course via a standard course/instructor evaluation form. These forms are retained by Academic Affairs and used as part of the faculty assessment process.

Students often single-out BA Department faculty (both tenured/tenure-track and visiting) with annual teaching awards granted by the Undergraduate Student Union. Student surveys also reveal that matriculated and exiting students are both satisfied with the current faculty and rank their in-class experience highly. The 2012-13 First Year (Undergraduate) Student Survey reveal over 50% of students agree that “faculty were instrumental in the evolution of [their] work,” and over 60% reported feeling a connection with their faculty—with over 75% reporting that they would feel “comfortable taking with faculty if [they] had a problem.” In Exit Surveys, nearly 70% of those students who were choosing to withdraw from SFAI agreed that their in-class experience “was excellent,” and not the primary reason for their leaving. Over 80% found the faculty “accessible and available.”

Remaining challenges include the consistent alignment of courses and the articulation of learning outcomes. For example, in many cases the outcomes are descriptions of practices rather than true outcomes.

7. **Not Applicable.** A rationale for continuation of the program if it has had no graduates during the past five years.

8. **Plans for addressing weaknesses and improving results.**

While HTCA-BA cohorts have grown, they remain small and are not growing at the rate originally projected. The largest cohort to date (2011) consisted of six students. The average cohort consists of approximately three students. Unsurprisingly, student discussions have revealed that cohort size is a key factor in retention. As cohort size has grown, numbers have improved. Persisting students, unsurprisingly, cite their peers as important factors in their choice to stay. Likewise, departing students have cited wanting a larger cohort with whom to identify and to work. The implementation of a minor degree program at SFAI is also helping to improve this situation. The first minors were declared in Spring 2013. As of the end of A/Y 2013-2014, 34 students had declared a minor. Of those, seven (or 21%) declared a minor in HTCA, making HTCA is the most popular minor program to date—even when compared to available studio minors. BFA students enrolled in the minors program identify as cohort-mates with HTCA-BA students, effectively doubling their presence on campus.
This said, program faculty and administration believe that more needs to be done to effectively recruit applicants to the HTCA-BA program, and that a thorough analysis of similar programs must be undertaken. This analysis needs to consider comparable programs’ curricula, degree requirements, facilities, tuition (and institutional aid) rates, faculty status distribution rates, and faculty and student demographics alongside a rhetorical analysis of these programs’ marketing materials. Ideally, this work would be completed in collaboration with staff from SFAI’s Admissions and Marketing teams.

As explained in previous annual HTCA department reports, “faculty continue to express the need for more institutional support for curricular and professional development, including financial support for travel to conferences, research assistance, and course relief and material support for curricular development.” As the school’s budgetary constraints have improved, some mild—and certainly appreciated—headway has been made in this arena. Tenured and tenure-track faculty’s professional fees are now covered by the BA and MA Department budget and there is a small amount of money allocated for their conference travel. Sabbaticals were reintroduced in A/Y 2012-1013, and this should prove to be very helpful for HTCA faculty — as it is difficult to produce the sort of research and writing needed to complete a book-length manuscript, while also carrying a full teaching load. Upon her exit from the program former Assistant Professor in HTCA Krista Lynes expressed that this was a major reason for her leaving SFAI. If SFAI hopes to maintain and retain a world-class faculty in HTCA, who are regularly publishing book-length material, this issue will absolutely need to be addressed.

There is also a critical need for additional tenure/tenure-track faculty to support the BA Program. On average, 55% of HTCA-coded courses are taught by full-time faculty. A school and program the size of SFAI's will always need and want to use part-time faculty to supplement its core curriculum; however, the Department currently relies far too heavily on such instructors to cover the base curriculum. SFAI is currently in the midst of a search for a tenure-track or tenured faculty member in HTCA, with an appointment expected by May 2015.

9-16. Not Applicable. (for Plan Approval only).

Bachelor of Fine Arts in New Genres, 4-years, Renewal of Final Approval for Listing

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

SFAI’s New Genres program has strong roots in the history of Conceptual Art, where the artist’s concepts, intentions, and questions are the art medium and the work itself. Initially founded as a major in performance art and video, New Genres quickly expanded to also explore site specificity, social practices, and other trans-disciplinary media and approaches.

New Genres courses are post-studio laboratories for experimentation and discovery, in which students are challenged to respond to society and culture by identifying the best means of expression for each individual work. Dialogue and discussion are key tools in the advancement of ideas that become manifest in the form of the work.

2. NASAD Curricular Table.

Program Title/Years: Bachelor of Fine Arts in New Genres, 4-years
Program Submitted for: Renewal of Final Approval for Listing
Current Semester Enrollment in Major: 25 (Fall 2014 census); Program Supervisor: Paul Klein

Component Credit Requirements:

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### Art History Requirements

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<td>HTCA-100</td>
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<td>HTCA-101</td>
<td>Modernity and Modernism</td>
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<td>HTCA-102</td>
<td>Art Since 1945</td>
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<td>NG-240</td>
<td>History of New Genres</td>
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<td>xx-xx</td>
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### General Studies

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<td>SOCS-xx</td>
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<td>Studies in Global Cultures</td>
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<td>xx-xx</td>
<td>Liberal Arts Elective</td>
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<td>CS-300</td>
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<td>CS-301</td>
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### Electives

<table>
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<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>CP-100</td>
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<tr>
<td>xx-xx</td>
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<td>xx-xx</td>
<td>Free Electives</td>
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<tr>
<td></td>
<td><strong>Total Electives</strong></td>
<td><strong>36 credits (30% of credits)</strong></td>
</tr>
</tbody>
</table>

Note: The 78 Credits (65% of the curriculum) from the Major Studio, Art History, and Studio Elective components satisfy the NASAD requirement that “at least 65% of the course credit [for a professional BFA degree] be in the creation and study of art and design” *(NASAD Handbook 2014-15 Section IV.C.5.a)*.

### 3. An assessment of compliance with NASAD Standards applicable to the program.

Refer to the *NASAD Handbook* sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

The following competencies guide the curriculum for the New Genres major. These competencies do not neatly fit one or another of the *NASAD Handbook 2014-15* Section IX “Specific Professional Baccalaureate Degrees in Art.” Sections III.I and III.M are more instructive here. Section III.I, “Disciplines in Combination,” confirms that some areas of study may represent “a combination of modes of thought and inquiry,” and goes on to state that a “specific coherent set of purposes shall be developed and published” for the area of study. Section III.M, “Flexibility and Innovation,” encourages innovation and acknowledges that the “NASAD standards constitute a framework of basic commonalities that provides wide latitude for the creativity of faculty, students, and institution.” The New Genres major is a well-
considered and demonstrably successful example of these standards. The New Genres Program Learning Outcomes perhaps most closely resemble those described in NASAD Handbook 2014-15 Section IX.E, particularly as those standards describe studies that are “directed toward production...as a video artist,” but neither are they limited to such. The New Genres Program Learning Outcomes also articulate with the SFAI BFA Assessment Rubric (See Appendix IPP A_1).

Program Learning Outcomes

- Students engage a broad cross section of local, national, and international artists, scholars, and communities in mutual exploration of art, and the roles, responsibilities, and integrity of art and the artist in society.
- Students gain the ability to think critically and develop creatively as a result ongoing, intensive critiques.
- Students develop working methods that reflect their individual personalities within the framework of contemporary practice and dialogue.
- Students gain the ability to conceive of works through interdisciplinary thinking and production, promoting non-media specific approaches to artistic practice.
- Students gain the ability to demonstrate some historical and theoretical understanding of relevant practices as they pertain to the student’s work, and develop the ability to utilize this knowledge as part of a studio practice.
- Students gain the ability to research and generate conceptual ideas and then go on to connect these ideas to a material practice.
- Students gain the ability to identify the most suitable form for one’s ideas. Mastery in this form is expected.
- Students gain the ability to take conceptual risks.
- Students gain the ability to understand and articulate the conceptual basis of the work in terms of content, methodology, and intended audience.

These competencies are supported by the courses listed in the curricular table above. Students are introduced to the major in New Genres I and II, and complete distribution requirements in video and installation. The Photoworks course acknowledges that the ability to master the use of photography in the presentation and documentation of conceptual, interdisciplinary works is critical to the success of New Genres students. Students also complete 15 Credits of New Genres electives that allow them to achieve the learning outcome of achieving mastery in their chosen form of working (e.g. video, performance, installation, and more).

The curriculum also offers a unique approach to teaching the history of the major, in two sequential courses. Given the fact that the discipline of New Genres does not fit established categories, these courses trace the lineage of artists from many disciplines who, as described in one of the course description, “re-conceptualized the art object, giving it a new, evanescent form—a form that emerged from a complex encounter between a poetics of gesture and a perception of the art object as residual evidence of the event or process that gave it life.”

Alongside these major requirements, all BFA students complete:

- 12 credits of Art History Requirements and an elective
- 33 credits of Liberal Arts requirements and electives
- 3 credits of required core course, Contemporary Practice
- 24 credits of Studio electives
- 9 credits of Free electives (may be taken from any course type)

4. Not Applicable (for graduate programs only)

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.
All New Genres majors complete the interdisciplinary, BFA-wide capstone requirement, *Senior Review Seminar*. As described in the published course description for *Senior Review Seminar*:

*The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar from all undergraduate majors and areas of study. Critical discourses during the review seminar foster interdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is required in addition to meeting learning standards for successful completion of the BFA degree.*

The course emphasizes professional practices, by expecting students to prepare a CV, artist’s statement, and other written means of presenting their work such as grant or gallery proposals. *Senior Review Seminar* must be taken in the BFA student’s final semester. Beginning with students who enter SFAI in Fall 2013 (which translates to the senior class of 2017), participation in the BFA Exhibition, which showcases the work of all graduating BFA students and is on view during commencement, will be required of all BFA students. Students will also be required to submit documentation of their visual work and a written artist’s statement for inclusion in a BFA Exhibition catalogue, thereby providing students with the experience of print submission formats and providing them with a high quality catalogue that includes their work. *(See Appendix IPP A_1)*

Review of the work of New Genres students is also conducted when they apply for the various exhibition spaces around campus, and to honors studio. As discussed below, exhibition space for installation work is at a premium, and the other various forms of work produced by New Genres students can be less obviously situated within traditional exhibition contexts. In response, New Genres has held a “New Genres Salon” every semester. For this Friday evening-long event, students install work in any and all campus spaces and produce performances throughout.

The success of SFAI's New Genres program is demonstrated by the extraordinary successes in the field of many of its well known alumni, including Ed Hardy, Aaron Young, Mike Henderson, and Bill Geis. As illustrated from the list of select alumni below (all of whom graduated since the last NASAD reaccreditation in 2001), SFAI students from the New Genres major have a strong record of continuing their artistic practice and exhibition of their work. Such alumni include:

- **Nate Boyce** (BFA.NG, 2002). Exhibiting artist (SF, NY); Visiting Faculty, San Francisco Art Institute.
- **Leonardo Giacomuzzo** (BFA.NG, 2003). Exhibiting artist (International); MFA, SFAI.
- **Lauren Kronemeyer** (BFA.NG, 2010). Exhibiting artist (LA, Perth); Masters in Biological Arts, University of Western Australia.

6. **An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.**

The New Genres program conducted a program review, consisting of a self-study and external review, in 2011. A summary of the strengths, areas for improvement, challenges, and opportunities is provided here, with a bullet pointed list of strengths and weaknesses followed by explanatory narrative.

**Strengths:**
- Range of classes offered
- Interdisciplinary nature of the program
- Faculty and its relationship to outside arts organizations and the opportunities this provides for students
- Curriculum designed to be flexible while maintaining rigor

**Weaknesses:**
- Lack of adequate and appropriately outfitted space
- Need more formal assessment of student progress through the program

The New Genres program’s key strength is its commitment to conceptual, interdisciplinary pedagogy. New Genres privileges discourse over one or another specific medium. Sometimes described as the “talking major,” New Genres
courses position critique as the central pedagogical tool. This approach to instruction can be challenging, as the learning goals and curriculum design are not as clear-cut as they are for more traditional media. The external reviewers cited the courses offered as setting a high bar in this regard, stating “The wide variety of courses that are taught in rotation every year evidence great ambition as they cover the gamut of concepts and practices of contemporary artmaking and cultural critique.” One challenge the New Genres program faces is the question of whether to implement some kind of senior capstone course within the major, which would allow for a program-specific evaluation of student work in complement to the BFA-wide Senior Review Seminar.

The New Genres faculty has also historically been a strength of the program. However, there have been a number of recent reductions in teaching among this group, including: the recent retirements of Doug Hall and Paul Kos, the imminent retirement of Sharon Grace (currently on a step-down to retirement program), and the appointment of Tony Labat as MFA Chair (which is compensated in part by four course releases). There is a very strong group of Visiting Faculty in place, and one of them, Keith Boadwee, was retained on a three-year contract to head the program. There is currently a search underway for a tenure-track or tenured New Genres professor, which will begin to address this need. The faculty hiring in this program in the next few years provides an opportunity to ensure that the strong legacy of this program continues.

The program review questioned the name “New Genres.” Indeed, there is a risk in using “new” in a program name, as what is new will invariably become old at some point. Nevertheless, the SFAI faculty and administration feel strongly about the importance of this program name, for three central reasons. One, since the program’s inception at SFAI, other institutions have used this program name too, so the nomenclature is legible among our peer cohort. Second, the program does aspire to continually explore what is “new” and the most contemporary in art practice. Finally, the program is now well-known internationally; recruitment of students and faculty draws on this legacy and reputation.

Perhaps the biggest challenge facing New Genres presently is physical space. For many years, New Genres was housed in two studios, Studios 9 and 10; these were shuttered in 2011 due to water intrusion, and complaints from users of that space that they were suffering ill effects from exposure to mold. (In 2012 Studio 21 was built to provide a New Genres-dedicated classroom). Consultation with experts in both health and construction led to the conclusion that Studios 9 and 10 were a total loss. The high cost of rehabilitation and the continued risk to the structure simply made no financial sense. While that decision was made based upon the best information available at the time, two things changed in the ensuing three years: 1) The Board of Trustees has undertaken SFAI’s first Capital Campaign in decades, working to raise significant contributions to address the institution's facilities needs without reliance on student tuition, and 2) A new inspection by SFAI’s facilities consulting firm and new construction estimates revealed that the buildings can be safely brought back on line for a useful life of five to ten years. The rehabilitation of Studios 9 and 10 for use as seminar and installation space, beginning as early as September 2015, is now planned.

Effective assessment of student work is an ongoing challenge. As with all the SFAI BFA majors, there is current consensus among the faculty that the implementation of a junior review (or equivalent review to be held upon completion of 60/120 Credits towards the degree) would enable better assessment of student progress towards the degree. Importantly, a review at this stage will allow faculty to provide advising and direction to students to guide them through the completion of the BFA. The plan is to model this review on the extant MFA candidacy review that currently occurs upon completion of the first year of that degree. Through the shared governance structure of the Faculty Senate, such a review will be proposed in the coming year, with goal of implementation by AY2016-17.

7. **Not Applicable.** A rationale for continuation of the program if it has had no graduates during the past five years.

8. **Plans for addressing weaknesses and improving results.**

Section 6 discusses plans for improvement in the areas of curriculum development, faculty hiring, and space planning.

9-16. **Not Applicable.** (for Plan Approval only).
Bachelor of Fine Arts in Painting, 4-years, Renewal of Final Approval for Listing

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

The distinguished legacy of painting at SFAI informs the present and future of the medium. The painting program at SFAI has been at the forefront of many important historical developments, including Social Realism, Abstract Expressionism, Bay Area Figuration, the California Funk Movement, and the street art-inspired projects of the Mission School. This pluralistic history informs the contemporary moment where all possibilities are valued, from traditional approaches on canvas to interdisciplinary painting practices.

At SFAI, the ever-expanding definition of painting is affirmed by a philosophically diverse faculty enthusiastic about a wide range of approaches to material and conceptual solutions. Faculty challenge students to ask bold questions and to develop their own authentic approach to painting.

2. NASAD Curricular Table.

Program Title/Years: Bachelor of Fine Arts in Painting, 4-years
Program Submitted for: Renewal of Final Approval for Listing
Current Semester Enrollment in Major: 111 (Fall 2014 census); Program Supervisor: Paul Klein

Component Credit Enrollment in Major: 111 (Fall 2014 census)

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Major Studio Requirements
- DR-120 Drawing I 3
- PA-120 Painting I 3
- DR-xxx Drawing Electives 9
- PA-xxx Painting Electives 18
- IN-390 Senior Review Seminar 3
- IN-397 BFA Exhibition 0

Total Major Studio: 36 credits (30% of credits)

Art History Requirements
- HTCA-100 Global Art History 3
- HTCA-101 Modernity and Modernism 3
- HTCA-102 Art Since 1945 3
- PA-240 History of Painting 3
- xx-x4x Art History Elective 3

Total Art History: 15 credits (12.5% of credits)
General Studies
ENGL-100 English Composition A 3
ENGL-101 English Composition B 3
HUMN-2xx Humanities 6
MATH/SCIE-xxx Mathematics or Science 3
SOCS-xxx Social Science 3
xx-xxx Studies in Global Cultures 3
xx-xxx Liberal Arts Elective 6
CS-300 Critical Theory A 3
CS-301 Critical Theory B 3
Total General Studies 33 credits (27.5% of credits)

Electives
CP-100 Contemporary Practice
(Studio Elective for non-freshmen) 3
xx-xxx Studio Electives 24
xx-xxx Free Electives 9
Total Electives 36 credits (30% of credits)

Note: The 78 Credits (65% of the curriculum) from the Major Studio, Art History, and Studio Elective components satisfy the NASAD requirement that “at least 65% of the course credit [for a professional BFA degree] be in the creation and study of art and design” (NASAD Handbook 2014-15 Section IV.C.5.a).

3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD Handbook sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

The following competencies guide the curriculum for the Painting major. These competencies articulate with NASAD Handbook 2014-15 Section IX.K, and with the SFAI BFA Assessment Rubric (See Appendix IPP A_1):

Program Learning Outcomes

- Students demonstrate the ability to consistently create drawings and paintings that embody significant technical, formal, aesthetic, and conceptual qualities in relation to a sophisticated understanding of historical and contemporary artistic practices.
- Students acquire a meaningful understanding of the responsibilities and social purposes that are concomitant to the public exhibition of art, emphasizing the contextualization of one's art within an arena of public understanding.
- Students demonstrate an appreciation of how the crystallization of experience, medium, and information can construct a bridge between private experience and shared public awareness.
- Students develop abilities for self-evaluation and self criticism.
- Students demonstrate an expanded knowledge of global art historical precedents.
- Students demonstrate familiarity with contemporary practices in relation to a variety of cultural and ideological constructs.
- Students acquire requisite work habits and discipline.
- Students develop a record of professional achievement that includes teaching, exhibitions, curatorial projects, and community activism.
- Students demonstrate the ability to correlate and apply the methodology of art practice to a broad range of creative occupations.
These competencies are supported by the courses listed above in the curricular table. Students are required to pass introductory courses in painting and drawing, and then move on to a series of upper-level electives prior to the senior capstone course.

Painting majors all take the required History of Painting course. The published course description states the following:

This class is designed to familiarize undergraduate students with many of the key artistic examples, historiographic concepts, and cultural contexts that inform and define the history of painting, giving special emphasis to how those concerns have been manifested since the 1960s. Through the gaining of that familiarity, students will be better prepared to function successfully in a graduate level critical environment.

Alongside these major requirements, all BFA students complete:
- 12 credits of Art History Requirements and an elective
- 33 credits of Liberal Arts requirements and electives
- 3 credits of required core course, Contemporary Practice
- 24 credits of Studio electives
- 9 credits of Free electives (may be taken from any course type)

4. **Not Applicable** (for graduate programs only)

5. **Results of the program related to its purposes**, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.

The Painting program conducts various types of reviews that enable the faculty to evaluate student success. One such review is for the awarding of semester-long “wall space” in the Stone Studio. Following a generous gift from the Stone family, this painting studio was designed to allow students to have a designated wall space, which is theirs to use for a semester. Wall space is assigned in additional painting studios as well. These awards are merit-based and assigned through an application process that models for students professional application procedures they will face after graduation. The students who are awarded wall space leave their works-in-progress on their space and are free to work at their space at any time. The Painting faculty feels strongly that wrapping the studio in the work of the highest achieving students sets a bar for the other Painting majors, and Painting students have noted in a department assessment survey that having designated wall space contributed to a very high degree to their own sense of success.

In addition to wall space, another room (Studio 113) is divided into 15 “Honors Studios” that are also awarded to BFA students by a faculty jury that reviews the applications. The Honors Studio application process is open to all BFA students; however, Painting majors typically do make up a large number of applicants, and thus of awardees.

Assessment of all Painting students also takes place throughout the program courses, which emphasize critique as a means to evaluate individual student's preparedness to move to the next sequential level.

Finally, BFA students majoring in Painting complete the interdisciplinary BFA-wide requirement, Senior Review Seminar. As described in the published course description for Senior Review Seminar:

The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar from all undergraduate majors and areas of study. Critical discourses during the review seminar foster interdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is in addition to meeting learning standards for successful completion of the BFA degree.

The course emphasizes professional practices, by expecting students to prepare a CV, artist’s statement, and other written means of presenting their work such as grant or gallery proposals. Senior Review Seminar must be taken in the BFA student's final semester. Beginning with students who enter SFAI in Fall 2013 (which translates to the senior class of 2017), participation in the BFA Exhibition, which showcases the work of all graduating BFA students and is on view
during commencement, will be required of all BFA students. Students will also be required to submit documentation of their visual work and a written artist's statement for inclusion in a BFA Exhibition catalogue, thereby providing students with the experience of print submission formats and providing them with a high quality catalogue that includes their work.

The success of SFAI’s Painting program is demonstrated by the extraordinary successes in the field of many of its well known alumni, including Toba Khedoori, Chris Ballantyne, Paul Wackers, Liza Lou, Paul McCarthy, Barry McGee, and Yoon Lee.

As illustrated from the list of select alumni below (all of whom graduated since the last NASAD reaccreditation in 2001), SFAI students from the Painting major have a strong record of continuing their artistic practice and exhibition of their work. SFAI alumni in Painting are accepted at many of the most prestigious graduate programs in the country. Such alumni include:

- **Iona Rozeal Brown** (BFA.PA, 1999). Exhibiting artist (NY); MFA, Yale.
- **Ala Ebtekar** (BFA.PA, 2002). Exhibiting artist (SF, NY); MFA, Stanford.
- **Felecita Norris** (BFA.PA, 2013). Exhibiting artist (SF); MFA candidate, Stanford.
- **Luyi Xu** (BFA.PA.PR, 2012). MFA candidate, Yale.

6. **An assessment of strengths, areas for improvement, challenges and opportunities**, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

The central strength of the Painting program at SFAI is that it draws on its impressive history while looking ahead to the future of the medium. Traditionally one of the largest programs at SFAI, Painting currently has the highest number of tenured faculty of any area at SFAI; this prodigious group of faculty offers students the opportunity to study a wide range of approaches from figuration to abstraction, and from traditional, canvas-based works to interdisciplinary attitudes about what a painting can be. Located within an art school known for its role in shaping contemporary art practice, Painting at SFAI exposes its majors to a very expansive definition of the medium.

The Painting program concluded a robust self-study and external program review in 2009. This review provided an assessment of strengths, challenges, and opportunities for improvement. A summary of the findings of this review, updated to reflect the current status of action items and new opportunities, is overviewed here. Broadly speaking, the Painting faculty developed an action plan for Program Improvement following the 2009 program review that covers three main areas: Curriculum Development, Program Evidence Development, and Program Assessment Development.

A bullet pointed summary of the strengths, weaknesses, and plans to address those weaknesses and how to improve results, based on the Painting Program’s most recent self-study, is as follows:

**Strengths:**
- The success of the program's graduates, many of whom have gone on to the top fine arts grad schools and into successful careers
- Its unique pedagogy and competitions
- Its critique process
- The diversity of its tenured and visiting faculty
- The constant feedback and assessment the students receive

**Weaknesses:**
- **Curriculum:**
  - not enough teaching about painting craft or rigorous foundations courses
  - need for more upper-division electives
  - need to improve sequentiality
- Distribution of the workload among full-time department faculty
- Need to continue to improve rack space and other storage areas for students
During the fall 2014 semester, the Painting faculty began to make some concrete advances in the area of Curriculum Development. Until now, drawing and painting courses have been listed with titles that confuse the levels of these courses. For example, currently SFAI offers a 100-level Drawing course titled Drawing I \& II, which is the prerequisite for a 200-level drawing course titled Drawing II \& III. The BFA Chair has held extensive curriculum meetings with the Painting faculty, and the Dean has also met with the Faculty to discuss curriculum. They are now exploring changing the titles to: Drawing: Materials \& Methods I and Drawing II. This change not only signals the clarification of the levels—there are really only two levels of drawing courses, not three—but also indicates that these are skill-building courses, which will be complemented by topic-based electives at the 200- and 300-levels. The faculty plan to write learning outcomes for each of these levels, to ensure sequentiality and instruction of common skills across the 100-, 200-, and 300-level courses. Finally, the faculty have also committed to offering 300-level electives on significant topics every semester, rather than the current practice of only offering one-on-one tutorials at the 300-level.

These curriculum changes will also result in improved methods to collect evidence and assess the program. In addition, the planned implementation of a BFA-wide junior review (or equivalent review to be held upon completion of 60/120 Credits towards the degree) will enable better assessment of student progress towards the degree. Importantly, a review at this stage will allow faculty to provide advising and direction to students to guide them through the completion of the BFA. The plan is to model this review on the extant MFA candidacy review that currently occurs upon completion of the first year of that degree. Through the shared governance structure of the Faculty Senate, such a review will be proposed in the coming year, with goal of implementation by AY2016-17.

Space presents an ongoing challenge, given SFAI’s location in an expensive urban area. Space constraints make it impossible to offer studio space to all upper-level Painting majors; however, racks in the Painting area allow students to keep their canvases at SFAI in between class and work periods (although more rack space would be welcome). Additionally, the “Wall Space” and “Honors Studio” programs fill in some of this gap by creating rotating opportunities for students to utilize studio space for a semester at a time. One concern about these programs, however, is that they focus on high performing students, such that under-performing students sometimes “fall through the cracks” and do not receive attention or resources that might enable them to improve.

7. **Not Applicable.** A rationale for continuation of the program if it has had no graduates during the past five years.

8. **Plans for addressing weaknesses and improving results.**

As discussed above in Section 6, the BFA Chair and the Dean have met with the full-time Painting faculty and discussed the areas noted for improvement of curriculum and assessment. The Painting faculty plans to consider curricular revisions by the end of 2015. Plans to address weaknesses and how to improve results:

- Spring 2009 saw the introduction of a Color Theory course. Other foundations and technical courses have been added to the curriculum since the 2009 Program Review.
- SFAI has been working on a more robust way of tracking alumni and collecting, housing, and analyzing student and assessment data.
- Grade inflation is being addressed by the changes in the curriculum and by the creation of evaluation rubrics for faculty to use.
- Facilities issues are being addressed in the master plan, by renovations and improvements.

9-16. **Not Applicable.** (for Plan Approval only).
Bachelor of Fine Arts in Photography, 4-years, *Renewal of Final Approval for Listing*

1. **The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.**

SFAI approaches photography as a visual and conceptual tool, a way to construct narrative, and a means to document the world. SFAI is home to the first “fine art” photography program in the country, founded by Ansel Adams in 1946. Historical and critical knowledge of photography is brought to bear on contemporary practice, and students are encouraged to utilize technique in the service of their concepts. Issues of installation, scale, materials, presentation, and audience interaction are rigorously considered and questioned. As technology continues to change, Photography continues to expand and evolve while still being attentive to traditional, analogue approaches.

The Photography curriculum teaches students to bring a critical understanding to a society that is saturated with cameras and photographic images, and to envision what they, as artists, have to offer such a world.

2. **NASAD Curricular Table.**

Program Title/Years: Bachelor of Fine Arts in Photography, 4-years
Program Submitted for: Renewal of Final Approval for Listing
Current Semester Enrollment in Major: 88 (Fall 2014 census); Program Supervisor: Paul Klein

Component Credit Requirements:

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<tr>
<th>Major Studio Requirements</th>
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<tbody>
<tr>
<td>PH-101 Introduction to Photography and the Darkroom 3</td>
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<td>PH-110 Tools of the Medium 3</td>
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<td>PH-xxx Technical Electives 6</td>
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<td>PH-120 Digital Photography I 3</td>
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<td>PH-221 Digital Photography II 3</td>
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<td>PH-241 History of Photography II 3</td>
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<td>PH-xxx Photography Electives 6</td>
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<td>IN-390 Senior Review Seminar 3</td>
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<tr>
<td>IN-397 BFA Exhibition 0</td>
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<tr>
<td><strong>Total Major Studio</strong> 36 credits (30% of credits)</td>
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<table>
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<th>Art History Requirements</th>
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<tr>
<td>HTCA-100 Global Art History 3</td>
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<td>HTCA-101 Modernity and Modernism 3</td>
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<tr>
<td>HTCA-102 Art Since 1945 3</td>
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<tr>
<td>PH-240 History of Photography I 3</td>
</tr>
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General Studies
ENGL-100 English Composition A 3
ENGL-101 English Composition B 3
HUMN-2xx Humanities 6
MATH/SCIE-xxx Mathematics or Science 3
SOCS-xxx Social Science 3
xx-xxx Studies in Global Cultures 3
xx-xxx Liberal Arts Elective 6
CS-300 Critical Theory A 3
CS-301 Critical Theory B 3
Total General Studies 33 credits (27.5% of credits)

Electives
CP-100 Contemporary Practice
(Studio Elective for non-freshmen) 3
xx-xxx Studio Electives 24
xx-xxx Free Electives 9
Total Electives 36 credits (30% of credits)

Note: The 78 Credits (65% of the curriculum) from the Major Studio, Art History, and Studio Elective components satisfy the NASAD requirement that "at least 65% of the course credit [for a professional BFA degree] be in the creation and study of art and design" (NASAD Handbook 2014-15 Section IV.C.5.a).

3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD Handbook sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

The following competencies guide the curriculum for the Photography major. These competencies articulate with NASAD Handbook 2014-15 Section IX.L, and with the SFAI BFA Assessment Rubric (See Appendix IPP A_1):

Program Learning Outcomes

- Students will acquire a comprehensive working knowledge of analog photography, digital photography, and alternative photo-media skills.
- Students will gain a thorough understanding of photography's history, theory, and relationship to other media.
- Students will understand both the aesthetic and instrumental functions of the medium and their relationship to social and cultural issues.
- Students will develop a cohesive body of work that demonstrates conceptual and aesthetic consistency and a point of view.
- Students will develop the ability to learn through the critique process and become self-critical.
- Students will have the ability to articulate how their own work and the work of others functions in related contexts: historical, social, cultural, aesthetic, and psychological.

These competencies are supported by the courses listed in the curricular table above. Majors begin with Introduction to Photography and the Darkroom. Two semesters of digital photography are required. Electives are designated as either emphasizing technical or conceptual skills; students are required to take at least two electives in each of these areas.

Photography majors are required to take two semesters of History of Photography. Taught by a studio/practitioner, the course complements the art history sequence with in-depth exploration into the concerns of artists, moving beyond a mere functional knowledge of photographic theory and history, into a deep understanding of how the medium historically and contemporaneously relates to visual culture and to other visual disciplines.
Alongside these major requirements, all BFA students complete:

- 12 credits of Art History Requirements and an elective
- 33 credits of Liberal Arts requirements and electives
- 3 credits of required core course, Contemporary Practice
- 24 credits of Studio electives
- 9 credits of Free electives (may be taken from any course type)

4. Not Applicable (for graduate programs only)

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.

BFA students majoring in Photography complete the interdisciplinary BFA-wide requirement, Senior Review Seminar. As described in the published course description for Senior Review Seminar:

The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar from all undergraduate majors and areas of study. Critical discourses during the review seminar foster interdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is required in addition to meeting BFA-wide learning outcomes.

The course emphasizes professional practices, by expecting students to prepare a CV, artist’s statement, and other written means of presenting their work such as grant or gallery proposals. Senior Review Seminar must be taken in the BFA student’s final semester. Beginning with students who enter SFAI in Fall 2013 (which translates to the senior class of 2017), participation in the BFA Exhibition, which showcases the work of all graduating BFA students and is on view during commencement, will be required of all BFA students. Students will also be required to submit documentation of their visual work and a written artist’s statement for inclusion in a BFA Exhibition catalogue, thereby providing students with the experience of print submission formats and providing them with a high quality catalogue that includes their work.

Review of the work of Photography students also is conducted regularly if they apply for the various exhibition spaces around campus, and to honors studio. In addition to the opportunities that are open to all media, there are two photography-specific gallery spaces on campus: the Prentice and Paul Sack Still Lights Galleries. Less formally, Photography majors regularly share prints posted in the Photography work space outside of the darkrooms.

One key measure of a vital and effective program is its alumni. SFAI’s undergraduate photography program has helped shape many distinguished artists including: Doug Dubois, Ralph Gibson, Jim Goldberg, Philip Hyde, Soo Kim, Pirkle Jones, Annie Leibovitz, Mike Mandel, Luis Molina-Patin, Kozo Mioyishi, Cathy Opie, and Jerry Spagnoli. SFAI alumni are regular recipients of grants and awards, and many of them continue on to MFA studies. Since 2009, three graduating seniors from the Photography program received Fulbright grants.

As illustrated from the list of select alumni below (all of whom graduated since the last NASAD reaccreditation in 2001), SFAI students from the Photography major have a strong record of continuing their artistic practice and exhibition of their work. Such alumni include:

- Jacqueline Gordon (BFA.PH, 2004). Exhibiting artist (SF); MFA in Studio Practice, Stanford.
- Aaron Hegert (BFA.PH, 2007). Exhibiting artist (national); MFA in Photography, Indiana University.
- Mark McKnight (BFA.PH, 2006) Exhibiting artist (LA); MFA candidate, UC Riverside.
6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

The Photography program conducted a program review, consisting of a self-study and external review, in 2009. A summary of the strengths, areas for improvement, challenges and opportunities is provided here, first in bullet pointed form and then with more narrative description.

Strengths:
- Clearly delineated production and participation benchmarks
- Critique and interaction with visiting artists
- Professional commissions and assignments
- Numerous exhibitions both on campus and off
- Quality and dedicated faculty
- Success of alumni

Weaknesses:
- Split learning environment for grads and undergrads causes not as much sense of community as the department would like
- Curriculum may not adequately address the diversity of approaches to contemporary photography
- Exit strategy and replacement of long-time full-time faculty (though a search is now underway)
- Retention and advancement of part-time faculty
- Need a more formal institution-wide way to keep track of alumni
- Facilities aren't adequate and aren't consolidated (are spread around campus)

In 1946, Ansel Adams established the first fine Photography program in the United States at SFAI (then known as the California School of Fine Arts). Since then SFAI’s Photography program has remained at the forefront of photographic education, practice, and discourse. At SFAI, photography is taught as a fine art following a heuristic model. As students learn the multiple techniques, traditions, histories and critical theories of the medium, they are challenged to develop a disciplined creative process that prepares them to synthesize the expanding field of photography. With this foundation, students will possess the skill sets both technical and critical that will allow them to work in fields that include fine art, commercial, editorial, journalistic, digital photography, and digital applications. Further, SFAI’s Photography program challenges students to create a rigorous experiential process that will strengthen self-awareness and promote productive social engagement of an ever-changing world.

The Photography faculty has also historically been a strength of the program. However, the two recent retirements of Jack Fulton and Henry Wessel have left the program with only two tenured faculty, Linda Connor and Reagan Louie (both full professors). There is a very strong group of Visiting Faculty in place, who contribute to the program not only through teaching; for example, Darcy Padilla regularly organizes a documentary photography lecture series, and Lindsey White organizes a brown-bag lunchtime lecture series titled “Food for Thought.” There is currently a search underway for a tenure-track or tenured Photography professor, which will begin to address this need. Clearly the faculty hiring in this program in the next few years provides an opportunity to ensure that the strong legacy of this program continues.

The curriculum of the BFA Photography major is strong in many ways, but also in need of some evolution. John Divola and Lewis Watt, who conducted the external review in 2009, stated the issue very clearly in their report:

“The photography program is an exceptional program but it does have limited engagement with some of the possibilities of the medium. As technology and artistic discourse have evolved, the parameters of what might be considered photographic practice have expanded… The student work that we saw was sophisticated and of a high caliber. We did not see much work that might be considered “post modern”: work that addressed the conditions of reception of an audience, was appropriated, or was self conscious in its utilization of representational language.”
Since this report was written in 2009, there has been significant change on this front. Through a generous fellowship funded by the Pilara Foundation, a diverse range of photographers have been brought to SFAI, including Thomas Demand, Shirin Neshat, Isaac Julian, Dawoud Bey, Stan Douglas, and Lorna Simpson. Additionally, SFAI formalized an arrangement with PhotoAlliance as an “affiliate” of SFAI. However, integrating this kind of diversity of perspectives needs to happen at the level of full-time faculty—certainly, the person who is hired in this year’s search should be someone who can help further this conversation.

In most ways the program has embraced the move to digital technologies, but here too there is work to be done. The integration could be more seamless—an issue that the Dean has asked the BFA Chair and the Photography faculty to address. For example, *Introduction to Photography and the Darkroom* (a wet darkroom class) is the prerequisite for *Digital Photography I*. No one doubts that Photography majors should be required to learn darkroom photography, but this sequence is a source of frustration for students who are eager to begin working digitally sooner. Recently, the BFA Chair worked with the Photography faculty to remove the pre-requisite for non-majors; the faculty will continue to discuss the possibility that these two introductory courses might be co-requisites for majors.

Another curricular challenge, which is noted in the program review, is the lack of a senior thesis experience outside of the BFA-wide requirement of *Senior Review Seminar*. A senior thesis course would ensure that students receive instruction from Photography faculty as they produce a senior-level body of work, and would also allow for a program-specific evaluation of student work in complement to the *Senior Review Seminar*.

Effective assessment of student work is an ongoing challenge. As with all the SFAI BFA majors, there is current consensus among the faculty that the implementation of a junior review (or equivalent review to be held upon completion of 60/120 Credits towards the degree) would enable better assessment of student progress towards the degree. Importantly, a review at this stage will allow faculty to provide advising and direction to students to guide them through the completion of the BFA. The plan is to model this review on the extant MFA candidacy review that currently occurs upon completion of the first year of that degree. Through the shared governance structure of the Faculty Senate, such a review will be proposed in the coming year, with goal of implementation by AY2016-17.

Finally, facilities are an ongoing challenge for Photography, which is resource-intensive and now must accommodate both analog and digital workspaces. Photography courses are also enormously popular with non-majors as electives, and facilities are also shared with the (non-degree) Public Education courses. Increasing and improving the spaces used by the Photography program will certainly feature strongly in the Chestnut Street revitalization plan, and having a more cohesive learning environment for both graduates and undergraduates will foster a greater sense of community for Photography students.

7. **Not Applicable.** A rationale for continuation of the program if it has had no graduates during the past five years.

8. **Plans for addressing weaknesses and improving results.**

Section 6 discusses plans for improvement in the areas of faculty hiring, curriculum development, and space planning.

9-16. **Not Applicable.** (for Plan Approval only).
Bachelor of Fine Arts in Printmaking, 4-years, Renewal of Final Approval for Listing

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

Printmaking merges some of the oldest artistic processes of replication with the newest. SFAI’s curriculum in Printmaking provides students the opportunity to work with lithography, intaglio, screenprinting, letterpress, artists’ books, and relief. Digital methods for the production of two- and three-dimensional works are integrated throughout.

Printmakers at SFAI critically examine such concepts as multiplicity, reproducibility, and the “matrix” of the print in relation to contemporary art practice, ranging from popular to “high art” forms. Students also expand ideas of display, exploring the full range of exhibition possibilities from traditional print editions to sculptural, installational, and interactive approaches.

2. NASAD Curricular Table.

Program Title/Years: Bachelor of Fine Arts in Printmaking, 4-years
Program Submitted for: Renewal of Final Approval for Listing
Current Semester Enrollment in Major: 29 (Fall 2014 census); Program Supervisor: Paul Klein

Component Credit Requirements:

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<thead>
<tr>
<th>Major Studio</th>
<th>Art History</th>
<th>General Studies</th>
<th>Electives</th>
<th>Total Credits</th>
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</thead>
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<tr>
<td>36</td>
<td>15</td>
<td>33</td>
<td>36</td>
<td>120</td>
</tr>
<tr>
<td>30%</td>
<td>12.5%</td>
<td>27.5%</td>
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<td>100%</td>
</tr>
</tbody>
</table>

Major Studio Requirements
- PR-1xx Beginning Printmaking 3
- PR-2xx Intermediate Printmaking 6
- PR-3xx Advanced Printmaking 6
- PR-xxx Printmaking Electives 18
- IN-390 Senior Review Seminar 3
- IN-397 BFA Exhibition 0

Total Major Studio 36 credits (30% of credits)

Art History Requirements
- HTCA-100 Global Art History 3
- HTCA-101 Modernity and Modernism 3
- HTCA-102 Art Since 1945 3
- PR-240 History of Printmaking 3
- xx-x4x Art History Elective 3

Total Art History 15 credits (12.5% of credits)

General Studies
- ENGL-100 English Composition A 3
- ENGL-101 English Composition B 3
- HUMN-2xx Humanities 6
- MATH/SCIE-xxx Mathematics or Science 3
- SOCS-xxx Social Science 3
- xx-xxx Studies in Global Cultures 3
- xx-xxx Liberal Arts Elective 6
- CS-300 Critical Theory A 3
- CS-301 Critical Theory B 3

Total General Studies 33 credits (27.5% of credits)
### Electives

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<th>Course</th>
<th>Description</th>
<th>Credits</th>
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<td>CP-100</td>
<td>Contemporary Practice</td>
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</tr>
<tr>
<td>Studio Elective</td>
<td>Studio Electives (non-freshmen)</td>
<td>24</td>
</tr>
<tr>
<td>Free Electives</td>
<td>Free Electives</td>
<td>9</td>
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<tr>
<td><strong>Total Electives</strong></td>
<td></td>
<td><strong>36 credits (30% of credits)</strong></td>
</tr>
</tbody>
</table>

Note: The 78 Credits (65% of the curriculum) from the Major Studio, Art History, and Studio Elective components satisfy the NASAD requirement that “at least 65% of the course credit [for a professional BFA degree] be in the creation and study of art and design” *(NASAD Handbook 2014-15 Section IV.C.5.a)*.

#### 3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD Handbook sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

The following competencies guide the curriculum for the Printmaking major. These competencies articulate with *NASAD Handbook 2014-15 Section IX.M*, and with the SFAI BFA Assessment Rubric *(see Appendix IPP A_1)*.

**Program Learning Outcomes**

- Students learn three to four major print media beyond *Introduction to Printmaking*. This would include Intaglio, Lithography, Artist Books, and/or Multiplicity.
- Students gain a specialization and the beginning of an expertise in at least one major print media upon graduation.
- Students complete a body of work, including an artist statement, which fundamentally addresses the work, both aesthetically and technically.
- Students have a one-person exhibit in the Ascension Gallery. This work must be done in the Senior year and must be a cohesive body of work. One or more Printmaking faculty reviews this exhibit.

These competencies are supported by the courses listed in the curricular table above. Students move through 15 Credits of required, sequential Printmaking courses that build skills while expecting students to develop their own artistic voice. In addition, 18 more credits of Printmaking electives allow students to experience the full breadth of printmaking options and to focus on one or more areas.

All Printmaking majors are required to take PR-240. The course currently on offer under this number, *Pressed for Time*, represents a unique collaboration between Tim Berry, Associate Professor of Printmaking, and Dr. Nicole Archer, Assistant Professor of History and Theory of Contemporary Art (HTCA) and BA Chair. These two faculty members worked together to develop a course that complements the specific curriculum of the Printmaking major but is taught from a broader art historical perspective (the course is cross-listed as an Art History elective). The course has been a very successful model of collaboration between a studio practitioner and art historian, and currently other BFA majors are considering partnering with HTCA to model their history courses after this one.

Alongside these major requirements, all BFA students complete:

- 12 credits of Art History Requirements and an elective
- 33 credits of Liberal Arts requirements and electives
- 3 credits of required core course, *Contemporary Practice*
- 24 credits of Studio electives
- 9 credits of Free electives (may be taken from any course type)

#### 4. Not Applicable (for graduate programs only)
5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.

BFA students majoring in Printmaking have the option to take a Printmaking Advanced Projects course, in which students draw upon curricula they have completed to propose and complete a significant body of work utilizing their chosen technique for mastery. All Printmaking majors complete the interdisciplinary BFA-wide capstone requirement, Senior Review Seminar. As described in the published course description for Senior Review Seminar:

The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar from all undergraduate majors and areas of study. Critical discourses during the review seminar foster interdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is required in addition to meeting learning standards for successful completion of the BFA degree.

The course emphasizes professional practices, by expecting students to prepare a CV, artist’s statement, and other written means of presenting their work such as grant or gallery proposals. Senior Review Seminar must be taken in the BFA student’s final semester. Beginning with students who enter SFAI in Fall 2013 (which translates to the senior class of 2017), participation in the BFA Exhibition, which showcases the work of all graduating BFA students and is on view during commencement, will be required of all BFA students. Students will also be required to submit documentation of their visual work and a written artist’s statement for inclusion in a BFA Exhibition catalogue, thereby providing students with the experience of print submission formats and providing them with a high quality catalogue that includes their work.

Review of the work of Printmaking students also is conducted regularly if they apply for the various exhibition spaces around campus, and to honors studio. Printmaking also maintains a less formal gallery in its “Ascension Gallery” adjacent to the stairs in that area. The regular rotation of prints hung in this space allows for regular and ongoing discussion of the work among faculty, students, and staff.

One key measure of a vital and effective program is its alumni. Among SFAI’s distinguished undergraduate Printmaking alumni are Richard Shaw, Leslie Shows, and Brent Sikkema. As illustrated from the list of select alumni below (all of whom graduated since the last NASAD reaccreditation in 2001), SFAI students from the Printmaking major have a strong record of continuing their artistic practice and exhibition of their work. Such alumni include:

- **Gina Contreras** (BFA.PR, 2008). Practicing artist (SF).
- **Ariana Fields** (BFA.PR, 2010). Freelance illustrator (NY).
- **Angus Haller** (BFA.PR, 2009). Practicing artist (SF); MFA, California College of Arts and Crafts.

6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

The Printmaking program concluded a robust program review, including a self-study and external review, in 2013. This review provided an assessment of strengths, challenges, and opportunities for improvement. A summary of the findings of this review, updated to reflect the current status of action items and new opportunities, is discussed here, first with a list of strength and weaknesses followed by more explanatory narrative.

Strengths:

- Quality of the faculty both as teachers and as master artists
- A robust and complex curriculum that is clearly delineated between levels of courses
- Mix of majors and non-majors in all classes provides unique student experiences and perspectives
Weaknesses:

- Need stronger student learning outcomes (on the program and course level) that are clearly written as outcomes
- Need more clearly scaffolded learning outcomes from the course to program level and back again
- Not very robust formal assessment practices
- Facilities and equipment could be improved

There are many identified strengths to SFAI's Printmaking program. The quality of the faculty is quite high, and there has been concerted (and successful) effort in recent years to ensure that all faculty are exhibiting artists and/or master printers in addition to being educators (as opposed to simply being technicians). The addition of a full-time, tenure-track faculty member, Asuka Ohsawa, who began teaching at SFAI in Fall 2014, has been a very positive addition and her contributions have already been felt by students and colleagues alike. Assistant Professor Ohsawa, who works largely in screenprinting, artist's books, and digital media with a popular culture sensibility, provides a great complement to Associate Professor Tim Berry, whose background as a fine art master printer has been largely in the areas of intaglio and lithography.

Another strength of the Printmaking program is that majors regularly comingle with non-majors, since many BFA students from other majors choose Printmaking electives. Thus Printmaking students regularly understand their practice as situated within contemporary arts practice, in keeping with the SFAI mission.

As noted by the external reviewers, although the Printmaking curriculum appears to be simple, there is a lot of complexity that is reflected in the actual courses. Collective agreement on the differences between, for example, 200- and 300-level courses allows students to advance to more focused studies. This is coupled with the designation of upper-level courses as thematically based, rather than technically oriented. Finally, the conceptual insistence throughout the curriculum of the “original/multiple dialectic” was cited by the external reviewers as a brilliant choice, contributing to a curriculum that stands to “change how printmaking is conceived and taught” in higher education.

While the above is true, it nevertheless would be useful for these strengths of the curriculum to be better reflected in the documented curriculum. The Dean has recently challenged the Printmaking faculty to find ways to ensure that the Program Learning Outcomes are better reflected in the curriculum itself. For example, the Learning Outcomes state that students must learn at least three printmaking techniques; this could be reflected in a breadth requirement at the 100- or 200-level. Similarly, while the Learning Outcomes state that students must master at least one technique, it is difficult to see how this is enforced in the curriculum. The Printmaking faculty has agreed to study this and recommend changes in the coming year. Finally, as a result of this discussion a decision has been made to require all Printmaking majors to take Printmaking Advanced Projects, as a means to ascertain that all graduating students produce a cohesive, advanced body of print work. Increased alignment between the curriculum and the Program Learning Outcomes will enable Printmaking faculty to achieve another goal stated in the self-study, namely to formalize more robust means of student assessment, rather than the reliance on grades alone.

Additional improvements could be made to the Learning Outcomes, which will also allow for them to be more fully implemented as a mapping tool for curriculum. Specifically, they are currently written as requirements, and two significant NASAD competencies (design skills and drawing skills) are not identified within them. These skills are taught throughout the Printmaking curriculum; nevertheless, they should be highlighted in Learning Outcomes and accordingly assessed.

Effective assessment of student work is an ongoing challenge. As with all the SFAI BFA majors, there is current consensus among the faculty that the implementation of a junior review (or equivalent review to be held upon completion of 60/120 Credits towards the degree) would enable better assessment of student progress towards the degree. Importantly, a review at this stage will allow faculty to provide advising and direction to students to guide them through the completion of the BFA. The plan is to model this review on the extant MFA candidacy review that currently occurs upon completion of the first year of that degree. Through the shared governance structure of the Faculty Senate, such a review will be proposed in the coming year, with goal of implementation by AY2016-17.
Finally, facilities are an ongoing challenge for Printmaking, which is resource-intensive and growing to include digital workspaces in addition to traditional methods. Printmaking courses are also enormously popular with non-majors as electives, and facilities are also shared with the (non-degree) Public Education courses. Improving the spaces used by the Printmaking program will certainly feature strongly in the Chestnut Street revitalization plan.

7. **Not Applicable.** A rationale for continuation of the program if it has had no graduates during the past five years.

8. **Plans for addressing weaknesses and improving results.**

As discussed above in Section 6, the current Dean has met with the full-time Printmaking faculty and discussed the areas noted for improvement. The Printmaking faculty plan to consider curricular revisions and to refine the Program Learning Outcomes by the end of 2015. Also included in the improvement plans are two additional items:

- balance program growth with continued service to Printmaking majors and the community
- increase visiting printmakers in lecture series and in master classes.

9-16. **Not Applicable.** (for Plan Approval only).

**Bachelor of Fine Arts in Sculpture, 4-years, Renewal of Final Approval for Listing**

1. **The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.**

At SFAI, Sculpture is taught as a process, through which the answers to diverse questions are manifest in three-dimensional, and sometimes four-dimensional, form. Working in ceramics, wood, metal, plaster, textiles, and new materials, students merge the conceptual with the material not only in objects, but also as installation, site-specific works, environmental public art works, and social practices. Students are also encouraged to integrate video, sound, and electronics into their work, and to work with found objects.

The Sculpture curriculum introduces students to various materials used to produce three-dimensional forms, while also emphasizing drawing skills, and a knowledge of the historical context for contemporary sculptural practice. Coursework emphasizes three areas—3D Materials and Practices, Kinetics, and Environments and Systems. Please note that SFAI has decided not to continue listing Ceramics as a designation within its Sculpture program, which is a shift in nomenclature only; it does not affect the curriculum.

2. **NASAD Curricular Table.**

Program Title/Years: **Bachelor of Fine Arts in Sculpture, 4-years**
Program Submitted for: **Renewal of Final Approval for Listing**
Current Semester Enrollment in Major: **27** (Fall 2014 census); Program Supervisor: **Paul Klein**

Component Credit Requirements:

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<td>SC-3xx</td>
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<td>IN-390</td>
<td>Senior Review Seminar</td>
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<td><strong>Total Major Studio</strong></td>
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### Art History Requirements

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<tr>
<td>HTCA-100</td>
<td>Global Art History</td>
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</tr>
<tr>
<td>HTCA-101</td>
<td>Modernity &amp; Modernism</td>
<td>3</td>
</tr>
<tr>
<td>HTCA-102</td>
<td>Art Since 1945</td>
<td>3</td>
</tr>
<tr>
<td>SC-240</td>
<td>History of Sculpture</td>
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<td>Art History Elective</td>
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### General Studies

<table>
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<td>ENGL-100</td>
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<tr>
<td>ENGL-101</td>
<td>English Composition B</td>
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</tr>
<tr>
<td>HUMN-2xx</td>
<td>Humanities</td>
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</tr>
<tr>
<td>MATH/SCIE-xxx</td>
<td>Mathematics or Science</td>
<td>3</td>
</tr>
<tr>
<td>SOCS-xxx</td>
<td>Social Science</td>
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</tr>
<tr>
<td>xx-xxx</td>
<td>Studies in Global Cultures</td>
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<tr>
<td>xx-xxx</td>
<td>Liberal Arts Elective</td>
<td>6</td>
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<tr>
<td>CS-300</td>
<td>Critical Theory A</td>
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<tr>
<td>CS-301</td>
<td>Critical Theory B</td>
<td>3</td>
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### Electives

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<td>(Studio Elective for non-freshmen)</td>
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<td>xx-xxx</td>
<td>Free Electives</td>
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<td><strong>Total Electives</strong></td>
<td></td>
<td><strong>36 credits (30% of credits)</strong></td>
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</table>

Note: The 78 Credits (65% of the curriculum) from the Major Studio, Art History, and Studio Elective components satisfy the NASAD requirement that “at least 65% of the course credit [for a professional BFA degree] be in the creation and study of art and design” *(NASAD Handbook 2014-15 Section IV.C.5.a).*

### 3. An assessment of compliance with NASAD Standards applicable to the program.

Refer to the *NASAD Handbook* sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

The following competencies guide the curriculum for the Sculpture major. These competencies articulate with *NASAD Handbook 2014-15 Section IX.N*, and with the SFAI BFA Assessment Rubric *(See Appendix IPP A_1)*.

**Program Learning Outcomes**

- Students gain in-depth knowledge and articulation of the historical, theoretical, and philosophical foundations of sculptural and ceramic practice and the relationship of their work to those concepts.
- Demonstration of how their ideas, motivations, and concepts are relevant in the language and issues of their time.
• Students demonstrate an in-depth understanding of the creation of relevant and critical problems in sculpture and/or ceramics and use of innovative methodologies for engaging and resolution of those problems.

• Students demonstrate an ability to work within an interdisciplinary context with the material, conceptual, theoretical tools necessary for an effective engagement with the contemporary art world, in particular sculpture and/or ceramics.

• Students demonstrate a reflective and informed self-criticality for themselves and their work, a comprehensive and working knowledge of the visual, material, conceptual, contextual, and spatial languages of art and in particular, sculpture and/or ceramics.

• Students exhibit willingness to benefit from critical analysis of their and their peers’ work, and identification of strengths, weakness, and challenges in work presented for critique.

• Students demonstrate a high level of proficiency in the use of a wide range of technical information, processes, tools, and materials in the direct and conceptual accomplishment of work.

• Students demonstrate a well-developed artistic practice culminating in a coherent body or bodies of work, portfolio and articulation of artistic position directed towards further engagement with advanced educational and professional opportunities.

• Students acquire self-motivation and self-direction.

• Students demonstrate the applicability of a range of depth encounters with all aspects of three dimensional conception and realization to the social, economic, and conceptual mechanisms that configure our world.

These competencies are supported by the courses listed above in the curricular table. The curriculum begins with two required courses in 100-level sculpture that introduce students to basic 3D design principles, and also begin to instill an understanding of materials used to produce sculptural works, with an emphasis on those facilitated by SFAI resources, namely ceramics, wood, metals, and textiles. Students also are required to take a drawing course specifically designated as a sculptural drawing course, due to a focus on planning for 3-dimensional works. Sculpture electives are organized and offered within three articulated areas of emphasis: 3D Materials and Practices; Systems and Environments; and Kinetics. By following an area of emphasis, students demonstrate mastery in at least one area of emphasis.

Sculpture majors all take the required of History of Sculpture course, which plays a special role in the curriculum and augments courses taught in SFAI’s Art History curriculum. It is designed to be taught from “within sculpture,” by a practitioner (sculptor/artist), to speak more internally and from a studio perspective about the history of the medium. The course covers a range of ideas about concept development, studio/production environments, forms of “making,” and resources for sculptural practices. A global perspective of these themes is emphasized, as are notions of “folk” art and other practices that traverse the “high/low” divide. To support SFAI’s ceramics, with its role in the definition and history of sculpture and in local to global culture, as well as issues of craft in a fine art’s context, ceramics is contextualized and woven into the course content.

Alongside these major requirements, all BFA students complete:

- 12 credits of Art History Requirements and an elective
- 33 credits of Liberal Arts requirements and electives
- 3 credits of required core course, Contemporary Practice
- 24 credits of Studio electives
- 9 credits of Free electives (may be taken from any course type)

4. **Not Applicable** (for graduate programs only)

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.
Review of the work of Sculpture students also is conducted regularly if they apply for the various exhibition spaces around campus, and to honors studio. Less formally, because the Sculpture courses take place in communal spaces, the works-in-progress are regularly viewed by other faculty, students, and staff; informal discussions augment formal critiques.

BFA students majoring in Sculpture complete senior-level capstone courses, two within the major (Advanced Sculpture) and one interdisciplinary BFA-wide requirement (Senior Review Seminar). In the Advanced Sculpture courses, students draw upon curricula they have completed within the major to propose and complete a significant body of work within their discipline. As described in the published course description for Senior Review Seminar:

*The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar from all undergraduate majors and areas of study. Critical discourses during the review seminar foster interdisciplinarity and further prepare students for continued development of their studio practice after graduation. A final summary statement is required in addition to meeting BFA-wide learning outcomes.*

The course emphasizes professional practices, by expecting students to prepare a cv, artist’s statement, and other written means of presenting their work such as grant or gallery proposals. “Senior Review Seminar” must be taken in the BFA student’s final semester. Beginning with students who enter SFAI in Fall 2013 (which translates to the senior class of 2017), participation in the BFA Exhibition, which showcases the work of all graduating BFA students and is on view during commencement, will be required of all BFA students. Students will also be required to submit documentation of their visual work and a written artist’s statement for inclusion in a BFA Exhibition catalogue, thereby providing students with the experience of print submission formats and providing them with a high quality catalogue that includes their work.

One key measure of a vital and effective program is its alumni. Among SFAI’s distinguished undergraduate Sculpture alumni are Peter Strietmann, Larry Sultan, Stephanie Syjuco, and Carlos Villa. As illustrated from the list of select alumni below (all of whom graduated since the last NASAD reaccreditation in 2001), SFAI students from the Sculpture major have a strong record of continuing their artistic practice and exhibition of their work. Such alumni include:

- **Edward Drew** (BFA.SC, 2014). Exhibiting artist (SF, MA, FL); Resident, Honolulu Museum of Art.
- **Heather Engen** (BFA.SC, 2011). Exhibiting artist (SF); MFA, Mills College.
- **Taylor Tschider** (BFA.SC, 2009). Exhibiting artist (LA); MFA, Otis College of Art and Design.

### 6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

The Sculpture/Ceramic Sculpture program concluded a robust self-study and program review in 2010. This review provided an assessment of strengths, challenges, and opportunities for improvement. A summary of the findings of this review, updated to reflect the current status of action items and new opportunities, is discussed here, with a list of strengths and weaknesses followed by explanatory narrative.

**Strengths:**
- Interdisciplinary nature of the Sculpture curriculum
- Collaborative relationship to SFAI majors in Art and Technology, and New Genres
- Strong elective stream in Ceramics
- Learning outcomes in courses that are closely aligned with program learning outcomes

**Weaknesses:**
- Need more stringent, better organized, and better informed analysis of student progress
- Need more equipment and improved facilities
- Lack of digital fabrication facilities that are central to contemporary sculptural practices
A central area of strength of the Sculpture program is its deep commitment to interdisciplinarity. As Sculpture programs around the country have struggled over the last 20 or so years to redefine themselves as inclusive of performance, installation, video, technology, and conceptual practices, a fluidity of approaches has long been the hallmark of SFAI’s program. This owes to the practices of the sculpture faculty and is reflected in the curricular areas of emphasis, which do not focus on material approaches but rather on expansive, conceptual areas. Additionally, Sculpture/Ceramic Sculpture maintains close ties and overlaps with other programs at SFAI, notably New Genres and Art and Technology.

In light of this strength, the Dean has recently met with the full-time faculty in Sculpture to better define the role of ceramics within the curriculum. A significant number of SFAI students do choose to work in ceramics and the current curriculum and facility support that interest. However, Sculpture majors are not all required to take ceramics course work. Therefore, the decision has made to change the name of the major to simply “Sculpture.” Ceramics will remain as an optional elective stream.

The addition of a full-time, tenure-track faculty member, Maria Elena González, who began teaching at SFAI in Fall 2014, has been a very positive addition and her contributions have already been felt by students and colleagues alike.

Space and facilities are ongoing challenges, including the integration of digital technologies into sculptural practices.

Effective assessment of student work is an ongoing challenge. As with all the SFAI BFA majors, there is current consensus among the faculty that the implementation of a junior review (or equivalent review to be held upon completion of 60/120 Credits towards the degree) would enable better assessment of student progress towards the degree. Importantly, a review at this stage will allow faculty to provide advising and direction to students to guide them through the completion of the BFA. The plan is to model this review on the extant MFA candidacy review that currently occurs upon completion of the first year of that degree. Through the shared governance structure of the Faculty Senate, such a review will be proposed in the coming year, with goal of implementation by AY2016-17.

7. Not Applicable. A rationale for continuation of the program if it has had no graduates during the past five years.

8. Plans for addressing weaknesses and improving results.

Subsequent to the self-study and program review of 2010, feedback from the Dean shaped the development of a program improvement plan (note that this review was conducted under the previous Dean, who authored the program improvement plan), specifically, plans for addressing weaknesses and improving results. Among the ongoing plans for improvement are the following recommendations:

- Require a time-based media class within sculpture.
- Need to address contemporaneity of ceramics and multiple and finessed approaches in terms of public presentation.
- Reduce number of learning outcomes in sculpture; 10 are too many to assess regularly.
- Make use of alumni feedback/surveys and other collected data in more meaningful ways.

The challenge to stay current with technology and resources is being addressed via a number of channels. First, the addition of an Assistant Vice President for Technology in early 2014 will allow a more comprehensive and focused direction of fiscal resources to this area (although this executive-level position does not report to Academic Affairs, there is close collaboration between the areas and this area also oversees Academic Computing). Second, SFAI’s improved financial situation over the last few years will allow more resources to be directed to technology. Third, the Dean and the Advancement Office are actively seeking sponsors and collaborators from the local technology sector. Finally, as all of the programs at SFAI come to increasingly rely on technology, there is more opportunity to share resources between programs.

9-16. Not Applicable. (for Plan Approval only).
Section II. B. Specific Curricula: Graduate Programs

Master of Arts in Exhibition and Museum Studies, 2-years, Renewal of Final Approval for Listing

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preprational emphasis, its aspirations for student achievement, etc.

The shifting and expanding role of visual culture poses increasing challenges for artists, theorists, curators, and institutions. Museums, exhibitions, and other forms of display are not only sites for collecting and placing objects on view, they now encompass alternative experiences and environments and serve as sites for artistic experimentation and intervention in the public sphere. More expansive than a curatorial program and both local and international in scope, the Master of Arts in Exhibition and Museum Studies program considers how socioeconomic, political, and cultural contexts affect the production and presentation of visual phenomena, and how exhibitions become, in and of themselves, formations of contemporary art.

2. NASAD Curricular Table.

Program Title/Years: Master of Arts in Exhibition and Museum Studies, 2-years
Program Submitted for: Renewal of Final Approval for Listing
Current Semester’s Enrollment in Major: 3 (Fall 2014 census); Program Supervisor: Claire Daigle

Component Credit Requirements:

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<th>Exhibition and Museum Studies Core</th>
<th>Other Studies in Art History and Critical Theory</th>
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Exhibition and Museum Studies Core

- EMS-501 Critical Histories of Museums and Exhibitions 3
- CS-501 Global Perspectives of Modernity 3
- HTCA-5xx Institutional Critique/Info. Technologies Breadth Requirement 3
- CS-504 Research and Writing Colloquium 3
- GR-502 Graduate Lecture Series (4 semesters) 0
- MA-592 MA Intermediate Review 0
- EMS-590 Thesis 6
- EMS-591 Collaborative Project 6
- MA-594 MA Final Review 0
- MA-599 MA Thesis Symposium 0

Total Exhibition and Museum Studies Core 24 credits (53.33% of credits)

Other Studies in Art History and Critical Theory

- EMS.5xx Exhibition and Museum Studies Seminar Electives 6
- HTCA-5xx Art History Seminar Electives 6
- CS/EMS/US-5xx Critical Studies Seminar Elective 3

Total Other Studies in Art History and Critical Theory 15 credits (33.33% of credits)

Electives

- xx.xxx Electives 6

Total Electives 6 credits (13.33% of credits)
3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD Handbook sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

The following competencies guide the curriculum for the MA in Exhibition and Museum Studies. These competencies articulate with NASAD Handbook 2014-15 Section IX.M:

Program Learning Outcomes

- Students will demonstrate substantial knowledge of global artists, art practices, spatial relations, and exhibitions, whether surveyed (in breadth) or specifically focused (in depth) – as presented in individual courses, and as assessed by written assignments, class presentations, and projects.
- Students will demonstrate the ability to find linkages between art and cultural theory, history, and practice across the boundaries of disciplines and periodization – as presented in individual courses, and as assessed by written assignments, class presentations, and projects.
- Students will establish professional practices that account for the place of art within various spheres of cultural production – as presented in individual courses, and as assessed by written assignments, class presentations, and curatorial and collaborative projects.
- Students will demonstrate a nuanced and principled understanding of the possible roles of the artist-scholar in the world, including as agents of social, political, and cultural change – as presented in individual courses, and as assessed by written assignments, class presentations, and curatorial and collaborative projects.
- Students will develop a writing practice characterized by mastery of a diverse range of theoretical frameworks and of research methodologies, including archival work – as presented in individual courses, and as assessed by written assignments, class presentations, and the MA Intermediate and Final Reviews.
- Students will complete and present publically an MA Thesis exhibiting a high standard of excellence in its methodological framework, relationship to historical antecedents, and making an original contribution to contemporary critical discourse – as assessed in the MA Intermediate and Final Reviews.

These competencies are supported by the program curriculum. The core course for Exhibition and Museum Studies is Critical Histories of Museums and Exhibitions. This course reflects on the historical precedents of integrating media/media art into museums to highlight continuities as well as discrepancies between old and new strategies of exhibition and visual display in a post-media society. Course participants have the opportunity to experience firsthand the discussion of existing institutional and nonprofit models in relation to art spaces. In addition, various aspects of exhibition management, administration, and education are examined as part of the course material. Beyond this introductory course, students are offered a rich curriculum taught by both professionals in the field and theorists of exhibition studies. Additionally, students are required to take the capstone course, Collaborative Projects, twice over the course of their time at SFAI, generally in the last year of coursework, gaining valuable experience and mentorship by professionals in the field. In this course, students collaborate around a central theme to generate a substantive public project, such as a book, exhibition, lecture series, panel discussion, etc.

4. Institutions offering graduate degrees must include a discussion of the following:

a. Proficiencies required for entrance to the program (for example, studio, analysis, art/design history, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies. If this material is addressed in the Management Documents Portfolio (Section IV), please indicate its location in the Management Documents Portfolio (Section IV) instead of responding here.

Entrance to the program is evaluated through the application portfolio, undergraduate transcript, and statement of purpose. SFAI faculty participate in interdisciplinary panels that review these application materials. Subsequently, faculty also conduct interviews (in person or by Skype) with all provisionally accepted applicants prior to a final determination. No credit toward the degree is granted for work completed prior to matriculation—MA EMS students are required to complete all 45 credits of the degree in residence at SFAI.

SFAI's rigorous studio and liberal arts curriculum demands substantial mastery of English reading, writing, and verbal skills. English language learners are required to take the Test of English as a Foreign Language (TOEFL).
To be admitted to the MA Program applicants must have a TOEFL score of 600 or higher (paper-based), 100 or higher (Internet-based), or 250 or higher (computer-based).

In some cases, the English language requirement may be waived. To be considered for this waiver, applicants must include the following information with their application:

- Was the last degree that you earned at an institution outside of the U.S.?
- Did you earn your bachelor's degree from an institution where the language of instruction was English?
- Did you complete one or more years of graduate level coursework in English?
- If you answered yes to the above questions, please submit documentation from the institution of the language of instruction.

In addition, applicants must submit a statement of one page or less with details on their experience with the English language and why they feel they should qualify for a waiver of the TOEFL or IELTS.

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

Students in the MA in Exhibition and Museum Practices program are exposed to academic research practices through their Critical Histories of Museums and Exhibitions requirement, their Research and Writing Colloquium, and their nine credits of Art History and Critical Studies electives. These courses require significant, graduate-level research projects, most typically culminating in written papers (although other forms are acceptable as well). The six required credits of Collaborative Projects immerse students in the experience of the research and professional tools needed to enter the field after graduation.

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

Section d. below discusses comprehensive review policies for students at mid-and-final points of degree candidacy.

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

The consistently implemented review process is a major component of the curriculum and a means for us to evaluate the performance of the student at pivotal moments in each individual’s academic career. At the end of the spring semester of the first year, MA students present their thesis proposals to a faculty committee in order to receive feedback and initiate the formation of their thesis committees. In their second year, MA students are required to undergo two reviews of the progress of their theses: an Intermediate Review at the beginning of the Fall semester, and the Final Review within the first few weeks of the Spring semester.

The Intermediate Review is an occasion for students to receive feedback on the shape, scope, and structure of their theses, their methodologies, case studies, and research. The Final Review ensures that the students have made sufficient progress toward their completed theses.

Narrative evaluations provided by the Thesis Chair following both reviews help SFAI monitor the student’s progress toward the degree and are also valuable in terms of evaluating the rigor of the reviewing committee. Review results are reviewed by administrators in the Graduate Office, Academic Affairs, and by the MA Chair.

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.
While SFAI’s approach to assessment initially concentrated on the development of a program-level rubric, the success of its implementation in BFA capstone courses, as a tool to assess graduating BFA student work, has proven a successful model for subsequent assessment initiatives at MFA, MA, and BA levels. Specifically, during the Fall 2014 semester, faculty, led by Department Chairs and the Program Assessment Committee, refined Program Learning Outcomes for the BA and MA degrees. Significant changes have been made to MA Intermediate and Final Thesis Review Assessment Forms in order to bring them into closer alignment with program learning outcomes, to shift the focus of evaluation further toward student learning, and to clarify how outcomes are substantiated. These changes address several challenges, including confusion about how assessment proficiencies correlated to requests for students to rewrite their theses, and the fact that faculty composition for Intermediate and Final Thesis review committees change. Developing a section for Areas for Improvement/Student Work Plan allows the Thesis Chair to follow the development of the student’s work after the Intermediate review and to share the plan with faculty members who serve on the student’s final review.

Additional changes involve the move from a gridded checkbox that assesses student thesis work according to the following categories (See Appendix IPP B_2 and Appendix IPP B_3):

**Intermediate Review**
- Annotated Bibliography
- Preliminary Writing
- Ideas/Concept
- Research
- Areas for Improvement/Student Work Plan

**Final Review**
- Ideas/Concept
- Research and Writing
- Presentation
- Thesis
- Areas for Improvement/Student Work Plan

In addition to the narrative evaluation, a quantitative component has been added to the review to make clear the rationale for an evaluation resulting in the “Request to Resubmit.” The student is evaluated in each of the first four categories listed above along a scale of “5. Exceptional,” “4. Well-Established,” “3. Proficient,” “2. Approaching Proficiency” and “1. Fails to Satisfy Objective.” Three or more checkmarks indicating “2. Approaching Proficiency” or below constitute a “Request to Resubmit.” The revised Final Review Form will be used for the first time in the Spring 2015 semester, after which point any necessary adjustments can be made; for example, there might be a need to specify what constitutes an “Honors Pass” as well.

Placement of SFAI’s MA students in Exhibition and Museum Studies has been excellent with some entering PhD programs; starting their own journals, residencies, and galleries; teaching at the undergraduate level; and working at galleries and museums. The same expectation is extended into the Low-Residency MA option. Such alumni include:

- **Devon Bella** (MA.EMS, 2009). Curator, Kadist Art Foundation in San Francisco.
- **Anna Schneider** (MA.EMS, 2009). Curator, Haus der Kunst (Germany).
- **Camille Washington** (MA.EMS, 2009). Curatorial Fellow, Walker Art Center in Minneapolis.

6. **An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.**

The MA Program concluded a robust self-study and program review in 2014. This review provided an assessment of strengths, challenges, and opportunities for improvement. Following the review, the BA/MA Working Group (a committee composed of the four full-time Art History and Liberal Arts faculty) has met with the Dean to review suggestions and address areas for improvement. The following is a brief summary of the strengths and weaknesses of the program followed by some explanatory narrative:
Strengths:

- Curriculum that includes research, writing, and hands-on practice
- Strong archive that students can draw from in their research
- Faculty are active professionals in a range of high profile regional museums

Weaknesses:

- Needs more robust assessment of student learning
- Lack of clarity of whether the focus is on “studies” or “practice”
- Needs better articulation of the aims of the program, and a close alignment between degree name, mission, and curriculum and objectives

A central point of discussion was a question raised by the review team regarding the nature of the program. That is, although the title of the program uses the word “studies,” the curriculum, courses, and outcomes focus more heavily on “practice.” While this may seem to be a simple matter of nomenclature, clarifying this aspect of the program will, SFAI believes, improve recruitment and retention. Additionally, the orientation of EMS does not precisely follow the field more traditionally described by the name “museum studies,” but rather expects some degree of practical knowledge regarding the making of exhibitions, specifically exhibitions of contemporary art. A better articulation of the aims of the program, and a closer alignment between degree name, mission, and curriculum and objectives stand to improve the program.

In addition to this task, the BA/MA Working Group has also identified the following areas for improvement:

- Assessing the newly articulated Program Learning Outcomes and how students are achieving those benchmarks.
- Through the next cycles of students’ Intermediate and Final Thesis Reviews, assessing how newly revised review forms are working to improve student experience and evaluating the quality of information being provided.
- Expanding access to additional professionals working in the field through the establishment of a visiting faculty application pool toward the end of increasing diversity in course instructors and offerings.
- Further refining Exhibition and Museum Studies program identity through the work of the standing BA/MA Working Group in collaboration with the Dean of Academic Affairs and other involved constituencies.

Finally, recruitment is an ongoing concern. The program is below capacity. A fuller course would allow more breadth of offerings, and an enhanced community for the students.

7. **Not Applicable.** A rationale for continuation of the program if it has had no graduates during the past five years.

8. **Plans for addressing weaknesses and improving results.**

Specific areas for improvement in relation to the Program Review are discussed in Section 6.

Academic Affairs and Admissions are collaborating to improve recruitment. One area noted in the self-study is the need to study the total credit count of the degree. At 45 credits, the SFAI MA is higher than its peers, many of whom offer a 36-unit MA. Preliminary analysis demonstrates that SFAI is requiring more electives than are found in other institutions’ curricula. More study is needed, but a reduction in electives might enable students more focused research and writing time for their theses. Consideration for a reduction in credits might improve recruitment.

This year saw the implementation of an MA Fellowship, which will provide one student with full tuition remission for two years in exchange for a position within the SFAI Exhibition and Public Programs office. Alongside this central fellowship, other opportunities for student support in the form of tuition reduction are being pursued. The hope is that these fellowships will attract a larger and strong applicant pool.

9-16. **Not Applicable.** (for Plan Approval only).
Master of Arts in History and Theory of Contemporary Art, 2-years Renewal of Final Approval for Listing

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

With a strong emphasis on research and writing, the Master of Arts in the History and Theory of Contemporary Art program immerses students in the scholarly practice of art history, considering the discipline in relation to art theory, criticism, and practice, and placing special emphasis on the conditions of exhibition and circulation that frame the reception of art in contemporary culture. The curriculum addresses complex issues such as the interrogation of the hierarchies of artistic mediums initiated by the historical avant-gardes, the globalization of culture, the intersection of Western and non-Western experiences of modernity, the role of technology in art making, the politics of art and design, and the question of authorship in the practice of contemporary art. Theoretical approaches include formalism, semiotics, deconstruction, social history, feminist critique, gender studies, psychoanalysis, post-colonial theory, and institutional critique.

2. NASAD Curricular Table.

Program Title/Years: Master of Arts in History and Theory of Contemporary Art, 2-years
Program Submitted for: Renewal of Final Approval for Listing
Current Semester's Enrollment in Major: 8 (Fall 2014 census); Program Supervisor: Claire Daigle

Component Credit Requirements:

<table>
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<tr>
<th>History and Theory of Contemporary Art Core</th>
<th>Other Studies in Art History and Critical Theory</th>
<th>Electives</th>
<th>Total Credits</th>
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History and Theory of Contemporary Art Core
HTCA-501 Methods and Theories of Art History 3
CS-501 Global Perspectives of Modernity 3
HTCA-5xx Institutional Critique/Info. Technologies Breadth Requirement 3
CS-504 Research and Writing Colloquium 3
GR-502 Graduate Lecture Series (4 semesters) 0
MA-592 MA Intermediate Review 0
HTCA-590 Thesis 6
HTCA-591 Collaborative Project 3
MA-594 MA Final Review 0
MA-599 MA Thesis Symposium 0
Total History and Theory of Contemporary Art Core 21 credits (46.67% of credits)

Other Studies in Art History and Critical Theory
HTCA-5xx Art History Seminar Electives 9
CS/EMS/US-5xx Critical Studies Seminar Electives 6
Total Other Studies in Art History and Critical Theory 15 credits (33.33% of credits)

Electives
xx.xxx Electives 9
Total Electives 9 credits (20% of credits)
3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD Handbook sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

The following competencies guide the curriculum for the MA in the History and Theory of Contemporary Art. These competencies articulate with NASAD Handbook 2014-15 Section IX.M:

Program Learning Outcomes

- Students will gain sufficient knowledge of artists, art practices and artworks, whether broadly surveyed or specifically focused, as presented in each course, and as assessed by written assignments, class presentations and projects, and exams.
- Students will gain increasing aptitude in skills of visual literacy, and visual and representational analysis.
- Students will gain increasing ability to demonstrate historical thinking, however methodologically constituted, through written assignments and class presentations.
- Students will gain increasing awareness of the contingency of historical thinking viewed from contemporary perspectives.
- Students will gain an increasingly complicated understanding of the relationships between representational orders and practices and the constitution of subjectivity as multiply situated and contingent.
- Students will gain an increasing ability to find linkages between art theory and art practice across boundaries of discipline and periodization.
- Students will gain an increasing awareness of the place of art with regard to a larger context of visual production that includes mass media and mass culture, and old and new technologies.
- Students will gain an increasingly nuanced and principled understanding of the possible roles of the artist in the world, including roles as activists and agents of social and cultural change.

These competencies are supported by the program curriculum. Students entering the program take Methods and Theories of Art History in their first semester, a writing-intensive seminar that provides a foundation in the scholarly practice of art history. Alongside this course, students also take Global Perspectives of Modernity, a Critical Studies course that, as the course description states, “locates the project of modernity within global processes of cultural, economic, and political transformation.” In their second semester, students take the Research and Writing Colloquium, which prepares students for the thesis research they will pursue the following semester. In year two, students take six credits of Thesis, and three credits of Collaborative Projects. Alongside these courses and throughout both years, students are taking art history and critical studies electives.

4. Institutions offering graduate degrees must include a discussion of the following:

a. Proficiencies required for entrance to the program (for example, studio, analysis, art/design history, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies. If this material is addressed in the Management Documents Portfolio (Section IV), please indicate its location in the Management Documents Portfolio (Section IV) instead of responding here.

Entrance to the program is evaluated through the application portfolio, undergraduate transcript, and statement of purpose. SFAI faculty participates in interdisciplinary panels that review these application materials. Subsequently, faculty also conducts interviews (in person or by Skype) with all provisionally accepted applicants prior to a final determination. No credit toward the degree is granted for work completed prior to matriculation—MA HTCA students are required to complete all 45 credits of the degree in residence at SFAI.

SFAI’s rigorous studio and liberal arts curriculum demands substantial mastery of English reading, writing, and verbal skills. English language learners are required to take the Test of English as a Foreign Language (TOEFL).

To be admitted to the MA Program applicants must have a TOEFL score of 600 or higher (paper-based), 100 or higher (Internet-based), or 250 or higher (computer-based).
In some cases, the English language requirement may be waived. To be considered for this waiver, applicants must include the following information with their application:

- Was the last degree that you earned at an institution outside of the U.S.?
- Did you earn your bachelor's degree from an institution where the language of instruction was English?
- Did you complete one or more years of graduate level coursework in English?
- If you answered yes to the above questions, please submit documentation from the institution of the language of instruction.

In addition, applicants must submit a statement of one page or less with details on their experience with the English language and why they feel they should qualify for a waiver of the TOEFL or IELTS.

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

Students in the MA in the HTCA program are exposed to academic research practices through their Methods and Theories of Art History requirement, their Research and Writing Colloquium, and their 15 credits of Art History and Critical Studies electives. These courses require significant, graduate-level research projects, culminating in a written thesis. The three required credits of Collaborative Projects immerse students in the experience of the research and professional tools relating to exhibition practices.

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

Section d. below discusses comprehensive review policies for students at mid-and-final points of degree candidacy.

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

The consistently implemented review process is a major component of the curriculum and a means for SFAI to evaluate performance at pivotal moments in each individual's academic career. At the end of the first year, MA students present their thesis proposals to a faculty committee in order to receive feedback and initiate the formation of their thesis committees. In their second year, MA students are required to undergo two reviews of the progress of their thesis: an Intermediate Review at the beginning of the Fall semester, and the Final Review within the first few weeks of the Spring semester.

The Intermediate Review is an occasion for students to receive feedback on the shape, scope, and structure of their thesis, their methodologies, case studies, and research. The Final Review ensures that the students have made sufficient progress toward their completed thesis.

Narrative evaluations provided by the Thesis Chair following both reviews help the Institute monitor the student's progress toward the degree and are also valuable in terms of evaluating the rigor of the reviewing committee. Review results are reviewed by administrators in the Graduate Office, Academic Affairs, and by the MA Chair.

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.

While SFAI's approach to assessment initially concentrated on the development of a program-level rubric, the success of its implementation in BFA capstone courses, as a tool to assess graduating BFA student work, has proven a successful model for subsequent assessment initiatives at MFA, MA, and BA levels. Specifically, during the Fall 2014 semester, faculty, led by Department Chairs and the Program Assessment Committee, refined Program Learning Outcomes
for the BA and MA degrees. Significant changes have been made to MA Intermediate and Final Thesis Review Assessment Forms in order to bring them into closer alignment with program learning outcomes, to shift the focus of evaluation further toward student learning and to clarify how outcomes are substantiated. These changes address several challenges, including confusion about how assessment proficiencies correlated to requests for students to rewrite their theses, and the fact that faculty composition for Intermediate and Final Thesis review committees changes. Developing a section for Areas for Improvement/Student Work Plan allows the Thesis Chair to follow the development of the student’s work after the Intermediate review and to share the plan with faculty members who serve on the student’s final review.

Additional changes involve the move from a gridded checkbox to a primarily narrative evaluation that assesses student thesis work according to the following categories (See Appendix IPP B_2 and Appendix IPP B_3):

**Intermediate Review**
- Annotated Bibliography
- Preliminary Writing
- Ideas/Concept
- Research
- Areas for Improvement/Student Work Plan

**Final Review**
- Ideas/Concept
- Research and Writing
- Presentation
- Thesis
- Areas for Improvement/Student Work Plan

In addition to the narrative evaluation, a quantitative component has been added to the review to make clear the rationale for an evaluation resulting in the “Request to Resubmit.” The student is evaluated in each of the first four categories listed above along a scale of “5. Exceptional,” “4. Well-Established,” “3. Proficient,” “2. Approaching Proficiency” and “1. Fails to Satisfy Objective.” Three or more checkmarks indicating “2. Approaching Proficiency” or below constitute a “Request to Resubmit.” The revised Final Review Form will be used for the first time in the Spring 2015 semester, after which point any necessary adjustments can be made; for example, there might be a need to specify what constitutes an “Honors Pass” as well.

The Program Assessment Committee is developing similar rubrics to assess the work of MFA students during their Intermediate and Final reviews. The intention is to use assessment from the Intermediate reviews to shape a work plan for each student, developed in collaboration with faculty, and designed to show improved proficiencies by the Final review. MFA learning outcomes are currently being redefined following changes made to the MFA program, migrating from a program with discrete majors to a MFA program in Studio Art with optional areas of emphasis.

6. **An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.**

The MA Programs concluded a robust self-study and program review in 2014. This review provided an assessment of strengths, challenges, and opportunities for improvement. In brief summary, the program’s strengths and weaknesses are as follows:

**Strengths:**
- Rigor of the research and writing by the students
- The curriculum
- The SFAI Special Collections and Archive

**Weaknesses:**
- Special Collections and Archives needs ongoing maintenance
- MA Program Learning Outcomes not differentiated enough from BA PLOs
- Low enrollment provides inadequate course breadth
There are many strengths to the MA in HTCA program. One key strength is found in the SFAI Special Collections and Archive, which offer a rich resource close at hand that allows students to conduct truly original, primary research. Another strength is that the mission of the program, articulated perhaps most succinctly in its name, is quite salient in relation to the very current discourse on the field described as “contemporary art history.” What’s more, to study contemporary art history in the context of a studio art school and the largest MFA Studio Art program west of the Mississippi offers students a unique vantage point from which to understand contemporary art practice.

While these strengths are apparent, there is room for improvement. One area is in the Special Collections and Archives themselves, which demand needed attention for their maintenance and cataloguing. Finally, recruitment is an ongoing concern. The program is below capacity. A fuller course would allow more breadth of offerings, and an enhanced community for the students.

7. **Not Applicable.** A rationale for continuation of the program if it has had no graduates during the past five years.

8. **Plans for addressing weaknesses and improving results.**

During the Summer of 2014, the SFAI Library prepared an extensive self-study and underwent external program review. As a result of these reviews, SFAI has increased the allocation of resources to the Library by splitting the position of Director of Library Services into two positions: Head Librarian and Special Collections Librarian and Archivist. A chief goal of this change is for the Special Collections Librarian and Archivist to bring needed improvements to the maintenance, preservation, and cataloguing of these resources. Additionally, this position carries responsibilities in instructional services that will interface with MA students.

Subsequent to the self-study and program review, the Dean met with the tenure-track and tenured MA faculty and discussed goals for improvement. The BA/MA Working Group addressed the Program Learning Outcomes to ensure differentiation between those for the BA and those for the MA.

Academic Affairs and Admissions are collaborating to improve recruitment. One area noted in the self-study is the need to study the total credit count of the degree. At 45 credits, the SFAI MA is higher than its peers. Consideration for a reduction in credits might improve recruitment—more study is needed in this area.

This year saw the implementation of an MA Fellowship, which will provide one student with full tuition remission for two years in exchange for a position within the SFAI Exhibition and Public Programs office. Alongside this central fellowship, other opportunities for student support in the form of tuition reduction are being pursued. The hope is that these fellowships will attract a larger and strong applicant pool.

9-16. **Not Applicable.** (for Plan Approval only).

**Low-Residency Master of Arts in History and Theory of Contemporary Art, 3-years, Renewal of Plan Approval**

1. **The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.**

Designed for working scholars, teachers, and other art professionals, the Low-Residency Master of Arts in the History and Theory of Contemporary Art program focuses on research, writing, and critical thinking. The program immerses students in the scholarly practice of art history, considering the discipline in relation to art theory, criticism, and practice, and placing special emphasis on the conditions of exhibition and circulation that frame the reception of art in contemporary culture.
The Low-Residency MA program features a flexible schedule that permits students to study with SFAI resident and visiting faculty for three intensive sessions during the Summer Institute and to continue this work with mentors during the academic year through off-site guided studies.

The History and Theory of Contemporary Art (HTCA) curriculum addresses complex issues such as the interrogation of the hierarchies of artistic mediums initiated by the historical avant-gardes, the globalization of culture, the intersection of Western and non-Western experiences of modernity, the role of technology in art making, the interrelationship of art and text, the politics of art and design, and the question of authorship in the practice of contemporary art. Theoretical approaches include formalism, semiotics, archival practices, deconstruction, social history, feminist critique, gender studies, psychoanalysis, post-colonial theory, and institutional critique.

2. **NASAD Curricular Table.**

Program Title/Years: Low-Residency Master of Arts in History and Theory of Contemporary Art, 3-years  
Program Submitted for: Renewal of Plan Approval  
Current Semester’s Enrollment in Major: None; Program Supervisor: Claire Daigle

Component Credit Requirements:

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<td>HTCA-5xx Institutional Critique/Info. Technologies Breadth Requirement</td>
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<td>MA-594 MA Final Review</td>
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<td>MA-599 MA Thesis Symposium</td>
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3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD Handbook sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

The following competencies guide the curriculum for the MA in the History and Theory of Contemporary Art. These competencies articulate with NASAD Handbook 2014-15 Section IX.M:
Program Learning Outcomes

• Students will gain sufficient knowledge of artists, art practices and artworks, whether broadly surveyed or specifically focused, as presented in each course, and as assessed by written assignments, class presentations and projects, and exams.
• Students will gain increasing aptitude in skills of visual literacy, and visual and representational analysis.
• Students will gain increasing ability to demonstrate historical thinking, however methodologically constituted, through written assignments and class presentations.
• Students will gain increasing awareness of the contingency of historical thinking viewed from contemporary perspectives.
• Students will gain an increasingly complicated understanding of the relationships between representational orders and practices and the constitution of subjectivity as multiply situated and contingent.
• Students will gain an increasing ability to find linkages between art theory and art practice across boundaries of discipline and periodization.
• Students will gain an increasing awareness of the place of art with regard to a larger context of visual production that includes mass media and mass culture, and old and new technologies.
• Student will gain an increasingly nuanced and principled understanding of the possible roles of the artist in the world, including roles as activists and agents of social and cultural change.

These competencies are supported by the program curriculum. Students entering the program take *Methods and Theories of Art History*, a writing-intensive seminar that provides students with a foundation in the scholarly practice of art history. Alongside this course, they also take *Global Perspectives of Modernity*, a Critical Studies course that, as the course description states, “locates the project of modernity within global processes of cultural, economic, and political transformation.” In their second summer session, students take the *Research and Writing Colloquium*, which prepares students for the thesis research they will pursue the following semester. In the final summer, students take six credits of *Thesis*, and three credits of *Collaborative Projects*. Alongside these courses and throughout all summers, students are taking art history and critical studies electives.

4. Institutions offering graduate degrees must include a discussion of the following:

   a. Proficiencies required for entrance to the program (for example, studio, analysis, art/design history, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies. If this material is addressed in the Management Documents Portfolio (Section IV), please indicate its location in the Management Documents Portfolio (Section IV) instead of responding here.

   Entrance to the program is evaluated through the application portfolio, undergraduate transcript, and statement of purpose. SFAI faculty participates in interdisciplinary panels that review these application materials. Subsequently, faculty also conducts interviews (in person or by Skype) with all provisionally accepted applicants prior to a final determination. No credit toward the degree is granted for work completed prior to matriculation—MA HTCA students are required to complete all 45 credits of the degree in residence at SFAI.

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

   Students in the Low-Residency MA in HTCA program are exposed to academic research practices through their *Methods and Theories of Art History* requirement, their *Research and Writing Colloquium*, and their 15 credits of Art History and Critical Studies electives. These courses require significant, graduate-level research projects, culminating in a written thesis. The three required credits of *Collaborative Projects* immerse students in the experience of the research and professional tools relating to exhibition practices.

   SFAI's rigorous studio and liberal arts curriculum demands substantial mastery of English reading, writing, and verbal skills. English language learners are required to take the Test of English as a Foreign Language (TOEFL).
To be admitted to the MA Program applicants must have a TOEFL score of 600 or higher (paper-based), 100 or higher (Internet-based), or 250 or higher (computer-based).

In some cases, the English language requirement may be waived. To be considered for this waiver, applicants must include the following information with their application:

- Was the last degree that you earned at an institution outside of the U.S.?
- Did you earn your bachelor's degree from an institution where the language of instruction was English?
- Did you complete one or more years of graduate level coursework in English?
- If you answered yes to the above questions, please submit documentation from the institution of the language of instruction.

In addition, applicants must submit a statement of one page or less with details on their experience with the English language and why they feel they should qualify for a waiver of the TOEFL or IELTS.

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

Section d. below discusses comprehensive review policies for students at mid-and-final points of degree candidacy.

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

The consistently implemented review process is a major component of the curriculum and a means for SFAI to evaluate performance at pivotal moments in each individual’s academic career. At the end of the spring semester of the first year, MA students present their thesis proposals to a faculty committee in order to receive feedback and initiate the formation of their thesis committees. In their second year, MA students are required to undergo two reviews of the progress of their thesis: an Intermediate Review during the second summer session, and the Final Review at the end of the last summer session.

The Intermediate Review is an occasion for students to receive feedback on the shape, scope, and structure of their thesis, their methodologies, case studies, and research. The Final Review ensures that the students have made sufficient progress toward their completed thesis. (See Appendix IPP B_3)

Narrative evaluations provided by the Thesis Chair following both reviews help SFAI monitor the student’s progress toward the degree and are also valuable in terms of evaluating the rigor of the reviewing committee. Review results are reviewed by administrators in the Graduate Office, Academic Affairs, and by the MA Chair.

5-8. Not Applicable. For Final Listing programs only.

9. Indicate the means for assuring that requisite student competencies and levels of achievement will be developed.

As outlined in section 4.d above, once launched, the Low-Residency Master of Arts in History and Theory of Contemporary Art will assess student competencies using the same rubrics as the MA programs in History and Theory of Contemporary Art and Exhibition and Museum Studies.

10. Identify each member of the current art/design faculty, full-time and part-time, concerned with the new program. If faculty have not been recruited, specify the number of new positions with qualifications and ranks for each.

(See MDP, Section E)
11. Describe the present and projected fiscal resources relevant to the new curriculum. For example, specify a budgetary commitment that states sources of revenue as well as expenditures for all aspects of the program, including personnel, financial aid for students, physical plant, library, and equipment.

(See MDP, Section C)

12. Describe available and/or projected facilities relevant to the new curriculum.

(See MDP, Section F)

13. Provide a description (or listing) of current and/or projected library holdings and learning resources (including electronic access) relevant to the new curriculum.

(See MDP, Section G)

14. Submit a detailed rationale for the new curriculum including the following points:

a. Reasons for adding this program

- This program would represent diversification of offerings to SFAI’s graduate students, a key consideration in increasing enrollment (particularly in the summer Low-Residency MFA program).
- The addition of MA students would serve as a way to grow summer enrollment that would in no way disrupt the characteristic strengths of the Low-Residency MFA program (intensity, community focus), but would add a cohort that would enrich the interdisciplinarity of the program.
- This program would offer greater flexibility for taking summer courses to academic-year MAs and particularly the academic-year Dual Degree students.
- The program may eventually allow students the opportunity to complete a Dual Degree working over two academic years (completing either the MFA or MA degree) and three summers (again completing either the MFA or MA degree).
- The Collaborative Project, Thesis Symposium, and other events associated with the MA program would enrich summer public offerings and extend school visibility throughout the year.
- The introduction of a summer Low-Residency MA program would provide a strong basis and compelling profile for SFAI in applying for a National Endowment for the Humanities Summer Institute Grant.
- No immediate financial investment is necessary for launching this program. SFAI can work largely with existing resources [see #10 below] to accommodate small numbers of students over the next few summers as the program grows. In the process SFAI will have created an even more robust academic curriculum for summer MFA students.

b. Unique aspects of this program as distinguished from other degrees or options presently offered

This degree will enable students to complete an MA degree in the History and Theory of Art over the course of three summers, serving the growing demand for Low-Residency degree options. It will also make possible a hybrid academic year/low-residency MA/MFA Dual Degree option for students who would like to work continuously through two academic years and three summers.

c. Number of students expected to be served

A number of students (between four and six) have already expressed interest. The expected number of students to be served initially would be two to three, with targeted growth to four to five students annually.
d. Expectations for placement of graduates

Placement of SFAI’s MA students in History and Theory of Contemporary Art has been excellent with some entering PhD programs; starting their own journals, residencies, and galleries; teaching at the undergraduate level; and working at galleries and museums. The same expectation is extended into the Low-Residency MA option. Such alumni include:

- **Angelica Jardini** (MA.HTCA, 2013). Editor, Sartle; Director, Embark Gallery in San Francisco; Intern, SFMoMA Artist Gallery.
- **Nadia Khismatulina** (MA.HTCA, 2012). Adjunct Professor and PhD Candidate, Ural Federal University in Yekaterinburg, Russia.
- **Patricia Maloney** (MA.HTCA, 2008). Founder and Director, Art Practical; Director, Daily Serving Productions.
- **Meredith Lange** (MA.HTCA, 2009). Professor in Art History, San Joaquin Delta College and Solano College.

15. Describe the relationship between the new program and ongoing programs with special attention to the effects on existing academic, financial, or physical resources. Note whether the proposed program will replace any existing program(s).

Existing resources:

- A number of full-time faculty members are already actively involved with the summer program.
- Many part-time faculty would be eager to take on more course assignments and to work individually with students in paid mentorships (guided studies).
- SFAI’s graduate facilities are largely underutilized during the summer.
- Many relevant and required course offerings are already in place in the Low-Residency MFA program curriculum to support the Low-Residency MA program: **Issues and Theories of Contemporary Art**, **Global Perspectives of Modernity**, **Min(d)ing the Canon**, **Art Criticism Conference**. The **Research and Writing Colloquium**, **Thesis**, and **Collaborative Project** courses will be introduced when the first cohort becomes eligible for those courses.
- The standing MA Working Group (with input from Low-Residency MFA program Co-Directors) can function as the forum for working through planning and logistical issues for the new program.

Master of Fine Arts in Studio Art with optional emphasis (Art and Technology, Film, New Genres, Painting, Photography, Printmaking, or Sculpture), 2-years, **Renewal of Plan Approval**

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

SFAI’s two-year Master of Fine Arts (MFA) program provides a dynamic interdisciplinary context for emerging artists to advance their work, while being exposed to the current theoretical, sociopolitical, and creative context for contemporary art. Questions, curiosity, dialogue, and invention drive students through the curriculum, which instructs in the skills and practices needed to sustain a lifelong practice in the arts. Concept is emphasized over technical proficiency or skill, and artists are encouraged to experiment widely across media. Students may choose an area of emphasis, or maintain breadth in their studies. Throughout the program, students work independently in the studio or in the field; meet with faculty one-on-one in graduate tutorials; participate in small, faculty-led critique seminars; and study critical theory and the History and Theory of Contemporary Art. They also create numerous projects on their own through the relationships they forge here—publications, off-site exhibitions, international collaborations, place-making events have all emerged from the graduate cohort.
The culmination of the MFA degree is the MFA Exhibition—a prestigious venue that is well-attended by artists, curators, collectors, museum professionals, and other. The MFA Exhibition is regularly lauded as the premiere showcase for emerging talent in the Bay Area.

2. NASAD Curricular Table.

Program Title/Years: Master of Fine Arts in Studio Art with optional emphasis (Art and Technology, Film, New Genres, Painting, Photography, Printmaking, or Sculpture), 2-years
Program Submitted for: Renewal of Plan Approval
Current Semester’s Enrollment in Major: 90 (Fall 2014 census); Program Supervisor: Tony Labat

Component Credit Requirements:

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<th>Studio or Related Areas</th>
<th>Other Studies in Art</th>
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Studio or Related Areas
- GR-500 Graduate Critique Seminar 12
- GR-580 Graduate Tutorial 12
- xx.xxx Studio Electives 9
- GR-5xx Topics Seminar (in emphasis with emphasis option) 6
- GR-502 Graduate Lecture Series (4 semesters) 0
- GR-592 Intermediate Review 0
- GR-594 Final Review 0
- GR-599 MFA Exhibition 0
Total Studio or Related Areas 39 credits (65% of credits)

Other Studies in Art
- xx.xxx Art History (6 Credits graduate level) 9
- xx.5xx Critical Studies 6
Total Other Studies in Art/Design 15 credits (25% of credits)

Electives
- xx.xxx Electives (3 Credits in emphasis with emphasis option) 6
Total Electives 6 credits (10% of credits)

3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD Handbook sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

The MFA faculty and the Program Assessment Committee are currently finalizing Program Learning Outcomes for the MFA in Studio Art. The draft of these Learning Outcomes, which articulate with NASAD Handbook 2014-15 Section XVII.A.3, is reproduced here:

- Conceptual Qualities
  Demonstrates a developed conceptual framework of the work and its relationship to historical antecedents and contemporary critical discourse (i.e., clarity of ideas).

- Formal Qualities
  Engages appropriately the materials and tools of the media used to produce the work (i.e., mastery of materials and technique, as well as how effectively the form follows the concept).
• Presentation
  Clearly articulates and presents the ideas behind the work. Produces a cohesive and accomplished visual presentation.

• Research
  Invests an appropriate level of research to develop the work, from both a conceptual and formal perspective (i.e. effectiveness of experimentation and methodology).

These competencies are reflected in the curriculum. Students pursue their chosen form of practice and receive feedback within group critique settings in the Graduate Critique Seminars and one-on-one with faculty in tutorials. Alongside these, students enroll in Graduate Studio Electives, Critical Studies courses, and Art History courses. Students are exposed to the work of highly accomplished artists, scholars, curators, and critics through the mandatory Graduate Lecture Series. In addition to the required coursework, students must pass an Intermediate Review and a Final Review, and participate in the MFA Exhibition.

4. Institutions offering graduate degrees must include a discussion of the following:

a. Proficiencies required for entrance to the program (for example, studio, analysis, art/design history, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies. If this material is addressed in the Management Documents Portfolio (Section IV), please indicate its location in the Management Documents Portfolio (Section IV) instead of responding here.

Entrance to the program is evaluated through the application portfolio, undergraduate transcript, and statement of purpose. SFAI faculty participates in interdisciplinary panels that review these application materials. Subsequently, faculty also conducts interviews (in person or by Skype) with all provisionally accepted applicants prior to a final determination. No credit toward the degree is granted for work completed prior to matriculation—MFA students are required to complete all 60 credits of the degree in residence at SFAI.

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

Students in the MFA in Studio Art program are exposed to academic research practices through their nine credits of Art History coursework and their six credits of Critical Studies coursework. These courses require significant, graduate-level research projects, most typically culminating in written papers (although other forms are acceptable as well). Alongside the culminating MFA Exhibition, students are required to submit work for the MFA Catalogue. These submissions demonstrate the students’ ability to document and present their thesis body of work in a professional manner, and to produce a written artist’s statement.

SFAI’s rigorous studio and liberal arts curriculum demands substantial mastery of English reading, writing, and verbal skills. English language learners are required to take the Test of English as a Foreign Language (TOEFL).

To be admitted to the MFA program applicants must have a TOEFL score of 580 or higher (paper-based), 92 or higher (Internet-based), or 237 or higher (computer-based).

In lieu of the TOEFL, applicants may submit results of the Academic IELTS. To be admitted to SFAI’s MFA program, a minimum Academic IELTS score of 7 is required. The General IELTS is not accepted.

In some cases, the English language requirement may be waived. To be considered for this waiver, applicants must include the following information with their application:

- Was the last degree that you earned at an institution outside of the U.S.?
- Did you earn your bachelor’s degree from an institution where the language of instruction was English?
- Did you complete one or more years of graduate level coursework in English?
- If you answered yes to the above questions, please submit documentation from the institution of the language of instruction.
In addition, applicants must submit a statement of one page or less with details on their experience with the English language and why they feel they should qualify for a waiver of the TOEFL or IELTS.

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

Section d. below discusses comprehensive review policies for students at mid-and-final points of degree candidacy.

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

The Intermediate Review taken at the second semester assesses progress through the first year in the MFA program. Students submit documentation of work prior to the review, and then show work along with a written statement discussing ideas and goals for their studio practice. A Review Committee of MFA faculty is formed for each student with a Facilitator, who documents the review for the Graduate Office to keep on file. Passing the Intermediate Review is mandatory, and it may be taken one more time should a student initially fail.

The Final Review occurs midway through the final term of each student, which allows time for considerations of work to be shown in the MFA Exhibition. The MFA Exhibition occurs a week after the conclusion of the Spring semester. There is an expectation to present mature work—students typically have at least two walls to use, while collaborative projects, installations, performances, and films are also welcome. The show is curated and laid out by the MFA Chair with the Vice President for Exhibitions and Public Programs, with sensitivity toward both individual needs and the flow of work through the entire space. A preview the day before the exhibition is attended by art professionals of the region. The exhibition is also the site for SFAI’s annual fundraising gala, thereby exposing the work of MFA students to trustees, donors, and other art world colleagues. (See Appendix IPP B_4)

Student participation in the MFA Exhibition demonstrates candidacy expectations—installation of work, work congruent with individual exploration as described in a statement, and ability to present and discuss work in a forum including casual visitors, art enthusiasts, and art professionals.

The SFAI MFA Exhibition, the largest of its kind west of the Mississippi, is a highly regarded event in the Bay Area art scene. Curators, critics, and collectors are among the large number of attendees. Many graduating MFA students have sold work at the venue, and this introduction of their work to the larger community regularly results in their curation into professional exhibitions. The MFA in Studio Art program is very proud of the role this exhibition plays in transitioning SFAI artists from students to practicing, engaged professionals, as this is the central mission of the degree.

5-8. Not Applicable. For Final Listing programs only.

9. Indicate the means for assuring that requisite student competencies and levels of achievement will be developed.

As described above in Section 4, requisite student competencies and levels of achievement are assessed through course evaluations, the Intermediate and Final Reviews, and the work presented in the MFA Exhibition.

10. Identify each member of the current art/design faculty, full-time and part-time, concerned with the new program. If faculty have not been recruited, specify the number of new positions with qualifications and ranks for each.

(See MDP, Section E)

11. Describe the present and projected fiscal resources relevant to the new curriculum. For example, specify a budgetary commitment that states sources of revenue as well as expenditures for all aspects of the program, including personnel, financial aid for students, physical plant, library, and equipment.
12. Describe available and/or projected facilities relevant to the new curriculum.

13. Provide a description (or listing) of current and/or projected library holdings and learning resources (including electronic access) relevant to the new curriculum.

14. Submit a detailed rationale for the new curriculum including the following points:

   a. Reasons for adding this program;
   b. Unique aspects of this program as distinguished from other degrees or options presently offered;
   c. Number of students expected to be served; and
   d. Expectations for placement of graduates.

Shifting from offering an MFA in a major to an MFA in Studio Art, with an optional emphasis, accords with the global trend of cross-disciplinary practice in contemporary art where making does not necessarily involve a pre-determined medium as a vehicle for an idea. This also creates a new dynamic among graduate-level faculty members with regards to their pedagogy—they will begin to mentor students who are open-ended in their approach to making.

The MFA curriculum with majors, as it has evolved since NASAD's last visit in 2000, gradually shifted under the direction of successive Graduate Directors to allow for more courses to be taken outside the major. The shift is being formalized by the current MFA Department Chair and the Associate Dean for Academic Affairs/Accreditation Liaison Officer to affirm the current and future desired state of the MFA program, while disciplines are being reaffirmed by way of the Emphasis option.

The prior MFA degree with majors allowed for a focused course of study within the major. However, students who wanted to adapt another discipline were sometimes met with resistance—the individual pedagogies and formal expectations of disciplines are not always congruent with each other. As the institution itself has undergone strategic planning, a reaffirming of its mission, and rebranding, programs themselves have been evaluated through the institutional mission lens, with an emphasis on the inclusiveness, global worldview, and creativity of art making; hence, the need to shift the requirements of this degree.

The graduate-level Topic Seminars distinguish the new MFA degree from the old. The Topic Seminars—discipline-based but mandatory for all regardless of emphasis option—are expected to create dialogue about current discourse in art theory and production between MFA students with an emphasis and those without. There effectively remains an acknowledgement—congruent with school tradition—that good work is made from a thorough consideration of formal elements no matter the diversity or changes of practice in the studio.

Graduates of the program leave school with the tangible and intangible experiences of their stay. Alumni of the program find success through a variety of ventures—becoming exhibiting artists, gallerists, or art educators, among other things. There is flexibility at the curricular level to ably prepare for a start in a given profession. The studio and capstone courses require students to exhibit independence in both thought and practice. The Teaching Practicum course allows hands-on teaching experience and evaluation within SFAI's undergraduate degree programs, while Teaching and Graduate Assistantships are available based on departmental need. Finally, the Art Worlds course funded by the Tremaine Foundation is a professional practices course providing strategies for having an active role as an artist-critic, artist-curator, artist-publisher, or an artist-entrepreneur.

The Career Resources Center in the Student Affairs Office is a resource for opportunities and workshops in relation to employers, students, and alumni. The Strategic Plan includes an initiative for the Career Resources Center to focus on preparation in line with the College Art Association's Professional Practices for Artists.
15. Describe the relationship between the new program and ongoing programs with special attention to the effects on existing academic, financial, or physical resources. Note whether the proposed program will replace any existing program(s).

The MFA in Studio Art with optional emphasis replaces the major-based MFA program. The previous program averaged 165 Full-Time Equivalent students (FTE) the last ten Fall semesters. The only change in relationship with regards to existing academic, financial, and physical resources will be the addition of graduate-level studio classes—the Topic Seminars—whose volume will be new to the institute. The Topic Seminars effectively act as points of cross-disciplinary exchange for graduate students, including those in candidacy for a Master of Arts in Exhibition and Museum Studies, and History and Theory of Contemporary Art.

Otherwise, the new program benefits from current academic programming and fiscal planning and will use the same resources as did the major-based MFA program, many of which are also shared with other programs.

Exhibition spaces on the Chestnut Street campus enjoy programming inclusive of graduate and undergraduate students, including the juried Diego Rivera Gallery. Studio degree candidates also have a chance to be selected for shows curated by degree-seeking students, including those pursuing an MA in Exhibition and Museum Studies.

The Graduate Lecture Series is one of the few graduate-level requirements held on the Chestnut Street campus, and is open and free to the public. Lecturers for this series are selected in conjunction between the MFA Chair and the MA Chair. Usually well-attended and followed by a social gathering off-campus, the lectures directly bridge both campuses and serve as a platform for dialogue in and outside classrooms or studios.

Generally, academic resources and tools for art-making added to the Chestnut Street campus as recommended by department chairs become readily available to all students due to a small campus, and because of centralizing check-out facilities as being tool-based instead of departmental. Resources added to the Graduate Center as determined by the Graduate Office become available to all graduate and post-baccalaureate degree candidates.

The MFA in Studio Art will continue to offer teaching opportunities within SFAI’s undergraduate and non-degree, Public Education programs either through the curriculum with regards to the former, and through direct application for the latter. The non-degree Young Artist Program gives priority to current students for teaching opportunities.

Lastly, an important consideration for the academic and physical resources of the MFA in Studio Art is the planned move of the Graduate Center from the rented studios in the Dogpatch neighborhood to nearby Pier Fort Mason Center. Such a change will improve the dynamic between the graduate programs and all other programs at SFAI. This initiative is discussed in-depth in the WASC Institutional Report 2015.

Low-Residency Master of Fine Arts in Studio Art, 3-years, Renewal of Plan Approval

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

SFAI’s Low-Residency Master of Fine Arts in Studio Art (MFA) program provides a dynamic interdisciplinary context for emerging artists to advance their work, while being exposed to the current theoretical, sociopolitical, and creative context for contemporary art. Questions, curiosity, dialogue, and invention drive students through the curriculum, which instructs in the skills and practices needed to sustain a lifelong practice in the arts. Concept is emphasized over technical proficiency or skill, and artists are encouraged to experiment widely across media. Students may choose an area of emphasis, or maintain breadth in their studies. Throughout the program, students work independently in the studio or in the field; meet with faculty one-on-one in graduate tutorials; participate in small, faculty-led critique seminars; and study critical theory and the History and Theory of Contemporary Art. They also create numerous projects on their own through the relationships they forge here—publications, off-site exhibitions, international collaborations, place-making events have all emerged from the graduate cohort.
The Low-Residency Master of Fine Arts in Studio Art program is ideally suited for artists who wish to develop and refine their work, without sacrificing a professional career or other commitment in order to pursue academic study. Students enter the program in the summer term, and pursue an MFA degree through a combination of intensive eight-week summer sessions on SFAI’s campus and independent studio practice in their home communities. Students complete the 60-credit degree over a period of three years. The program involves full-time study on-campus for three consecutive summer terms, while Guided Study courses taken off-campus during the Fall and Spring terms involve working with professors who are local to the students and are approved by the MFA Chair.

The program draws on the same pedagogic and philosophical principles of the full-time MFA program, but enables students to access the rigors of the program within a flexible course of study. Summer sessions combine critiques, coursework in art history and critical studies, individualized tutorials with faculty, the Graduate Lecture Series, and other offerings to create a balanced studio and research-based curriculum. A Winter critique session in San Francisco each January provides students with an additional opportunity to discuss their work with faculty and colleagues in the program.

The culmination of the Low-Residency MFA degree is participation, with the full-time MFA students, in the MFA Exhibition—a prestigious venue that is well-attended by artists, curators, collectors, museum professionals, and others. The MFA Exhibition is regularly lauded as the premiere showcase for emerging talent in the Bay Area.

2. NASAD Curricular Table.

Program Title/Years: Low-Residency Master of Fine Arts in Studio Art, 3-years
Program Submitted for: Renewal of Plan Approval
Current Semester’s Enrollment in Major: 6 (Fall 2014 census); Program Supervisor: Tony Labat

Component Credit Requirements:

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<th>Studio or Related Areas</th>
<th>Other Studies in Art</th>
<th>Electives</th>
<th>Total Credits</th>
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<td>65%</td>
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<td>15%</td>
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Studio or Related Areas
- GR-580 Tutorials 12
- SGR-59x Guided Study 18
- SGR-500 Graduate Critique Seminar 9
- SGR-502 Graduate Lecture Series (3 semesters) 0
- - Winter Reviews(component of Guided Study) 0
- - Summer Reviews(component of Guided Study) 0
- SGR-592 Intermediate Review 0
- SGR-594 Final Review 0
- GR-599 MFA Exhibition 0
Total Studio or Related Areas 39 credits (65% of credits)

Other Studies in Art
- CS/EMS/US-5xx Critical Studies Seminar Elective 3
- HTCA-5xx Art History Seminar Electives 9
Total Other Studies in Art/Design 12 credits (20% of credits)

Electives
- xx.xxx Electives 9
Total Electives 9 credits (15% of credits)
3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD Handbook sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

The Graduate Faculty and the Program Assessment Committee are currently finalizing Program Learning Outcomes for the Low-Residency MFA in Studio Art. The draft of these Learning Outcomes, which articulate with NASAD Handbook 2014-15 Section XVII.A.3, is reproduced here:

- **Conceptual Qualities**
  Demonstrates a developed conceptual framework of the work and its relationship to historical antecedents and contemporary critical discourse (i.e., clarity of ideas).

- **Formal Qualities**
  Engages appropriately the materials and tools of the media used to produce the work (i.e., mastery of materials and technique, as well as how effectively the form follows the concept).

- **Presentation**
  Clearly articulates and presents the ideas behind the work. Produces a cohesive and accomplished visual presentation.

- **Research**
  Invests an appropriate level of research to develop the work, from both a conceptual and formal perspective (i.e. effectiveness of experimentation and methodology).

These competencies are reflected in the curriculum. Students pursue their chosen form of practice and receive feedback within group critique settings in the Graduate Critique Seminars and one-on-one with faculty in tutorials. Alongside these, students enroll in Graduate Studio Electives, Critical Studies courses, and Art History courses. Students are exposed to the work of highly accomplished artists, scholars, curators, and critics through the mandatory Graduate Lecture Series. In addition to the required coursework, students must pass an Intermediate Review and a Final Review, and participate in the MFA Exhibition.

4. Institutions offering graduate degrees must include a discussion of the following:

   a. Proficiencies required for entrance to the program (for example, studio, analysis, art/design history, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies. If this material is addressed in the Management Documents Portfolio (Section IV), please indicate its location in the Management Documents Portfolio (Section IV) instead of responding here.

Entrance to the program is evaluated through the application portfolio, undergraduate transcript, and statement of purpose. SFAI faculty participate in interdisciplinary panels that review these application materials. Subsequently, faculty also conduct interviews (in person or by Skype) with all provisionally accepted applicants prior to a final determination. No credit toward the degree is granted for work completed prior to matriculation—MFA students are required to complete all 60 credits of the degree in residence at SFAI.

SFAI’s rigorous studio and liberal arts curriculum demands substantial mastery of English reading, writing, and verbal skills. English language learners are required to take the Test of English as a Foreign Language (TOEFL).

To be admitted to the MFA program applicants must have a TOEFL score of 580 or higher (paper-based), 92 or higher (Internet-based), or 237 or higher (computer-based).

In lieu of the TOEFL, applicants may submit results of the Academic IELTS. To be admitted to SFAI’s MFA program, a minimum Academic IELTS score of 7 is required. The General IELTS is not accepted.

In some cases, the English language requirement may be waived. To be considered for this waiver, applicants must include the following information with their application:

- Was the last degree that you earned at an institution outside of the U.S.?
- Did you earn your bachelor’s degree from an institution where the language of instruction was English?
Did you complete one or more years of graduate level coursework in English?

If you answered yes to the above questions, please submit documentation from the institution of the language of instruction.

In addition, applicants must submit a statement of one page or less with details on their experience with the English language and why they feel they should qualify for a waiver of the TOEFL or IELTS.

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

Students in the Low-Residency MFA in Studio Art program are exposed to academic research practices through their nine credits of Art History coursework and their three credits of Critical Studies coursework. These courses require significant, graduate-level research projects, most typically culminating in written papers (although other forms are acceptable as well). Alongside the culminating MFA Exhibition, students are required to submit work for the MFA Catalogue. These submissions demonstrate the students' ability to document and present their thesis body of work in a professional manner, and to produce a written artist's statement.

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

Section d. below discusses comprehensive review policies for students at mid-and-final points of degree candidacy.

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

The Intermediate Review taken in the second summer assesses progress through the first year in the MFA program. Students submit documentation of work prior to the review, and then show work along with a written statement discussing ideas and goals for their studio practice. A Review Committee of MFA faculty is formed for each student with a Facilitator, who documents the review for the Graduate Office to keep on file. Passing the Intermediate Review is mandatory, and it may be taken one more time should a student initially fail.

The Final Review occurs at the end of the student's final summer session, which allows time for considerations of work to be shown in the MFA Exhibition the following May. There is an expectation to present mature work—students typically have at least two walls to use, while collaborative projects, installations, performances, and films are also welcome. The show is curated and laid out by the MFA Chair with the Vice President for Exhibitions and Public Programs, with sensitivity towards both individual needs and the flow of work through the entire space. A preview the day before the exhibition is attended by art professionals of the region. The exhibition is also the site for SFAI's annual fundraising gala, thereby exposing the work of MFA students to trustees, donors, and other art world colleagues. (See Appendix IPP B.4)

Student participation in the MFA Exhibition demonstrates candidacy expectations—installation of work, work congruent with individual exploration as described in a statement, and ability to present and discuss work in a forum including casual visitors, art enthusiasts, and art professionals.

The SFAI MFA Exhibition, the largest of its kind west of the Mississippi, is a highly-regarded event in the Bay Area art scene. Curators, critics, and collectors are among the large number of attendees. Many graduating MFA students have sold work at the venue, and this introduction of their work to the larger community regularly results in their curation into professional exhibitions. The MFA in Studio Art program is very proud of the role this exhibition plays in transitioning SFAI artists from students to practicing, engaged professionals, as this is the central mission of the degree.

5-8. Not Applicable. For Final Listing programs only.
9. Indicate the means for assuring that requisite student competencies and levels of achievement will be developed.

As described above in Section 4, requisite student competencies and levels of achievement are assessed through course grades, the Intermediate and Final Reviews, and the work presented in the MFA Exhibition.

10. Identify each member of the current art/design faculty, full-time and part-time, concerned with the new program. If faculty have not been recruited, specify the number of new positions with qualifications and ranks for each.

(See MDP, Section E)

11. Describe the present and projected fiscal resources relevant to the new curriculum. For example, specify a budgetary commitment that states sources of revenue as well as expenditures for all aspects of the program, including personnel, financial aid for students, physical plant, library, and equipment.

(See MDP, Section C)

12. Describe available and/or projected facilities relevant to the new curriculum.

(See MDP, Section F)

13. Provide a description (or listing) of current and/or projected library holdings and learning resources (including electronic access) relevant to the new curriculum.

(See MDP, Section G)

14. Submit a detailed rationale for the new curriculum including the following points:
   a. Reasons for adding this program;
   b. Unique aspects of this program as distinguished from other degrees or options presently offered;
   c. Number of students expected to be served; and
   d. Expectations for placement of graduates.

Shifting from offering a Low-Residency MFA in a major to a Low-Residency MFA in Studio Art accords with the global trend of cross-disciplinary practice in contemporary art where making does not necessarily involve a pre-determined medium as a vehicle for an idea. This also creates a new dynamic among graduate-level faculty members with regards to their pedagogy—they will begin to mentor students who are open-ended in their approach to making.

The Low-Residency MFA curriculum with majors, as it has evolved since NASAD’s last visit in 2000, gradually shifted to allow for more courses to be taken outside the major under the direction of successive Directors of the Low-Residency MFA program. An emphasis option is not available in the Low-Residency MFA program as it is in the full-residency MFA in Studio Art program due to the lack of graduate-level, department-specific studio courses offered during the summer. (Topic Seminars are being expanded for the MFA program during Fall and Spring terms.)

Historically, the Low-Residency MFA program has offered less resistance to cross-disciplinary exploration than did the full-residency MFA program with majors. Due to the limited number of Critique Seminars the school can offer during the summer, the seminars became cross-disciplinary—and, inevitably, faculty with cross-disciplinary practices have been sought to teach the courses. Of the 11 faculty who taught Critique Seminars over the last five summers, six have a cross-disciplinary approach to art-making—Keith Boadwee, Allan deSouza, and Felipe Dulzaides teach in the conceptually-based New Genres program, while Dont Rhine, Susan Silton, and Brian Storts have taught exclusively for the Low-Residency MFA students and are cross-disciplinary artists.

The Low-Residency MFA program averaged 22 students and 22 FTE the last five summers, with a projection of 30 FTE by 2018.
Graduates of the program leave school with the tangible and intangible experiences of their stay. Alumni of the Low-Residency MFA program typically return to their field of profession, but with an additional credential for teachers. Several have been successful in having a more active participation in their local art-world by either establishing a studio practice or becoming a gallerist.

The Career Resources Center in Student Affairs is a resource for opportunities and workshops in relation to employers, students, and alumni. The SFAI institutional Strategic Plan includes an initiative for the Career Resources Center to focus on preparation in line with the College Art Association’s Professional Practices for Artists.

15. Describe the relationship between the new program and ongoing programs with special attention to the effects on existing academic, financial, or physical resources. Note whether the proposed program will replace any existing program(s).

The Low-Residency MFA in Studio Art program replaces the major-based Low-Residency MFA program. The previous program averaged 22 FTE the last five summers. The change in the focus of the program is not expected to alter planning with regards to existing academic, financial, and physical resources.

The Low-Residency MFA in Studio Art program benefits from current academic programming and fiscal planning and will use the same resources as did the major-based MFA program, many of which are also shared with other programs.

Exhibition spaces on the Chestnut Street campus enjoy programming inclusive of graduate and undergraduate students, including the juried Diego Rivera Gallery. Because of the smaller degree-seeking population during summer, the Low-Residency MFA students have more opportunities to show at this space, often with curatorial guidance by the Faculty Head of the program.

The Graduate Lecture Series, open and free to the public, continues through the summer and is one of the few graduate-level requirements held on the Chestnut Street campus. Lecturers for this series are selected by the Faculty Head. Usually well-attended and followed by a social gathering off-campus, the lectures directly bridge both campuses and serve as a platform for dialogue in and outside classrooms or studios.

Generally, academic resources and tools for art-making added to the Chestnut Street as recommended by department chairs become readily available to all students due to a small campus, and because of centralizing check-out facilities as being tool-based instead of departmental. Resources added to the Graduate Center as determined by the Graduate Office become available to all graduate and post-baccalaureate degree candidates.

The Low-Residency MFA in Studio Art will continue to offer teaching opportunities within SFAI’s undergraduate and non-degree, Public Education programs either through the curriculum with regards to the former, and through direct application for the latter. The non-degree Young Artist Program gives priority to current students for teaching opportunities.

Lastly, an important consideration for the academic and physical resources of the MFA in Studio Art is the planned move of the Graduate Center from the rented studios in the Dogpatch neighborhood to nearby Pier Fort Mason Center. Such a change will improve the dynamic between the graduate programs and all other programs at SFAI. This initiative is discussed in-depth in the WASC Institutional Report 2015.
Post-Baccalaureate Certificate in Studio Art, 1-year, Final Approval for Listing after Plan Approval

1. The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.

The Post-Baccalaureate Certificate in Studio Art is a one-year, full-time course of study that gives artists the opportunity to strengthen their creative work in an intensive environment of studio practice and critical engagement.

The program is ideal for students who are looking to prepare their work for admission to an MFA program in Studio Art or a concentration as available in our areas of emphasis in Art and Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture. Students pursue intensive work for one year in their studios at SFAI’s Graduate Center, either focusing on a specific area of inquiry or experimenting with a variety of media and concepts. With a combination of critique and independent tutorials with faculty, as well as upper-division coursework in the undergraduate program, the Post-Baccalaureate curriculum provides an ideal balance of conceptual and technical advancement. Artists in this program have gone on to study in the nation’s most competitive MFA programs.

Students may apply directly to the Post-Baccalaureate program; additionally, applicants to the MFA program are automatically considered for the Post-Baccalaureate program if their application is not accepted for the MFA.

2. NASAD Curricular Table.

Program Title/Years: Post-Baccalaureate Certificate in Studio Art, 1-year
Program Submitted for: Final Approval for Listing after Plan Approval
Current Semester’s Enrollment in Major: 19 (Fall 2014 census); Program Supervisor: Tony Labat

Component Credit Requirements:

<table>
<thead>
<tr>
<th>Studio or Related Areas</th>
<th>Other Studies in Art</th>
<th>Electives</th>
<th>Total Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>9</td>
<td>6</td>
<td>30</td>
</tr>
<tr>
<td>50%</td>
<td>30%</td>
<td>20%</td>
<td>100%</td>
</tr>
</tbody>
</table>

- **Studio or Related Areas**
  - PB-400: Post-Baccalaureate Seminar 6
  - xx-x80: Tutorial (graduate or undergraduate) 3
  - xx.xxx: Studio Electives (undergraduate) 6
  - GR-502: Graduate Lecture Series (2 semesters) 0
  - Total Studio or Related Areas: 15 credits (50% of credits)

- **Other Studies in Art/Design**
  - xx.xxx: Art History (graduate or undergraduate) 6
  - xx.xxx: Critical Studies (graduate or undergraduate) 3
  - Total Other Studies in Art/Design: 9 credits (30% of credits)

- **Electives**
  - xx.xxx: Electives 6
  - Total Electives: 6 credits (20% of credits)
3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD Handbook sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

The Graduate Faculty and the Program Assessment Committee are currently finalizing Program Learning Outcomes for the Post-Baccalaureate Certificate in Studio Art. The draft of these Learning Outcomes, will articulate with NASAD Handbook 2014-15 Section XVII.A.3. There is recognition that a distinctive set of Learning Outcomes needs to be developed for the Post-Baccalaureate program. To date, the Post-Baccalaureate program has relied on the Program Learning Outcomes that are used in the MFA program:

1. Conceptual Qualities
   Demonstrates a developed conceptual framework of the work and its relationship to historical antecedents and contemporary critical discourse (i.e., clarity of ideas).

2. Formal Qualities
   Engages appropriately the materials and tools of the media used to produce the work (i.e., mastery of materials and technique, as well as how effectively the form follows the concept).

3. Presentation
   Clearly articulates and presents the ideas behind the work. Produces a cohesive and accomplished visual presentation.

4. Research
   Invests appropriate level of research to develop the work, from both a conceptual and formal perspective (i.e. effectiveness of experimentation and methodology).

These competencies are reflected in the curriculum. Students pursue their chosen form of practice and receive feedback within the two required semesters of the Post-Baccalaureate Seminar and one-on-one with faculty in tutorials. Alongside these, students enroll in six credits of Studio Electives, three credits of Critical Studies courses, and six credits of Art History courses. Students are exposed to the work of highly accomplished artists, scholars, curators, and critics through the mandatory Graduate Lecture Series. In addition to the required coursework, students must participate in the Post-Baccalaureate Exhibition.

4. Not Applicable. (for graduate programs only)

5. Results of the program related to its purposes, including means for evaluating these results and assuring that requisite student competencies and levels of achievement discussed in items 3. and 4. above are being developed. Means for using such evaluations as the basis for program improvement are considered in item 6 immediately below and/or in Section II and/or in Section III according to the self-study plan of the institution.

Evaluation of student work in the Post-Baccalaureate program is accomplished mostly through course assessment, and also by assessment of student work that is presented in the Post-Baccalaureate Exhibition. The instructor for the Post-Baccalaureate Seminar in the second and final semester works closely with the students to ensure that the work they include in the final exhibition meets the standards of the program.

It would be useful as well to include in this program some form of Intermediate and/or Final Review. Similarly to current practices in the BFA and MFA programs, the Program Learning Outcomes would form the basis of a rubric to be used in such a review. In consideration of the fact that most of SFAI's Post-Baccalaureate Program seek admission to an MFA program, such outcomes could be largely oriented towards development of a portfolio for use in MFA applications.

6. An assessment of strengths, areas for improvement, challenges and opportunities, including an assessment of the extent to which the program is meeting institution-wide or art/design unit aspirations for excellence.

The strength of the Post-Baccalaureate Certificate program in Studio Art is that it offers students in the program access to the same faculty and many of the same courses taken by SFAI’s MFA students. Post-Baccalaureate students are given dedicated studio space in the Graduate Center, so they work side-by-side with MFA students.
Another strength is the flexible session format that SFAI offers. SFAI now offers a Post-Baccalaureate Seminar in the summer session, and allows students to complete the certificate by attending any two sessions in sequence (e.g., summer followed by fall, fall followed by spring, spring followed by summer). The impetus for this was the realization that, because so many Post-Baccalaureate students are focused on MFA program applications that are typically due in early January, the fall/spring model was not the most effective. When such students complete the certificate in a summer/fall model, both semesters meaningfully contribute to the preparation of the application portfolio. The other variations in session sequence allow students to enter the stream of the program at the time that best suits them. This option began in Summer 2014, so there is not yet adequate data to fully assess its efficacy. Nevertheless, anecdotally the flexibility has been well received and positively affected recruitment.

The Post-Baccalaureate students face challenges as well. One is dictated by geography: while their studios are at the Graduate Center on Third Street, their studio courses are taken at Chestnut Street. This presents a challenge, for example if students are working on large sculptures and need to move them between the two sites. This challenge will be alleviated once the Graduate Center moves to Fort Mason.

Another identified challenge has been in advising. Because their course of study is unique, the students have not always benefitted from working with MFA faculty advisors. Additionally, the students who begin in summer 2014 reported feeling a bit “at sea” during the downtime between the end of the summer session and the start of the fall semester, a time when they could have benefitted from advice on fall courses. In response, SFAI has now identified a dedicated faculty advisor for the Post-Baccalaureate program, who occupies this role all year, even during longer session breaks.

7. **Not Applicable.** A rationale for continuation of the program if it has had no graduates during the past five years.

8. **Plans for addressing weaknesses and improving results.**

Plans to address weaknesses and improve results are noted above in Section 6.

9-15. **Not Applicable.** (for Plan Approval only).

16. Provide a minimum of three transcripts of graduates for each new non-degree-granting, associate, or baccalaureate program, and a minimum of two transcripts of graduates for each new graduate program. Include a specific designation of the degree conferred (i.e., concentration, major, option), and a coding by number, letter, or color of each course according to the categories of the curricular table previously submitted for Plan Approval (e.g., all studies in the major area marked “C” and so forth). These coded transcripts must be a part of the Self-Study document.

*Please note: Grading Scheme is Pass/Fail. An “H” indicates passed with honors.*
Student Name  Yun Chul Kim  
Student ID  0612933  
Date of Birth  01 May 1991  

COURSE  Course Title  CRD GRD GRDPT  COURSE  Course Title  CRD GRD GRDPT  

SUMMER 2014  

PH220J-01 Thresholds  3.00 P  
CS500J-01 Technology, Culture & Society  3.00 P  
HTCA102-01 Art Since 1945  3.00 P  
PR220N-01 Togetherness  3.00 P  
PB400-01 Post-Baccalaureate Seminar 3.00 P  

Term GPA  0.000  Credit 15.00  
Cum GPA  0.000  Credit 15.00  

In Good Standing  Summer 2014  

FALL 2014  

GR580-09 Graduate Tutorial  3.00 P  
GR502-01 Graduate Lecture Series  0.00 P  
PH217-01 Photo Process: Tech Timeline 3.00 P  
PB400-01 Post-Baccalaureate Seminar 3.00 P  
HTCA502-01 Min(d)ing the Canon  3.00 P  
SC206-01 Nomadic Structures  3.00 P  

Term GPA  0.000  Credit 15.00  
Cum GPA  0.000  Credit 30.00  

Degree Received:  Post-Baccalaureate  12/05/2014  
Major.........:  Studio Art  
In Good Standing  Fall 2014  

End of official record.  

TRANSCRIPT IS VALID ONLY IF INSTITUTE SEAL AND SIGNATURE OF REGISTRAR ARE AFFIXED.

<table>
<thead>
<tr>
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</table>
Student Name  Nathanael Luke Kooperkamp
Student ID  0613221
Date of Birth  13 May 1989

COURSE   Course Title   CRD GRD GRDPT COURSE   Course Title   CRD GRD GRDPT

SUMMER 2014
PH220J-01 Thresholds  3.00 H
PA220N-01 Togetherness  3.00 P
HTCA102-01 Art Since 1945  3.00 P
GR580-01 Graduate Tutorial  3.00 P
PB400-01 Post-Baccalaureate Seminar 3.00 P
SGR502-01 Graduate Lecture Series 0.00 P
Term GPA 0.000 Credit 15.00
Cum GPA 0.000 Credit 15.00

In Good Standing  Summer 2014

FALL 2014
HTCA320B-01 Art and Cotastrophe  3.00 P
PR201-01 Screenprinting II & III 3.00 P
GR502-01 Graduate Lecture Series 0.00 P
PR202-01 Etching II  3.00 P
PB400-02 Post-Baccalaureate Seminar 3.00 P
EMS501-01 Critical Histories of Museums 3.00 P
Term GPA 0.000 Credit 15.00
Cum GPA 0.000 Credit 30.00

--------------------------------------------------------------------------
Degree Received: Post-Baccalaureate 12/05/2014
Major..........: Studio Art
--------------------------------------------------------------------------
In Good Standing  Fall 2014

End of official record.

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</table>
Student Name    Melanie Reese
Student ID       0610342
Date of Birth    07 May 1991

COURSE  Course Title    CRD GRD GRDPT COURSE  Course Title    CRD GRD GRDPT

SUMMER 2014
CS500J-01 Technology, Culture & Society 3.00 P
HTCA102-01 Art Since 1945    3.00 P
PR220N-01 Togetherness    3.00 P
GR580-01 Graduate Tutorial    3.00 P
PB400-01 Post-Baccalaureate Seminar 3.00 P
SGR502-01 Graduate Lecture Series 0.00 P

Term GPA 0.000 Credit 15.00
Cum GPA 0.000 Credit 15.00

In Good Standing    Summer 2014

FALL 2014
PA220F-01 Knowing the Subject    3.00 H
PA220M-01 Serial Autobiography    3.00 P
PB400-02 Post-Baccalaureate Seminar 3.00 P
PR104-01 Lithography    3.00 P
HTCA505-01 Theories of Flesh    3.00 P
GR502-01 Graduate Lecture Series 0.00 P

Term GPA 0.000 Credit 15.00
Cum GPA 0.000 Credit 30.00

Degree Received: Post-Baccalaureate 12/05/2014
Major.............: Studio Art

In Good Standing    Fall 2014

End of official record.

TRANSCRIPT IS VALID ONLY IF INSTITUTE SEAL AND SIGNATURE OF REGISTRAR ARE AFFIXED.

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Dual Degree Master of Arts/Master of Fine Arts in History and Theory of Contemporary Art and Studio Art (optional emphasis in Art and Technology, Film, New Genres, Painting, Photography, Printmaking, or Sculpture); *for Renewal of Plan Approval*

1. **The program or degree title, with emphasis if applicable, followed by a statement of purposes as published by the institution; for example, for whom the program or degree is intended, its preparational emphasis, its aspirations for student achievement, etc.**

The Dual Degree Master of Arts/Master of Fine Arts in History and Theory of Contemporary Art and Studio Art with an optional emphasis in Art and Technology, Film, New Genres, Painting, Photography, Printmaking, or Sculpture program offers graduate students the possibility of working as critical thinkers in complementary modes, as artists and writers, realizing SFAI’s emphasis on interdisciplinarity. The curriculum enables emerging artists to develop and refine their creative work while simultaneously engaging in rigorous study and inquiry into the history and theory of contemporary art. The program recognizes that the contemporary moment requires artists who can respond to the world from a multiplicity of perspectives and who are equipped to engage the political, theoretical, historical, socio-geographical, and creative spheres in equal measure.

A three-year commitment, the Dual Degree MA/MFA consists of an MA in History and Theory of Contemporary Art and an MFA. Theoretical underpinnings are drawn from the philosophies of both the MA and MFA programs, which stress the articulation of ideas in both visual and written forms, and the necessity of challenging inherited modes of analysis and interpretation. This course of study allows students to synthesize the artistic and intellectual facets of their creative work and the cultivation a large portfolio of tools as cultural producers.

The culmination of the Dual Degree program is participation in the MFA Exhibition after the second year of studies and the completion and public presentation of an MA thesis at the end of the third year. Additionally, the MA Collaborative Project must be completed by the end of the third year, so the HTCA MA Program Learning Outcomes can be appropriately tracked alongside those of the MFA in Studio Art.

2. **NASAD Curricular Table.**

Program Title/Years: Master of Arts/Master of Fine Arts in History and Theory of Contemporary Art and Studio Art (optional emphasis in Art and Technology, Film, New Genres, Painting, Photography, Printmaking, or Sculpture), 3-years

Program Submitted for: Renewal of Plan Approval

Current Semester’s Enrollment in Major: 3 (Fall 2014 census); Program Supervisors: Claire Daigle and Tony Labat

Component Credit Requirements:

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<tr>
<th>Studio or Related Areas</th>
<th>History and Theory of Contemporary Art Core</th>
<th>Other Studies in Art History and Critical Theory</th>
<th>Electives</th>
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<td>15</td>
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<td>78</td>
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<tr>
<td>46.2%</td>
<td>26.9%</td>
<td>19.2%</td>
<td>7.7%</td>
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Studio or Related Areas
GR-500 Graduate Critique Seminar 12
GR-580 Graduate Tutorial 12
xx.xxx Studio Electives 6
xx-5xx Topics Seminar (in emphasis with emphasis option) 6
GR-502 Graduate Lecture Series (four semesters) 0
GR-592 MFA Intermediate Review 0
GR-594 MFA Final Review 0
GR-599 MFA Exhibition 0
Total Studio or Related Areas 36 credits (46.2% of credits)

History and Theory of Contemporary Art Core
HTCA-501 Methods and Theories of Art History 3
CS-501 Global Perspectives of Modernity 3
HTCA-5xx Institutional Critique/Info. Technologies Breadth Requirement 3
CS-504 Research and Writing Colloquium 3
HTCA-590 Thesis 6
HTCA-591 Collaborative Project 3
MA-592 MA Intermediate Review 0
MA-594 MA Final Review 0
MA-599 MA Thesis Symposium 0
Total History and Theory of Contemporary Art Core 21 credits (26.9% of credits)

Other Studies in Art History and Critical Theory
xx.xxx Art History Seminar 9
CS/EMS/US-5xx Critical Studies Seminar 6
Total Other Studies in Art History and Critical Theory 15 credits (19.2% of credits)

Electives
xx.xxx Electives (3 in emphasis with emphasis option) 6
Total Electives 6 credits (7.7% of credits)

3. An assessment of compliance with NASAD Standards applicable to the program. Refer to the NASAD Handbook sections for two-year, undergraduate, graduate, and non-degree-granting programs, and applicable appendices.

The Dual Degree Master of Arts/Master of Fine Arts in History and Theory of Contemporary Art and Studio Art is guided by the competencies for both the MA in HTCA and the MFA in Studio Art programs, as follows:

MA in HTCA Program Learning Outcomes

The following competencies guide the curriculum for the MA in the History and Theory of Contemporary Art. These competencies articulate with NASAD Handbook 2014-15 Section IX.M:

Program Learning Outcomes

- Students will gain sufficient knowledge of artists, art practices and artworks, whether broadly surveyed or specifically focused, as presented in each course, and as assessed by written assignments, class presentations and projects, and exams.
- Students will gain increasing aptitude in skills of visual literacy, and visual and representational analysis.
- Students will gain increasing ability to demonstrate historical thinking, however methodologically constituted, through written assignments and class presentations.
- Students will gain increasing awareness of the contingency of historical thinking viewed from contemporary perspectives.
• Students will gain an increasingly complicated understanding of the relationships between representational orders and practices and the constitution of subjectivity as multiply situated and contingent.
• Students will gain an increasing ability to find linkages between art theory and art practice across boundaries of discipline and periodization.
• Students will gain an increasing awareness of the place of art with regard to a larger context of visual production that includes mass media and mass culture, and old and new technologies.
• Student will gain an increasingly nuanced and principled understanding of the possible roles of the artist in the world, including roles as activists and agents of social and cultural change.

MFA in Studio Art Learning Outcomes

The Graduate Faculty and the Program Assessment Committee are currently finalizing Program Learning Outcomes for the MFA in Studio Art. The draft of these Learning Outcomes, which articulate with NASAD Handbook 2014-15 Section XVII.A.3, is reproduced here:

1. Conceptual Qualities
   Demonstrates a developed conceptual framework of the work and its relationship to historical antecedents and contemporary critical discourse (i.e., clarity of ideas).

2. Formal Qualities
   Engages appropriately the materials and tools of the media used to produce the work (i.e., mastery of materials and technique, as well as how effectively the form follows the concept).

3. Presentation
   Clearly articulates and presents the ideas behind the work. Produces a cohesive and accomplished visual presentation.

4. Research
   Invests appropriate level of research to develop the work, from both a conceptual and formal perspective (i.e. effectiveness of experimentation and methodology).

4. Institutions offering graduate degrees must include a discussion of the following:

• Proficiencies required for entrance to the program (for example, studio, analysis, art/design history, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies. If this material is addressed in the Management Documents Portfolio (Section IV), please indicate its location in the Management Documents Portfolio (Section IV) instead of responding here.
• Research and professional tools required in the program (for example, languages, statistics, computer science, etc.); when these must be achieved and how they are tested; and whether credit toward the degree is permitted for study directed toward completion of these proficiencies.
• The institution’s policy for conducting a comprehensive review at or near the conclusion of degree study of (a) initial graduate degree candidates, (b) terminal graduate degree candidates by using such methods as written or oral comprehensive examinations, seminars providing summary evaluation, or a cumulative series of reviews.
• Candidacy and final project requirements for the program; for example, requirements for dissertations, exhibitions, research projects, etc. Discuss the purpose of these requirements and how they serve the objectives of the program.

SFAI’s rigorous studio and liberal arts curriculum demands substantial mastery of English reading, writing, and verbal skills. English language learners are required to take the Test of English as a Foreign Language (TOEFL).

To be admitted to the MA Program applicants must have a TOEFL score of 600 or higher (paper-based), 100 or higher (Internet-based), or 250 or higher (computer-based).
In some cases, the English language requirement may be waived. To be considered for this waiver, applicants must include the following information with their application:

- Was the last degree that you earned at an institution outside of the U.S.?
- Did you earn your bachelor’s degree from an institution where the language of instruction was English?
- Did you complete one or more years of graduate level coursework in English?
- If you answered yes to the above questions, please submit documentation from the institution of the language of instruction.

In addition, applicants must submit a statement of one page or less with details on their experience with the English language and why they feel they should qualify for a waiver of the TOEFL or IELTS.

Candidates for the Dual Degree Master of Arts/Master of Fine Arts in History and Theory of Contemporary Art and Studio Art (optional emphasis in Art and Technology, Film, New Genres, Painting, Photography, Printmaking, or Sculpture) meet the requirements of both degree programs:

MA:
Entrance to the program is evaluated through the application portfolio, undergraduate transcript, and statement of purpose. SFAI faculty participates in interdisciplinary panels that review these application materials. Subsequently, faculty also conducts interviews (in person or by Skype) with all provisionally accepted applicants prior to a final determination. No credit toward the degree is granted for work completed prior to matriculation.

Students in the MA in the HTCA program are exposed to academic research practices through their Methods and Theories of Art History requirement, their Research and Writing Colloquium, and their 15 credits of Art History and Critical Studies electives. These courses require significant, graduate-level research projects, culminating in a written thesis. The three required credits of Collaborative Projects immerse students in the experience of the research and professional tools relating to exhibition practices.

The consistently implemented review process is a major component of the curriculum and a means for SFAI to evaluate performance at pivotal moments in each individual’s academic career. Dual Degree MA students are required to undergo two reviews of the progress of their thesis: an Intermediate Review at the beginning of the Fall semester of their third and final year, and the Final Review within the first few weeks of the Spring semester of their third and final year.

The Intermediate Review is an occasion for students to receive feedback on the shape, scope, and structure of their thesis, their methodologies, case studies, and research. The Final Review ensures that the students have made sufficient progress toward their completed thesis. (*See Appendix IPP B_3*)

Narrative evaluations provided by the Thesis Chair following both reviews help SFAI monitor the student’s progress toward the degree and are also valuable in terms of evaluating the rigor of the reviewing committee. Review results are reviewed by administrators in the Graduate Office, Academic Affairs, and by the MA Chair.

MFA:
Entrance to the program is evaluated through the application portfolio, undergraduate transcript, and statement of purpose. SFAI faculty participates in interdisciplinary panels that review these application materials. Subsequently, faculty also conducts interviews (in person or by Skype) with all provisionally accepted applicants prior to a final determination. No credit toward the degree is granted for work completed prior to matriculation.

Students in the MFA in Studio Art program are exposed to academic research practices through their nine credits of Art History coursework and their six credits of Critical Studies coursework. These courses require significant, graduate-level research projects, most typically culminating in written papers (although other forms are acceptable as well). Alongside the culminating MFA Exhibition, students are required to submit work for the MFA Catalogue. These submissions demonstrate the students’ ability to document and present their thesis body of work in a professional manner, and to produce a written artist’s statement.
The Intermediate Review taken at the second semester assesses progress through the first-year in the MFA program. Students submit documentation of work prior to the review, and then show work along with a written statement discussing ideas and goals for their studio practice. A Review Committee of MFA faculty is formed for each student with a Facilitator, who documents the review for the Graduate Office to keep on file. Passing the Intermediate Review is mandatory, and it may be taken one more time should a student initially fail.

The Final Review occurs midway through the final term of each student, which allows time for considerations of work to be shown in the MFA Exhibition. The MFA Exhibition occurs a week after the conclusion of the Spring semester. There is an expectation to present mature work—students typically have at least two walls to use, while collaborative projects, installations, performances, and films are also welcome. The show is curated and laid out by the MFA Chair with the Vice President for Exhibitions and Public Programs, with sensitivity toward both individual needs and the flow of work through the entire space. A preview the day before the exhibition is attended by art professionals of the region. The exhibition is also the site for SFAI’s annual fundraising gala, thereby exposing the work of MFA students to trustees, donors, and other art world colleagues. (See Appendix IPP_B_4)

Student participation in the Exhibition demonstrates candidacy expectations—installation of work, work congruent with individual exploration as described in a statement, and ability to present and discuss work in a forum including casual visitors, art enthusiasts, and art professionals.

The SFAI MFA Exhibition, the largest of its kind west of the Mississippi, is a highly-regarded event in the Bay Area art scene. Curators, critics, and collectors are among the large number of attendees. Many graduating MFA students have sold work at the venue, and this introduction of their work to the larger community regularly results in their curation into professional exhibitions. The MFA in Studio Art program is very proud of the role this exhibition plays in transitioning SFAI artists from students to practicing, engaged professionals, as this is the central mission of the degree.

5-8. Not Applicable. For Final Listing programs only.

9. Indicate the means for assuring that requisite student competencies and levels of achievement will be developed.

Dual Degree MA/MFA students are required to undergo the full review protocols for both the MA Degree and the MFA Degree, as outlined in item 4 above.

10. Identify each member of the current art/design faculty, full-time and part-time, concerned with the new program. If faculty have not been recruited, specify the number of new positions with qualifications and ranks for each.

(See MDP, Section E)

11. Describe the present and projected fiscal resources relevant to the new curriculum. For example, specify a budgetary commitment that states sources of revenue as well as expenditures for all aspects of the program, including personnel, financial aid for students, physical plant, library, and equipment.

(See MDP, Section C)

12. Describe available and/or projected facilities relevant to the new curriculum.

(See MDP, Section F)

13. Provide a description (or listing) of current and/or projected library holdings and learning resources (including electronic access) relevant to the new curriculum.

(See MDP, Section G)
14. Submit a detailed rationale for the new curriculum including the following points:

   a. Reasons for adding this program;
   b. Unique aspects of this program as distinguished from other degrees or options presently offered;
   c. Number of students expected to be served; and
   d. Expectations for placement of graduates.

The Institute has offered the Dual Degree MA in the History and Theory of Contemporary Art and MFA in a Studio Major since the 2008-2009 academic year. Curricular alignments between the separate programs and their shared resource of graduate art-history courses made the offering viable for the institute. The alignments allowed for a graduate student interested in both degrees to complete the requirements within 78 Credits in six semesters, as opposed to the 105 Credits that would be necessary for completing both degrees separately. The curriculum has been revised to account for the change in SFAI's MFA program from MFA candidacy with a major in Film, New Genres, Painting, Photography, Printmaking, or Sculpture to a general Studio Art major or a Studio Art major with an optional emphasis. The number of Credits required has been maintained.

The Dual Degree program had one student for the 2008-09 year, followed by four for 2009-2010, and has averaged nine students annually since. Ten FTE would be an ideal and sustainable population for the program.

Graduates of the Dual Degree program obtain a terminal degree for their studio practice while having earned credentials for pursuing a doctorate in Art History. Those wishing to pursue teaching in a studio practice have opportunities within the curriculum to ably prepare for such a career. The Teaching Practicum course allows hands-on teaching experience and evaluation within SFAI's undergraduate degree-programs, while Teaching and Graduate Assistantships are available based on departmental need. Finally, the Art Worlds course funded by the Tremaine Foundation is a professional practices course providing strategies for having an active role as an artist-critic, artist-creator, artist-publisher, or an artist-entrepreneur.

The Career Resources Center at Student Affairs is a resource for opportunities and workshops in relation to employers, students, and alumni. The SFAI institutional Strategic Plan includes an initiative for the Career Resources Center to focus on preparation in line with the College Art Association's Professional Practices for Artists.

One key measure of a vital and effective program is its alumni. As illustrated from the list of select alumni below (all of whom graduated since the last NASAD reaccreditation in 2001), SFAI students from the Dual Degree program have a strong record of continuing their artistic practice and developing professional careers. Such alumni include:

- Kimberly Cook (MFA/NA.NG/HTCA, 2011). Founder/Director, post-studio projects; Co-Founder/Co-Director, NODE (Network of Daily Experience) in San Francisco.
- Emily Dippo (MFA/MA.SC/HTCA, 2011). Board Vice-President, WARC Gallery in Toronto; Co-Founder of Artist Project NODE (Network of Daily Experience).
- Nicole Robbins (MFA/MA.SC/HTCA, 2010). Adjunct Professor of Art, University of Alaska Anchorage.
- Ian Alan Paul (MFA/MA.PH/HTCA, 2011). PhD candidate in Film and Digital Media, UC Santa Cruz.

15. Describe the relationship between the new program and ongoing programs with special attention to the effects on existing academic, financial, or physical resources. Note whether the proposed program will replace any existing program(s).

The Dual Degree MA/MFA in History and Theory of Contemporary Art and Studio Art with optional emphasis replaces the Dual Degree MA/MFA in History and Theory of Contemporary Art and a major within a studio department. The program being replaced has averaged nine students in the last four Fall terms—one student short of the school's projection.

The only change in relationship with regards to existing academic, financial, and physical resources will be the addition of graduate-level studio classes—the Topic Seminars—whose volume will be new to the institute. The Topic Seminars effectively act as points of cross-disciplinary exchange for graduate students, including those in candidacy for a
Master of Arts in Exhibition and Museum Studies. Otherwise, the new program will continue to benefit from current academic programming and fiscal planning.

Otherwise, the new program benefits from current academic programming and fiscal planning and will use the same resources as did the major-based MFA program, many of which are also shared with other programs.

Exhibition spaces on the Chestnut Street campus enjoy programming inclusive of graduate and undergraduate students, including the juried Diego Rivera Gallery. Studio degree candidates also have a chance to be selected for shows curated by degree-seeking students, including those pursuing an MA in Exhibition and Museum Studies.

The Graduate Lecture Series is one of the few graduate-level requirements held on the Chestnut Street campus, and is open and free to the public. Lecturers for this series are selected in conjunction between the MFA Chair and the MA Chair. Usually well-attended and followed by a social gathering off-campus, the lectures directly bridge both campuses and serve as a platform for dialogue in and outside classrooms or studios.

Generally, academic resources and tools for art-making added to the Chestnut Street campus as recommended by department chairs become readily available to all students due to a small campus, and because of centralizing check-out facilities as being tool-based instead of departmental. Resources added to the Graduate Center as determined by the Graduate Office become available to all graduate and post-baccalaureate degree candidates.

Teaching opportunities will continue to be offered within SFAI’s undergraduate and non-degree, Public Education programs either through the curriculum with regards to the former, and through direct application for the latter. The non-degree Young Artist Program gives priority to current students for teaching opportunities.

Lastly, an important consideration for the academic and physical resources of the MFA in Studio Art is the planned move of the Graduate Center from the rented studios in the Dogpatch neighborhood to nearby Pier Fort Mason Center. Such a change will improve the dynamic between the graduate programs and all other programs at SFAI. This initiative is discussed in-depth in the WASC Institutional Report 2015.

**Public Education**

(See MDP, Section L)

**Young Artists Program**

(See MDP, Section L)

**Pre-College Program**

(See MDP, Section L)
Section II.C. Programmatic Areas

Item MGP: Visual Arts in General Education

Briefly describe objectives, policies, and programs concerning art and design studios for the general public

Public Education at San Francisco Art Institute provides unique opportunities for artists and creative individuals of all ages to engage in unparalleled programs that establish technical skill, introduce advanced concepts, and reveal the expansive horizons of contemporary art.

Combining more than 140 years of tradition in art education with 21st-century technology and theory, Public Education programs serve a broad range of ages, interests, and skill levels. Courses are taught by accomplished professional artists, and emphasize both hands-on making and critical thinking. Whether a student wants to grow a current artistic practice, learn a new discipline, prepare for college-level art studies, or simply have fun learning at a world-class art school, they can find educational, personal, and professional enrichment at SFAI.

Public Education's noncredit evening and weekend courses span the breadth of contemporary art—from traditional techniques in drawing, painting, photography, film, printmaking, and sculpture to radical excursions in food, art, meditation, and mapping.

Public Education programs range from one-day experiences to weeklong intensives to up to 12-week courses.

The Young Artist Program offers growing artists ages 13–15 a noncredit, three-week immersive summer program and Saturday courses filled with creative exploration, skill building, and fun in an energetic studio environment.

PreCollege gives young artists who have completed tenth grade and not yet started college a jump on college life with a four-week, four-college-credit course of study in the arts. Through intensive study with renowned professional artists—many of whom also teach in SFAI's undergraduate program—students build skills, develop their portfolios, collaborate with peers, and make lasting connections in the Bay Area art community. The immersive program also features visits to museums and public exhibition opportunities.

Item EXH: Exhibitions

1. The art/design unit’s goals and objectives for exhibition and the administrative, curricular, programmatic, qualitative, and evaluative approaches used to achieve these goals and objectives.

The following Objectives and Initiatives were adopted through SFAI's current Strategic Plan to guide the work of the Exhibitions and Public Programs department between the years of 2013 and 2018:

Objective:
Strengthen SFAI's community ties and centrality/influence in the Bay Area arts landscape by re-establishing and growing public programs, with a renewed focus on audience and engagement.

Initiatives:
1. Re-conceive public programs as compelling and innovative ways for SFAI to connect with students, faculty, art-world audiences, and the general public

2. Clarify the functions, missions, and audiences of SFAI’s existing galleries and programs to create an indispensable cultural and academic resource

3. Educate and engage the public through an enhanced visitor experience and opportunities to explore SFAI's history and present

4. Expand SFAI's existing Continuing Education [now Public Education] programs as an opportunity for community engagement and earned income from public programs
SFAI’s Exhibitions and Public Programs department is managed by a professional, full-time staff consisting of a Vice President for Exhibitions and Public Programs, Assistant Curator and Exhibitions Manager, Chief Preparator, Director of Public Education, Public Education Coordinator, and a contract position, Director of City Studio. The current staff has extensive experience in arts, higher education, and non-profit management; curatorial and museum administration; registral and preparatory standards within museum contexts; community engagement, public art, and placemaking practice; and non-profit fundraising and board relations. The Exhibitions and Public Programs department is a highly collaborative office that consistently trains and mentors student workers, and it is integrated within the larger culture and environment of SFAI.

The exhibitions and public programs of SFAI seek to provide assets to curricula development and implementation by providing direct access to leading figures in global contemporary art and culture. Visiting artists and scholars conduct studio visits, present group critiques, perform small seminars and colloquia, work alongside student-artists, and shift the academic environment of SFAI in often unexpected and timely ways. The Visiting Artists and Scholars lecture series connects directly to the academic programs through two courses, one graduate level and one for undergraduates. Both courses are taught in tandem with the series.

Funding for SFAI’s exhibitions is integrated within the institutional budget and is a concentrated area of philanthropic giving. Current support for the program includes the following:

SFAI’s Exhibitions and Public Programs are made possible by the generosity of donors and sponsors. Major support is provided by Grants for the Arts/San Francisco Hotel Tax Fund.


Program Mission
San Francisco Art Institute’s Exhibitions and Public Programs are admission-free, open to all, and provide direct access to artists and ideas that advance our culture. The Walter and McBean Galleries, established in 1969, present exhibitions at the forefront of contemporary art practice. The gallery serves as a laboratory for innovative and adventurous projects and commissions new work from emerging and established artists. SFAI’s Public Programs develop meaningful interactions between artists, students, and audiences through lectures, education opportunities, and artist-driven experiences. Together, the exhibitions and public programs of SFAI promote an environment that catalyzes the creative process of its student artists and thinkers and creates intimate connections between the SFAI community and the public.

The Exhibitions and Public Program Department has a series of systems in place for tracking goals and performance. Campus-wide annual reviews are an important method for establishing departmental and personal goals and monitoring results. These goals are shared with the President of SFAI as well as the Exhibitions and Public Programs Board Committee to ensure that they align with the overall campus strategic plan. This process in turn guides programming and planning within the department.

Annual goals are also set and tracked in the form of grant applications and other forms of external funding. Recent successful funding efforts such as a major grant from the Harker Trust requires the department to establish and follow through on ambitious long-term goals for exhibitions, programming and student engagement.

Additionally, we are currently undertaking a comprehensive review of the exhibitions and public programs history and archive. This project is meant to help us analyze and understand the larger arc of programming over the decades and challenge the department to continuously evolve in ways that are of-the-moment while reflecting on the Institute’s vibrant history.

Program Overview
Since its founding in 1969, the Emanuel Walter and Atholl McBean Galleries have presented exhibitions at the forefront of contemporary art practice. The Walter and McBean Galleries current curatorial vision aligns with
site-specific, immersive, cross-disciplinary, and socially engaged practices that amplify SFAI’s history of seminal exhibitions.

San Francisco Art Institute has maintained an exhibitions program since its founding in 1871. The Walter and McBean Galleries were established in 1969 as part of the stunning campus expansion designed by Paffard Keatinge-Clay. The 3,000-square-foot bi-level exhibition space has maintained its architectural integrity. Throughout its history, the gallery has presented landmark projects by Bay Area and international artists and is now one of the country’s longest-standing non-collecting institutions dedicated to contemporary art. Student life at SFAI includes direct access to exhibitions, lectures, performances, films, and other special events held on campus. These activities are an integral part of the student experience and serve to connect young artists to broader communities of art, artists, and contemporary ideas.

The Walter and McBean Galleries typically present four major exhibitions per year. Exhibitions include both solo projects and curated group exhibitions and are predominantly curated by SFAI’s professional curatorial staff. The program is international in scope and historically has commissioned seminal projects by renowned artists and curators. The program is frequently recognized by international publications and funders and has often partnered with peer institutions to co-present exhibitions.

The Swell Gallery is a graduate student–run art space dedicated to the examination of the role of the gallery in an educational sphere. The mission of the Swell Gallery is to provide a venue for the exploration and discussion of varying artistic perspectives from the student body, operating as a platform for exhibition, events, and dialogue.

The Diego Rivera Gallery, home to SFAI’s historic Diego Rivera Mural, is a student-directed exhibition space for work by SFAI students. The gallery provides an opportunity for students from all academic programs to present their work or curate in a gallery setting, to use the space for large-scale installations, or to experiment with artistic concepts and concerns in a public venue. The gallery is administered by two student co-directors (graduate or undergraduate level) who apply through the campus job board and are selected by a committee consisting of the existing co-directors and members of the Exhibitions and Public Programs department.

Other student exhibition opportunities:
In addition to galleries, there are multiple spaces campus-wide that are dedicated to student-artist exhibitions. These include two exterior mural walls, an interior café exhibition wall, and hallway galleries for printmaking and photographic work. Students have additionally carved out unique spaces for site-specific installation.

2. Policies and procedures regarding student exhibitions, faculty exhibitions, touring practices, and access to other professional and student exhibition, both on- and off-campus.

The Swell Gallery Committee—consisting of three to five MA and MFA students—in conjunction with the Graduate Office generates three calls for applications per academic year. One call is sent out to all graduate and Post-Baccalaureate students in November for the Spring semester, another in April for the Fall semester, and one in May for the Summer semester. Applicants submit proposals for group or solo shows, along with application materials (work samples, artist statements, and image lists). List of dates for shows are included in each call, and applicants are asked to select dates in order of priority.

The Swell Committee compiles and reviews applications. Selected applicants are notified before the beginning of the semester during which their show will occur, and are provided guidelines for installing and de-installing shows. Swell exhibitions are promoted on SFAI’s website, and on social media networks.

The space is supervised by the Director of Graduate Administration who works closely with the Swell Committee to continuously shape and amend gallery policies and procedures.

The Swell Gallery is open to the public and located on the second floor of SFAI’s Graduate Center at 2565 Third Street. The gallery is open Monday through Friday, 9AM–5PM. Openings are scheduled bi-weekly on Thursday nights from 7–9PM.

Each semester, an open call is sent out for Diego Rivera Gallery exhibition proposals and a jury comprising one recent SFAI alum, one staff member, and one faculty member determines the exhibitor list. Students submit applications for exhibitions in November and March annually. Students may apply to have an individual show, to participate in a group
show, or to curate a show. The Diego Rivera Gallery presents approximately 45 exhibitions per year, including work from 200 student-artists from both the graduate and undergraduate programs. The jury process is competitive and approximately 20% of applications are selected.

Student and faculty-driven exhibitions in the Diego Rivera Gallery are supervised by the Assistant Curator and Exhibitions Manager. This professional staff position is a key liaison with staff and faculty and is responsible for ensuring the department adheres to school policy for performances and events as documented in the Student Handbook.

The gallery is open to the public daily for exhibition and mural viewing, 9 AM–7 PM. Opening receptions are on Tuesdays, with an artist talk at 5:30 PM and a reception from 5–7 PM. Opening receptions have been intentionally been timed to coincide with the Visiting Artist and Scholars lecture series to maximize the number of visitors to the campus.

Exhibition announcements for undergraduate and graduate exhibitions as well as professional exhibitions are posted online on the SFAI website and on Facebook. The SFAI website provides detailed visitor information for all exhibition spaces and public events.

http://www.sfai.edu/exhibitions-public-events/walter-and-mcbean-galleries
http://www.sfai.edu/exhibitions-public-events/diego-rivera-gallery
http://www.sfai.edu/exhibitions-public-events/swell-gallery

Announcements for calls for student proposals are posted on the SFAI Web Portal and distributed via posted notice and campus-wide email. Exhibition guidelines and gallery plans are distributed to all student applicants.

Faculty participation in exhibition programming
The Art Institute does not present regular faculty exhibitions, but rather engages with faculty and faculty emeritus through exhibitions in the Walter and McBean Galleries. An excellent upcoming example of this is our Spring exhibition Doug Hall: The Terrible Uncertainty of the Thing Described. Hall taught at the Institute from 1980-2008 and we are honored to be presenting two exhibitions of his work over the next two years.

Additionally, current staff and faculty have the opportunity to propose and serve as advisors or curators for exhibitions of student work in the Diego Rivera Gallery.

Touring practices
The Institute does not typically take on touring exhibitions organized elsewhere, but we have partnered with other venues to present exhibitions such as Javier Téllez: Games and Forbidden in the Labyrinth (Fall 2014). This exhibition was a three-way collaborative partnership with the San Francisco-based Kadist Art Foundation and REDCAT in Los Angeles that took the form of exhibitions at both REDCAT and the Walter and McBean Galleries and also resulted in a 200-page catalog published by ROMA Press.

The Exhibitions and Public Programs Department also generates exhibitions that go on to tour such as ENERGY THAT IS ALL AROUND (Fall 2013), which travelled to NYU’s Grey Art Gallery in Spring 2014. We expect the forthcoming Doug Hall retrospective to tour to other venues outside of the Bay Area beginning in 2016. We see these touring exhibitions as a vital way for SFAI’s exhibition program to reach new audiences.

Item OPA: Other Programmatic Activities

Briefly describe any goals, objectives, and activities of the art/design unit involving educational or research institutions, festivals, special service activities, policy studies, or special liaisons with other institutions or organizations.

Each year, approximately 50 acclaimed artists visit the SFAI for short-term and semester-long residencies to share their knowledge and experiences with students and the general public. Whether the forum is a lecture, symposium, class visit, or critique, dialogue and discussion are central.

The Visiting Artists and Scholars (VAS) lecture series provides students, faculty, and the public with ongoing opportunities to engage with major figures in international contemporary art and culture. The series encourages an
open forum through which SFAI’s students are challenged to connect their activity and research within the laboratory environment of the Institute to art practices and ideas at the leading edge of their disciplines. In addition to their public lectures, visiting artists and scholars interact with students in immediate and direct ways, through teaching intensives or by leading seminars and granting individual critiques. The VAS series brings 16 artists and scholars to campus annually.

The Graduate Lecture Series runs in conjunction with the Visiting Artists and Scholars lecture series in support of the MFA, MA, Dual Degree, Low-Residency, and Post-Baccalaureate Programs. The series provides exposure to, and engagement with, a diverse range of trajectories, styles, approaches, and career paths of emerging and established artists, curators, critics, and historians working in both the local and global art communities. As an investigation of the contemporary issues relevant to the development of graduate students’ full education and experience at SFAI, the Graduate Lecture Series provides the entire graduate body a common interdisciplinary foundation and plays a crucial role in defining individual praxis and the meanings of “success” within the current and future landscapes of contemporary art. Students also have the opportunity to meet with some of the guests for individual critiques, small group colloquia, and in informal gatherings after the lectures. Additionally, presentations and screenings by SFAI graduate faculty comprise an additional component of the series as a means to further acquaint students with the artists and thinkers that make up their own community at SFAI. The GLS series supports 16 lectures per year.

Beginning in September 2015, SFAI will offer an annual full-tuition award—the Exhibitions and Public Program Fellowship—available to students entering SFAI’s MA in History and Theory of Contemporary Art or Exhibition and Museum Studies program. These programs enable students to pursue scholarly interests in the study of contemporary art and exhibitions, alongside hundreds of student-artists and renowned professional artists. The fellowship offers in-depth experience working alongside SFAI’s Exhibitions and Public Programs staff, for 20 hours per week, to deliver a robust program of exhibitions, artist commissions, public events, publications, and educational initiatives. The ideal candidate will possess demonstrated research interests that intersect with SFAI’s history and mission. Priority will be given to applicants who have administrative or curatorial experience working within a gallery, museum, arts organization, or DIY context.

SFAI and Kadist Fellow
Beginning in September 2015, in partnership with Kadist Art Foundation, SFAI will annually award a nine-month, $20,000 fellowship to a graduating MA or MFA student with an interest in curatorial practice. The fellow will divide their time between SFAI and Kadist, and provide integral support to an annual project cycle resulting in commissioning new work from an internationally prominent artist and a group exhibition collaboratively curated with the artist. Fundamental to this project cycle is the production and presentation of new work, alongside support for curatorial work by artists. The annual award aims to establish a pivotal platform for talented and ambitious young curators in the crucial transition between their graduation and launch of a curatorial career.

The Harker Award for Interdisciplinary Studies supports artists-in-residence at the San Francisco Art Institute. The Harker Award was established through a generous bequest by artist and SFAI faculty member Ann Chamberlain and is administered by the San Francisco Foundation. The award is extended annually to an artist distinguished nationally or internationally in the field of public, environmental practices, and/or interdisciplinary studies. Integral to the Harker Award is a three-month residency, supporting the artist's research, process, and development of an exhibition and/or a public work. Artists will broadly engage the artistic community of SFAI, formally and informally, through working on SFAI’s campuses, participating in critiques and dialogues with students, faculty, and the public, and through presenting public lectures or performances during their residency.

SFAI annually presents an event called CONCENTRATE, a family-friendly festival and student art sale, which coincides with Alumni Day. This event is programmed as a daylong adventure that celebrates artists, community, and the “inimitable spirit” of SFAI. The event is free and open to the public, and features work for sale by 100+ student-artists beginning at $1, family-friendly art making activities, artist-centered programs, and generally reimagines the “family-friendly festival.” The student art sale offers work in a variety of media including painting, drawing, collage, photography, printmaking, editioned works, crafts, sculpture, mixed media, video, performance, fiber, adventurous gifts, and unexpected projects. In 2014, Concentrate welcomed over 2,000 guests and provided an opportunity for SFAI to advance its community engagement goals through a welcoming, charismatic, and celebratory program.
SFAI frequently partners with external organizations to co-present lectures and events. Recent partner organizations include ArtTable, City Lights Books, Kadist Art Foundation, Wendi Norris Gallery, SFMOMA, Rena Bransten Gallery, PhotoAlliance, and Yerba Buena Center for the Arts.
III. MANAGEMENT DOCUMENTS PORTFOLIO

MDP I – Purposes and Operations

A. Purposes

- Institutional Catalogues
  Weblink to all course schedules, community education schedules on flash drive.
  https://webadvisor.sfai.edu:8443/WebAdvisor/WebAdvisor?TYPE=M&PID=CORE-WBMAIN&TO-KENIDX=2171154122
  http://www.sfai.edu/public-youth-education/public-education/courses
  http://www.sfai.edu/public-youth-education/young-artist-program
  http://www.sfai.edu/public-youth-education/precollege

- Mission, Goals, and Objectives
  http://sfai.edu/about-sfai

- Definition of the institution’s terminology for designating wholes and parts of curricula
  Majors
  http://sfai.edu/degree-programs/undergraduate
  Minors
  http://sfai.edu/degree-programs/minors
  Optional Emphases for MFA
  http://sfai.edu/degree-programs/mfa

B. Size and Scope

  (See Appendices MDP I_B)

C. Finances

- Audited statements with opinions for past three years (2014-15, 14-13, 12-13)
  (See Appendices MDP I_C)

- Not applicable.

D. Governance and Administration

- Organizational Chart (See Appendix MDP I_D1)
- Board of Directors’ Names, Business Affiliations and length of service (See Appendix MDP I_D2)
- President and Dean of Academic Affairs Job Descriptions (See Appendix MDP I_D3)
- Governance and Administrative Responsibilities and Relationships among Faculty, Staff, and Administration
  (See Appendix MDP I_D4)
- President Contract and President’s Report and Evaluation (See Appendices MDP I_D5)
- Description or Outline of Communications Policies (See Appendix MDP I_D6)
- Names of Staff Positions and a Brief Overview of Principal Responsibilities (See Appendix MDP I_D7)

- Not Applicable.
E. Faculty and Staff

- Policies and procedures:
  - Calculating faculty loads, including credit for the direction of graduate dissertations, projects, research, etc. (See Appendix MDP I_E1a)
  - Evaluating teaching effectiveness of art/design faculty (See Appendix MDP I_E1b)
  - Faculty Development (See Appendix MDP I_E1a)
  - Number of Technical and Support Staff (See Appendix MDP I_D7)

- Chart providing for faculty (See Appendix MDP I_E2a)
  - Name
  - Year hired
  - Rank
  - Tenure status
  - Degrees or credentials earned with institution, majors, and emphases
  - Short biographical summary
  - Not applicable.

- CV for each full-time and part-time faculty (See Appendix MDP I_E2b)

- List of current faculty teaching assignments, including number of classroom/lecture, studio, laboratory, and/or seminars per week per semester. (See Appendix MDP I_E3)

- Duties performed by graduate assistants
  - MFA, MA, and Dual Degree students have the opportunity to work as Teaching Assistants (TAs) for undergraduate courses, or as Graduate Assistants (GAs) for graduate courses. All graduate students are eligible to apply for a paid or a voluntary assistantship each semester.

  **Paid Assistantships**
  - There are 110 paid Teaching/Graduate Assistantships available to students throughout the academic year. A graduate student can apply to be a paid assistant for specific courses announced by the Graduate Office following each registration period. The stipend for the assistantship is $1,250 per semester, and the assistantship is listed on the student's transcript as carrying 0 units.

  **Voluntary Assistantships**
  - A graduate student can apply to be a voluntary assistant for any graduate or undergraduate course not assigned a paid assistant. The voluntary assistantship does not carry a stipend, but it is listed on the student's transcript as carrying 0 units.

  **Duties and Responsibilities**
  - GR-587-1 GRADUATE ASSISTANTSHIP: Under the supervision of a faculty member teaching a graduate course, Graduate Assistants perform responsibilities such as grading papers, tutoring, research, and being available to the students; their workload does not include teaching. Graduate Assistants will receive a stipend.
  
  - GR-597-1 TEACHING ASSISTANTSHIP: Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a Teaching Assistant may include teaching, grading papers, tutoring, research, and being available to the students. The Teaching Assistant is expected to participate in critiques and demonstrate leadership during discussions.

F. Facilities, Equipment, Health and Safety

- List of facilities for art/design and related activities
  http://www.sfai.edu/current-students/student-resources-and-facilities/facility-and-equipment-resources
• An inventory of equipment for art/design as required by the institution
  (See Appendix MDP I_F1)

• Plans and/or schedules for maintenance and replacement of facilities and equipment
  (See Appendix MDP I_F2)

  SFAI maintains building systems and equipment through funds set aside in annual operating budgets. When systems or equipment that have reached the end of their useful life, have a value of $1000 or greater, and a life span of five years or more, SFAI will review and approve annual Capital Expenditures to cover the cost of replacing or upgrading each item. This process works in tandem with the annual operating budget review cycle. Capital Requests for the studio areas are developed in coordination with faculty and staff. Requests are reviewed and approved by the President’s Cabinet, the Board of Trustees Finance Committee, and then finally, the full Board.

• Policies and means for informing students and others regarding health and safety issues, hazards, and procedures inherent in studio, exhibition, and teaching, both in general and as applicable to their specialization, including, but not limited to use of materials, proper handling and operation of equipment, ventilation, and injury prevention. (See Appendix MDP I_F3)

  Studio areas train and test students on equipment specific to each discipline. In addition to the studio area training, SFAI hosts Safety Training for all incoming students during orientation.

  Campus Safety Policies can be found in the Handbook and Emergency Response plans:
  http://www.sfai.edu/about-sfai/campus-safety-and-security

• With regard to injury prevention
  • Art/design unit policies, protocols, and daily operational expectations
    (See Appendix MDP I_F3)
  • Relationships to promoting the health of artists and designers, maintaining the fitness and safety of equipment and technology, and addressing health-related issues and conditions present in art/design studios and facilities (See Appendix MDP I_F3)

• Documentation regarding
  • Health and safety certification or approvals
    (See Appendix MDP I_F3)
  • Relationships with health professionals for students and the art/design unit
    (See Appendix MDP I_F3)
  • Operational policies establishing clear distinctions between general health information from the art/design unit and professional medical advice
    (See Appendix MDP I_F3)

G. Library and Learning Resources

• A description of art/design library holdings and learning resources, including electronic access as published by the institution.

  General Collection
  The Anne Bremer Memorial Library’s circulating collection consists of 30,500 volumes, 27,500 of which are part of the general collection, and 3,000 of which are part of the Exhibition Catalogues collection. The library’s general collection has developed over time with an eye to the principles laid out in SFAI’s Collection Development Policy; the primary aim has always been to support the curricular needs of SFAI’s programs. The institution also endeavors to support student and faculty research, and to provide general enrichment and inspiration for students. Because budget and physical space constraints impose limitations on the growth of the collection, subject areas that fall outside of SFAI’s curricular focus remain quite limited. Areas of particular strength include those of long-standing curricular focus, such as painting,
sculpture/ceramics, film, photography, new genres, and printmaking, with a particular emphasis on contemporary art.

Video/DVD Collection
The library’s video/DVD collection consists of artists’ works, lectures, documentaries, animation, film history, and more. Highlights of the collection include seminal works in the history of performance art, over eighty films by George Kuchar, and work by students in SFAI’s New Genres program, from the 1980s on. Lectures given as part of either the Visiting Artists and Scholars lecture series or the graduate lecture series are recorded and available for viewing approximately one week after the date of the lecture. Lectures and performances recorded prior to the year 2000 can be found in the audiotape collection.

16mm Films
The library houses a collection of over 300 16mm films. Highlights of the film collection include works by pioneering experimental filmmakers such as Stan Brakhage, Bruce Conner, Gunvor Nelson, Carolee Schneemann, Sidney Peterson, Maya Deren, Lawrence Jordan, Hollis Frampton, and many others, as well as a number of works important in the development of early cinema.

The Reference Collection
In light of the easy access that online resources now provide to an ever-widening array of sources for general reference, the library has made a conscious effort to change the nature of this collection in recent years. In lieu of more traditional reference books such as dictionaries and encyclopedias, this collection now focuses on major works on specific topics, such as multi-volume catalog raisonnés, historically significant exhibition catalogues, and heavily illustrated over-sized monographs. A benefit of this reconceived reference collection is that it allows books that are too large and/or valuable to circulate to remain readily accessible to and browsable by library users. The library has also recently purchased three shelving units dedicated specifically to the horizontal storage of oversized reference books. We have been pleased to discover that the special storage and display of these books has tended to promote their use.

Periodicals
The library currently maintains subscriptions to 126 print periodicals, in addition to the 151 titles available through its subscription to JSTOR's Arts and Sciences III database and the over 640 titles available through EBSCO's Art Source database. The library regularly reviews additional titles for possible new subscriptions. Since 2003, the library has subscribed to 27 new print periodicals. Since 2010, the library has cancelled subscriptions to 31 print periodicals, due to full duplication of these titles by online database subscriptions. The library archives the back-issues of many print periodicals. These are housed in the library's Periodicals Area, in the Reading Room, and in a Tower storage room, and are available for in-library use. The entire print periodicals collection, including both current subscriptions and back issues of periodicals that are no longer published, contains 420 titles.

Online Databases
The library currently subscribes to two online periodicals databases: EBSCO's Art Source, and JSTOR’s Arts and Sciences III Collection. It also subscribes to Artstor, an online database of over 1.6 million images in the arts, architecture, humanities, and sciences. The library is a charter member of Electronic Art Intermix Streaming Service, which started in July 2014 and will greatly expand access to a wide range of classic video art and performance work. The library also has a trial subscription to Grove Art Online through the end of the Spring 2015 Semester from Oxford University Press that it anticipates continuing.

SPECIAL COLLECTIONS
The Artists’ Books Collection
The library's Artists’ Book Collection includes both unique and classic titles from the 1950s through the present. The collection is particularly strong in conceptual and humorous titles of the 1960s and 1970s by artists such as Bruce Nauman, John Baldessari, Don Celender, Alan Kaprow, Michael Snow, and Chris Burden. Many of the best artists’ books in the collection have been donated by students who participated in the annual library-sponsored Artists’ Book Contest. The collection is also well represented by alumni
bookmakers such as William T. Wiley, Jess, Fred Martin, Mike Mandel, Larry Sultan, Nell Sinton, Faune Yerby, Vernon Bigman, Anthony Aziz, Charles Hobson, Richard Shaw, Justin Walsh, and Jason Rhoades.

The Rare Book Collection
The library’s Rare Book Collection has been growing steadily for more than 100 years, thanks to the efforts of faculty, staff, students, trustees, and donors. The collection contains titles as diverse as Alfred Stieglitz’ *Camerawork*, Arthur Pope’s 1938 six volume *Survey of Persian Art*, Brinkley’s 1897 *Japan*, Owen Jones’ 1868 *The Grammar of Ornament*, Racinet’s original *L’Ornement Polychrome*, and Joseph Albers’ *Interaction with Color*.

Rare Periodicals
From a full set of Steiglitz’s *Camera Work* to an issue of Hugh Hefner’s *Playboy* featuring performance artist Karen Finley, the library houses an eclectic collection of art-related periodicals dating from as far back as 1877. Included are complete runs of such scholarly publications as *October*, the *History of Photography*, the *Archives of American Art Journal*, *Ars Islamica*, *Art Journal*, *Camera Obscura*, *Jumpcut*, *Millennium Film Journal*, and the *Journal of Decorative and Propaganda Arts*.

The library promotes materials from the Special Collections through specially tailored class presentations, and with rotating themed exhibits presented in the display case.

Institutional Archives
The San Francisco Art Institute archival collection includes manuscripts, account books, minutes, photographs, broadsides, clipping files, and ephemera documenting the history of Northern California art, particularly as it pertains to the San Francisco Art Institute and the San Francisco Art Association (the organization that oversaw the creation of both SFAI and what is now SFMOMA.)

Collections include:

- Art exhibition catalogs and support documentation from 1877 through the present.
- Artists’ files of manuscript material, clippings, and ephemera pertaining to California artists and people associated with the school from 1871 to the present.
- Material about the Palace of Fine Arts and the establishment of the San Francisco Museum of Art (now known as the San Francisco Museum of Modern Art) by the San Francisco Art Association.
- A collection of photographs documenting the school’s history from the 1890s through the present.
- A collection of material pertaining to Diego Rivera’s “Making of a Fresco, Showing the Building of a City” mural at the California School of Fine Arts in 1931.
- Both official publications and publications generated by student groups of the SFAA, CSFA, and SFAI from 1900 until today.
- A collection of material documenting the founding of the California School of Fine Arts Photography Department by Ansel Adams in 1945.
- Documentation of the 1949 Western Roundtable on Modern Art organized by Douglas MacAgy.
- The Douglas MacAgy Papers (CSFA Director, 1945-1950).
- The Louise Dahl-Wolfe Collection of materials pertaining to her time as a student at the California School of Fine Arts.
- A collection of material documenting the SFAI Filmmaking Department.
• Information concerning student and faculty access (a) to the institution's library in terms of hours of operation, catalogs and indexes; and (b) to the holdings of other institutions through various means.

• Access to Library Materials and Resources

A library overview and links to the library’s OPAC and other relevant resources is available at: http://www.sfai.edu/anne-bremer-memorial-library. Students and faculty can access database subscriptions through the online learning platform Moodle in the same way they would other course materials. Additionally, this past year the library created a library Facebook page, which it hopes will serve as a fun way to connect with students, keep them informed of library services and events, and promote a wide variety of interesting library materials.

The Library is open to faculty and students from 8:30 am until 7:30 pm Mondays through Thursdays, from 8:30 am until 6:00 pm on Fridays, and from Noon until 5:30pm on Saturdays during the Fall and Spring semesters.

• The Library also provides Interlibrary Loan service to faculty and students for materials that are not in the collection.

• If the art/design unit relies substantially on libraries or learning resources beyond the institution for information access, collections, or facilities, information concerning (a) accessibility; (b) collections in relationship to major areas of study, curricular offerings and levels; (c) agreements regarding student/faculty use of these facilities; and (d) student use of these facilities.

Not Applicable. The library does not rely on other libraries or learning resources beyond SFAI.

• Expenditures for art/design acquisitions as documented by the institution—ideally, a breakdown with expenditures (a) the year before last, (b) last year, and (c) budgeted for this year in the following categories: books, images, periodicals, video recordings, microfilm/microfiche, electronic access, and other holdings (specify). Also, a total for each year.

The library’s acquisitions budget has remained stable for the past three years as evidenced from the table below.

<table>
<thead>
<tr>
<th></th>
<th>Books</th>
<th>Videos</th>
<th>Periodicals</th>
<th>Electronic Access</th>
<th>Total</th>
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<td>$3,139</td>
<td>$9,027</td>
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<tr>
<td>2013/2014 actual</td>
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<td>$2,564</td>
<td>$9,594</td>
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<tr>
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<td>$8,790</td>
<td>$37,898</td>
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</table>

• Number of staff dedicated to the art/design collection and the qualifications for each position.

There are currently 2.9 FTE staff members dedicated to Anne Bremer Memorial Library (there is one position that is unfilled). This includes a full-time Library Director, a full-time Library Technician, and a .9 Full Time Cataloging Assistant. Staff restructuring that will take place during the Spring 2015 semester will reassign the current Library Director to the position of “Special Collections Librarian and Archivist,” and there will be a new Head Librarian hired resulting in a 3.9 FTE staff by Summer 2015. The Librarian positions require an MLS or MLIS degree while the Library Technician and Cataloging Assistant positions require a BFA or BA degree. All positions require experience in a fine arts library setting.

• Policies and procedures for acquisitions, preservation, and replacement, including art/design faculty involvement.

Collection development has come primarily from faculty and student requests and suggestions, coupled with the purchasing of all materials on course reading lists. This is in conjunction with library staff efforts to build the collection based upon historical strengths, current curriculum needs, and exertions to anticipate student needs. In the past three years the library has slowly managed to do some retrospective purchasing of titles that were not acquired during the mid-2000s when the library’s book acquisitions budget was less than optimal. Throughout its history the Anne Bremer Memorial Library has relied on a combination of faculty, board members, donors, directors of the college, library staff, and students to select materials for the collection. This
collaborative selection policy was highlighted in a 1978 library accreditation report that stated, “Faculty and administration have been of great value in helping the librarians to assess acquisitions policy.” This cooperative acquisitions spirit has broadened to include students who are encouraged to recommend titles and materials that complement and supplement their curricular readings. The library’s collection development policy delineates the procedures and philosophy of acquisitions pertaining to everything from donations to weeding.

**Preservation**

Lost and damaged books, DVDs, and VHS tapes are periodically evaluated by library staff for possible replacement, generally in conjunction with the library’s annual inventory process. The library is undertaking a variety of measures to preserve rare, one-of-a-kind, and difficult to replace library materials. These include climate-controlled storage for the 16mm film and archival document collections and the rehousing of archival documents in archival-grade folders and boxes. Additional, ongoing digitization projects will help to preserve and make accessible certain library materials, including the audiotape collection and key collections of archival documents, including historical photographs.

A variety of preservation issues will become more pressing as the collections continue to age, including the 16mm film collection, rare and one-of-a-kind VHS cassette tapes, materials from the institutional archives, rare books, artists’ books and periodicals, and serials that have gone unbound since budget cuts in the mid-2000s.

- **Plans for library equipment acquisitions and maintenance.**

  Requests for library equipment, facilities enhancements, and improved maintenance are made at the beginning of each budget cycle. Library requests are weighed by the SFAI Administration against overall institutional needs. During the 2014-15 academic year, even though the Library was not allocated any equipment, furniture, facilities, or capital funding, it did receive contingency money from the Director of Operations to replace the windows in the south wall of the library. This has been the most notable library facilities improvement in over a decade. Budget planning for 2015-16 and ongoing facilities initiatives at Chestnut Street will consider library needs and desired improvements, such as consolidating and upgrading the circulation/reference/service desk to free up valuable space, improve library service to students, and improve security.

**H. Recruitment, Admission-Retention, Record Keeping, Advisement, and Student Complaints**

- **Policies, procedures, and art/design unit standards used for recruitment and admissions at each applicable program level (i.e., non-degree-granting, associate, baccalaureate, graduate).** The information must provide proficiency expectations for admission to candidacy for the program or the degree.

  **Undergraduate Admissions Process**

  Within the Admissions department there are four people on staff who recruit for the undergraduate degree programs. These admissions counselors earned their MFA from SFAI and maintain a vibrant studio practice. They are assigned a territory and conduct all of the outreach and follow up for the prospects and applicants in their areas. When a prospect completes an application to SFAI, those application materials are reviewed by the admissions counselor who renders the admissions decision. SFAI bases acceptance decisions on a thoughtful review of the entire application. Selection for admission is based on the quality of an applicant's overall academic performance, the strength and vision of the portfolio work (for BFA applicants) or of the essay (for BA applicants), and other artistic or academic achievements and community or professional leadership experience. Applicants must submit all of the forms and application materials listed below in order to be considered for admission.

  **Required Application Materials**

  - Signed application
  - Application fee
  - Portfolio (10-15 digital images or 3-4 video clips) – BFA Applicants only
  - Artist statement – BFA Applicants only
  - Essay – BA Applicants only
  - One letter of recommendation
• Official high school transcript (showing date of graduation) or equivalency
• All official college transcripts (if applicable)

Transcript Policy
All official high school, college, or university transcripts or equivalency certificates must be sent directly to SFAI from the school, college, or agency as indicated on the student’s application. SFAI accepts transcripts directly from applicants only if the transcripts have been appropriately signed and sealed. SFAI reserves the right to reject any document that does not meet the appropriate standards and to request an additional copy. Final official high school transcripts indicating graduation will be required prior to the start of classes. All students applying to the undergraduate program will be required to submit official high school transcripts with the following exceptions:

• Students who have earned a previous baccalaureate degree from an accredited institution.
• Transfer students whose college transcripts clearly indicate verification of high school graduation as proof of graduation.
• Students who have passed the GED or CHSPE (official transcript must be submitted to SFAI).

While SFAI does not have a minimum GPA, applicants who have a GPA (high school or college) below a 2.0 are generally denied admission into the degree program and are advised to go to a community college to raise their GPA and demonstrate an ability to succeed artistically and academically at SFAI before reapplying.

Portfolios
For BFA applicants, the portfolio is a chance to present an individualized point of view through accomplished, original work; this may include examples of painting, drawing, digital media, mixed media, photography, film or video, printmaking, sculpture, and documentation of performances or installations. Creative writing, journals, and proposals may also supplement visual submissions.

Portfolios are evaluated using the attached rubric and assigned a 1-5 score. Applicants who score a 1 on their portfolio are not admissible.

Graduate Admissions Process
Within the Admissions department there are two people on staff who recruit for the graduate and post-baccalaureate programs. These admissions counselors earned their MFA from SFAI and maintain a vibrant studio practice. One counselor recruits the full-time MFA students and the other counselor recruits for the MA, Dual Degree, Low-Residency MFA and Post-Baccalaureate programs. Admission into all of the graduate programs is highly selective and may involve a personal interview for those candidates who have been recommended by the Graduate Faculty Review Committee in each area of study. Admission into the MA programs is based on the degree to which the essay and statement of purpose demonstrate strong writing skills and ability to articulate a personal vision; on the overall quality of academic performance; and on other artistic or academic achievements and community or professional leadership experience. The following materials are required:

Required MFA, Low-Residency MFA and Post-Baccalaureate Application Materials
• Completed and signed application
• Application fee
• Portfolio
• Artist statement
• Inventory Sheet
• Two letters of recommendation
• Official college sealed transcripts for all undergraduate and graduate work, both completed and in progress.
Required MA Application Materials

- Completed and signed application
- Application fee
- Statement of Purpose and writing samples
- Two letters of recommendation
- Official college sealed transcripts for all undergraduate and graduate work, both completed and in progress.

Required Dual Degree (MA/MFA) Application Materials (Applicants to the Dual Degree MA/MFA program must fulfill all application requirements of both the MA and MFA programs.)

- Completed and signed application
- Application fee
- Portfolio
- Artist statement
- Inventory Sheet
- Statement of Purpose and writing samples
- Two letters of recommendation
- Official college sealed transcripts for all undergraduate and graduate work, both completed and in progress.

*(See Appendix MDP I_H1)*

International Student Language Requirement

All International students for whom English is not their first language and have not completed a minimum of two years (equivalent of 48 credits or more) at an accredited institution where English is the primary language of instruction will need to submit an official TOEFL or IELTS score prior to being admitted into SFAI. Minimum score requirements are as follows

**BFA candidates:**
- TOEFL - 550P/213C/79I*
- IELTS – 6.0

**MFA candidates:**
- TOEFL - 580P/237C/92I
- IELTS – 6.5 (MFA/PB)

**MA / Dual Degree candidates:**
- TOEFL - 600P/250C/100I
- IELTS – 7.0

*(paper/computer/internet)*

International Students who have more than two years on a full-time enrollment status at U.S accredited institution will not need to submit the TOEFL score. It is essential however that the course of study was inclusive of academics. If that student has done fewer than two years of study on a full-time enrollment status at an accredited U.S. institution and has earned a Bachelors degree, the file should be submitted to the Vice President for Enrollment who will review the file and assess whether they have completed enough study in courses that require intensive reading and writing skills before making a decision on that student's application. This situation might arise with a student who is applying to the MFA program, Post-Baccalaureate Certificate, or as an undergraduate transfer student.

Policies, procedures, and art/design unit standards regarding retention at each applicable program level. *(See Appendix MDP I_H2)*
• Policies and procedures used for the advisement and counseling system at various program levels, including those employed to address (a) program content; (b) program completion; (c) art/design-specific student services associated with individual students’ programs.  
(See Appendices MDP I_H3)

• Policies concerning the submission, processing, and consideration of student complaints offered in substantial number over an extended period of time with regard to a specific issue, including communication of the outcome of consideration and any action taken.

SFAI has a number of complaint procedures available to students, depending on the nature of the complaint. All complaint procedures are documented in the Student and Campus Handbook. If a student complaint falls outside any specific complaint process, students may access the student grievance procedure, which allows for complaints of any nature. Students can generally submit complaints in writing or orally, and the procedures for addressing complaints are outlined in the specific complaint procedure.

Records of any complaints submitted through a formal complaint procedure are maintained; consequently complaints on a specific issue that are submitted over time can be considered together. The employee or committee considering the complaint would have access to information on previously submitted complaints referencing the same issue. Certainly actions taken in response to complaints would be more robust if multiple complaints were received on a specific issue. Communication regarding the outcome of any student complaints is varied, depending on the nature of the complaint and the policy governing it. Whenever possible, though, SFAI will share the outcome and any action taken with the complainant(s).

• Information concerning counseling for students (a) preparing to be elementary/secondary specialist art/design teachers, (b) preparing for careers, and (c) anticipating continuation of studies. (Professional development / career counseling)

• The Career Resource Center holds workshops on teaching and holding critiques in order to ready students for teaching careers. The CRC has also compiled a comprehensive written tutorial, titled Teaching Careers in the Arts, that covers such topics as K-12 teacher training and required education, paths to teaching in community colleges and 4-year colleges, and building experience in alternative teaching environments. In addition, the tutorial contains best practices for writing teaching resumes, cover letters, teaching philosophies, and syllabi. It also includes recommendations for interviewing for teaching positions, with tips and lists of questions to anticipate. Beyond these workshops and tutorials, students and alumni in need of additional advising are welcome to meet with the Career Resource Center, and receive one-on-one assistance with any of the application materials.

SFAI offers terminal degrees in a variety of Studio Arts, which allows graduates of the MFA program to teach at the university level. SFAI offers a Teaching Practicum class to all of its graduate students, as well as opportunities to work as Teaching Assistants, either for pay or voluntarily.

• The Career Resource Center supports the student body at SFAI in a variety of capacities. All of its programs and initiatives are available to both current students and alumni. The CRC offers one-on-one career counseling sessions, in which students receive counseling on career choice as well as specific job and internship applications. This is common among students, as their education and subsequent career paths are not as linear as other more traditional degrees. Student and alumni can also receive assistance with the editing of any number of professional documents, including resumes and cover letters.

The Career Resource Center also houses 40+ written how-to tutorials that are relevant to a large range of professional interests and backgrounds. The topics discussed in these tutorials include intellectual property, artist statements, career planning for artists and arts professionals, artist talks, studio visits, documenting, framing and shipping artwork, grants, residencies, crowdfunding, networking, grad school, application to art shows, internships, interviewing, application materials, self-promotion, global opportunities, pricing, contracts, tax tips, proposal writing, resumes and cover letters, studio practice, teaching careers, and technology in the arts, as well as working lists of residencies, grants, art organizations in San Francisco, and alumni-founded galleries and art spaces. These tutorials are handed out at each corresponding workshop, as well as by request.
The Career Resource Center holds a number of workshops and programs that cover the same topics. Each semester, there is a Career and Professional Workshop Series at the Chestnut and Graduate Campuses, as well as at the Residence Halls. The CRC has also partnered with Alumni Relations to facilitate an Alumni Panel Series, which is held intermittently. The CRC also works co-curricularly with a number of academic courses, like Senior Review Seminar, by giving both general and more targeted presentations on any number of topics. Additionally, SFAI does offer academic courses with professional development curriculums at both the undergraduate and graduate level.

SFAI offers an online career management system platform via an online “job board,” SFAI Connect. Students and alumni can access SFAI Connect to find a wide variety of job and internships opportunities. There are currently 1,415 student/alumni users registered on the job board. The amount of jobs available on any given day hovers around 150.

- Students and alumni may come to the Career Resource Center (CRC) for assistance in the search for and application to graduate and doctoral programs. Yearly workshops on the subject are held on the Chestnut campus. Additionally, the CRC is ever cognizant of the professional development needs of artists and arts professionals, and also offers counseling on the topics of grants, residencies, exhibitions, outside scholarships, funding in the arts, fellowships, and other topics relevant to working artists. The CRC also houses information and resources regarding professional practices in the arts including, but not limited to, documenting artwork, building portfolios, building a website and online presence, intellectual property law, pricing and selling your artwork, contracts, business plans, taxes for artists, starting small business or non-profits, or any other professional topics in which students may be invested. As mentioned previously, students can also access one-on-one career counseling sessions in order to discuss any of the professional topics cited in this document. Students and alumni can access SFAI Connect to find a comprehensive and up-to-date listing for open calls for residencies, grants, exhibitions, fellowships, scholarships, educational and professional development opportunities, and more. Student and alumni can also receive assistance with the editing of any number of professional documents, including artist statements, proposals for grants, residencies or exhibitions, budgets, grad and PhD program applications, and all other application materials.

The staff of the Career Resource Center also acts as the Fulbright Program Advisor on campus, assisting current students and recent alumni with their US Fulbright Student Grant applications, and facilitating and chairing the Campus Selection Committee. The CRC also assists students with applications to all other SFAI-sanctioned grants available: the Murphy and Cadogan Contemporary Art Awards, the Headlands Center for the Arts Graduate Fellowship, the Yale-Norfolk Program, the Skowhegan Residency, the Princess Grace Film Grant, the newly instituted SFAI-Kadist Fellowship and more, as well as all externally managed opportunities.

- Student record-keeping policies and procedures at various program levels, including issues such as courses taken, grades and/or credits earned, and the results of other appropriate evaluations.

The Registrar’s Office maintains a physical file for all matriculated degree-seeking students. This file contains all relevant admission’s material, including application, portfolio content, letters of recommendation, placement exam results, and applicable external transcripts.

This file will also contain any documentation relevant to a student’s degree progression, including the following:

- Declaration of Major
- Change of Major
- Incomplete Grade Petition
- Grade Change
- Directed Study Contract
- Prerequisite and Co-requisite Waiver
- Course Substitution/Waiver
- Academic Appeal Petition
Academic Appeal Decision Letter
Concurrent Enrollment Approval
Academic Standing notices
Hiatus and Withdrawal form
Petition to Graduate

This physical file is maintained in the Registrar’s Office from shortly after the census date of a student's initial semester until five years after a student’s final semester, at which time the file is relocated to an offsite archive facility.

In addition to physical documentation, data is maintained in SFAI’s student information system related to a student's Bio/Demographic data, course enrollment, attendance, grades, and degrees earned.

- Policies concerning maintenance of final project documentation for graduate degrees
  (See Appendices MDP I_H4)

I. Published Materials and Websites

(See Appendices MDP I_I)

J. Community Involvement

- Lists of the most significant community involvements/interactions.
  (See Appendix MDP I_J)
- Documentation of formal relationships and policies when community involvement is involved.
  Not applicable.

K. Articulation with Other Schools

- Published lists or texts of articulation agreements between two-year and four-year degree-granting institutions.
  Not applicable.
- Copies of any agreements whereby the institution either provides or receives credit for degrees or other credentials in art/design from other institutions.
  (See Appendices MDP I_K1a-c)

L. Non-degree-Granting Programs for the Community

1. Catalogs and any promotional material including title(s) of program(s). (If a catalog is provided in MDP I.A., please do not provide another here.)

2. Purposes (mission, goals, and objectives) of any formal community education program in art/design operated by the school.
  (See Appendix MDP I_L1)

3. Overviews or summaries of enrollment, faculty, facilities, and equipment.
  (See Appendix MDP I_L1)

Last year, SFAI’s Public and Youth Education Programs became part of SFAI’s Exhibitions and Public Programs department with the welcoming of Hesse McGraw as Vice President for Exhibitions and Public Programs. Since then, the program has worked hard to transform a conventional continuing education non-credit program into a more dynamic one, closely aligned to SFAI’s mission, and better representative of the experimental approaches embraced at SFAI.
Beginning in spring 2014, Public Education expanded its course offerings from the typical 15-18 courses a semester to 25 courses a semester. Though the program always offered courses that develop technical skills, new course offerings emphasize artist-driven experiences, off-site adventures, creative twists on the classics, and a deeper exploration of conceptual practices. As a direct result of these changes, enrollment in Public Education increased from 290 students in 2013 to 411 students in 2014, or by 42%.

Additionally, Public Education re-conceptualized the ways in which it refers to the artists teaching within the program, presenting them as artists first and educators second. This small linguistic shift had large ramifications on the kinds of courses, course formats, and faculty employed in the program.

(See Appendix MDP I L2)

Further expanding the ways in which Public Education supports student artists, the program reimagined its end-of-semester exhibition in the Diego Rivera Gallery. Previously open to all students available and willing to participate, the exhibition now operates with an application process and with a juror. Fostering positive relationships between student artists and degree faculty, independent curators, and gallery owners, this shift has elevated the exhibition into a special opportunity to share the extraordinary accomplishments of Public Education students.

Public Education Enrollment

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<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Spring 2014 Total</td>
<td>169</td>
</tr>
<tr>
<td>Spring 2013 Total</td>
<td>137</td>
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<tr>
<td>Spring 2012 Total</td>
<td>113</td>
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<td>85</td>
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<td>Fall 2012 Total</td>
<td>87</td>
</tr>
</tbody>
</table>

Young Artist Program

One goal for Public Education is to strengthen the connection between the degree and non-degree programs. One of the ways in which it has traditionally achieved this is by promoting opportunities to teach within Public Education programs. This past year this opportunity was enhanced by reworking hiring practices for the Young Artist Program. Previously, courses were taught by teaching artists, many of whom (but not all) graduated from SFAI, and SFAI offered no teaching opportunities expressly to current students. Now these highly sought-after teaching positions are exclusively available to current SFAI students who compete for the opportunity to gain invaluable firsthand paid teaching experience. Out of 65 applicants, only nine are selected to lead a three-week YAP summer course. Those chosen express a deep commitment to sharing their experience and knowledge with a next generation of artists. Three out of the nine faculty hired completed degrees directly relating to education prior to attending SFAI, and expressly chose to pursue SFAI in order expand their teaching opportunities.

(See Appendix MDP I L3)

Young Artist Program Enrollment

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<tbody>
<tr>
<td>Summer 2014 Total</td>
<td>54</td>
</tr>
<tr>
<td>Summer 2013 Total</td>
<td>52</td>
</tr>
</tbody>
</table>
PreCollege

In collaboration with Academic Affairs and the BFA Chair, faculty are nominated to teach PreCollege courses. It is expected that all nominated faculty have college-level teaching experience, preferably with SFAI. Nominated faculty are then invited to apply by submitting a resume, letter of interest, and resume. Final hiring determinations are made collaboratively between Department Chairs and the Public Education department.

PreCollege faculty are practicing artists, who actively participate gallery and museum exhibitions at spaces such as MoMA PS1, Yerba Buena Center for the Arts, Seattle’s Center on Contemporary Art, Orange County Museum of Art, Jack Hanley Gallery, Dietch Gallery, and international art fairs, and have been honored with numerous awards. Their active involvement in the field ensures that student artists are introduced to relevant contemporary concepts, techniques, and practices.

For example, faculty, Zina Al-Shukri completed a large-scale exhibition—part studio, part gallery, part library, part stage—at the Berkeley Art Museum in Spring 2014 with a collective, The Possible. Al-Shukri wanted to create an opportunity for PreCollege students to understand collaborative practices and created a platform for the PreCollege collaborative project, The Something. The Something spent a day along the shores of the Bay at Kirby Cove, exploring small actions connecting nature and creativity.

Faculty Taravat Talepasand pushed students to embrace conceptual drawing, challenging them to work from observation in the Walter and McBean Galleries. Each student selected one piece, which they were asked to observe from three different perspectives, and to alter in seven different ways in their interpretations.

(See Appendix MDP I_L3)

PreCollege Program Enrollment

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<td>60</td>
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Public and Youth Education Facilities

Public and Youth Education courses all take place at 800 Chestnut Street, SFAI’s main campus, and use existing facilities used to support the undergraduate program.

Courses have access to extensive digital technology resources configured to meet the needs of projects using sound, photography, film, video, design, web, programming, and print.

Film studios are equipped to support work in 16mm, Super 8, DV, and high-definition video.

Photography resources include a 12-station group darkroom and private darkrooms, all with Saunders and Beseler enlargers to print 35 mm to 4x5 inch negatives; a digital facility, fully color managed with Mac Pro towers; Epson V700 & 10000XL, Nikon 9000, and Hasselblad X5 scanners; a fleet of state-of-the-art Epson inkjet printers to digitally print up to 44” wide; a 30x40 inch UV light exposure unit for historic processes; filtered and temperature controlled water for film processing; a fully equipped lighting studio with a green screen and lighting grid; mat cutting facilities; and a classroom with Intel iMac computers, scanners and Epson printers. Digital and film cameras, including Canon SLRs with HD video capability, 35mm, medium format, and 4x5 cameras, are available to students for checkout.

Painting courses use four large painting studios with natural light from the large north- and east-facing windows, halogen lighting, state-of-the-art ventilation, large basin sinks, as well as two drawing studios equipped with abundant natural light, blackout shades, and track lighting.

Printmaking offers complete facilities for plate and stone lithography, all intaglio approaches, monoprint/type, screen printing, and relief. Other facilities include an in-department digital studio for film development for use in all photo approaches; a fully equipped exposure unit area for photo processes; three other digital labs and two digital classrooms across our campus; an orbital plate maker and two Vandercook letter set presses; and a large, clean loft for paper preparation, critiques, and artists’ books classes.
Sculpture and Ceramics facilities are organized into shops and labs of common material, process, or emphasis. The fully equipped work areas include ceramics, with multiple electric kilns and two large gas kilns, large slab roller, glaze laboratory, extruders, and a clay mixer; wood shop, with table saw, two bandsaws, drill presses, sanders, mitersaw, table router, and panel saw; and metal shop with CNC plasma cutter, MIG welders, TIG welder, cold forming equipment and milling equipment. The tool room also carries a wide section of hand and power tools. There is a walk-in spray booth, electronics lab, sewing mezzanine, plaster and flexible mold area, an installation gallery, and mixed classroom fabrication spaces.

4. Policies regarding student and program evaluation. (See Appendices MDP 1_L4a-h)

**Public Education Student Evaluation**
Public Education offers evening, weekend, and intensive non-credit, non-graded courses for all levels of students ages 18 and older. Previous coursework or equivalent experience is required for all intermediate- and advanced-level courses, and clearly listed with the complete course description. All teachers are required to provide a syllabus clearly defining learning outcomes, attendance policies, and a day-by-day breakdown of activities reflecting any class critiques or other student assessment activities. Students may request an unofficial transcript, that confirms the course, dates, times, locations, and description for which they enrolled.

**Young Artist Program Student Evaluation**
All students participating in the Young Artist Program must have turned 13 years old before the program start date, and be under the age of 16. Courses in the Young Artist Program are non-credit, non-graded, and no official transcripts are provided; however, each instructor's syllabus clearly states learning outcomes, class expectations, and methods for evaluation of student progress. Class attendance is required and staff collects daily attendance reports in each class. At the conclusion of the program, an exhibition of student work celebrates students' accomplishments.

**Pre-College Student Evaluation**

**Student Grading**
The work of PreCollege students is evaluated in terms of the following grades: A (excellent); B (good); C (fair); D (barely passing); F (failure); P (passed at a minimum of C-); NP (not passed); I (incomplete due to circumstances beyond the student's control, but of passing quality); W (withdrew after the census date in the term but before the end of the term; typically, the census date is the third week of the semester); I/F (incomplete grade changed to a failing grade); and NR (not reported, temporary administrative grade signifying that the instructor has not filed a grade). The grades A, B, C, and D may be modified by plus (+) or minus (-) suffixes. A course in which the grade F, I/F, W, NR, or NP is received is not passing. A course in which the grade of I or IP is received is not passing until replaced by grade A, B, C, D, or P.

**Change of Grade**
Grades, except I and IP, are considered final when assigned by an instructor at the end of a term. The grade NR (not reported by the instructor) is temporary until the instructor files the completed grade roll for the course. These grades do not affect the grade point average. An instructor may file a change of grade to replace an I or IP grade (of the last course in a sequence of courses). A change of grade may also be filed when the instructor has determined that a computational (misinformation, omission of work) or procedural (clerical) error occurred in the assignment of the original grade. A grade may not be changed as the result of reexamination of the student or the submission of additional work by the student after the close of the term. A grade assigned by an instructor may be questioned and clarified through consultation with the instructor of the course. Further appeal must be addressed in writing to the Director of Public Education. Grounds for further appeal are that the student has evidence or testimony that race, politics, religion, gender, or sexual harassment has affected the grade or that work was evaluated by other criteria that do not directly reflect the student's performance of the course requirements. Concerns regarding grades must be addressed within two semesters following the term in which the grade was originally assigned.

**Integrity of Scholarship**
Cheating and plagiarism are contrary to the ideals and purposes of an academic community. Plagiarism is the deliberate misrepresentation of someone else's words and ideas as your own. Paraphrasing without footnoting
the source of information is also considered plagiarism. Both students and faculty have the responsibility to
uphold a standard of academic rigor and honesty. Faculty must clearly inform students of what constitutes
cheating or plagiarism. The faculty member may choose to issue a personal warning to the student or may
decide that the infraction warrants disqualification of the assignment. In some cases, disqualified work may
result in the student’s failing the course.

A faculty member has the right to assign an F grade to a single assignment produced by cheating without
determining whether the student has passing skill or knowledge of the relevant material. A faculty member
also has the right to assign a final grade of F for the course if an assignment representing a major portion of
the work required for the course has been plagiarized or secured by cheating. It is also understood that a student
who knowingly aids in plagiarism or cheating will be held to the same consequences as the student benefiting
from this kind of aid. Students bear responsibility for either providing or receiving unauthorized assistance
with assignments or exams. When written work is required, students must acknowledge sources of direct
quotations, ideas, theories, and conclusions. Questions regarding the appropriate use of other material should
be addressed to the faculty.

Attendance and Extended Absences Within A Term
Students are expected to regularly attend the classes for which they are registered. Regular class attendance is
an important obligation and an essential condition for successful academic progress. Any specific attendance
policies that are set by faculty will be conveyed at the beginning of a term in the syllabus of the course. It is
the student’s responsibility to follow these policies and when possible to inform faculty of any reason for their
absence from class. In general, unexcused absences will affect the student’s final grade. Students who anticipate
an extended absence should notify his or her faculty in advance. If this is not feasible, they should contact the
Director of Public Education and request to have their faculty notified of the reason and anticipated duration
of their absence. This notification is only informational and does not excuse a student from class. It remains
the student’s responsibility to contact relevant faculty as soon as possible to make arrangements to complete
missed assignments.

Program Evaluation
Public and Youth Education courses use formative and summative evaluation methods in evaluating courses
and programs. The program director provides written feedback to faculty on each syllabus prior to the start of
the semester, ensuring that the learning goals, objectives, and student assessment techniques are well-defined.
Public Education staff also conduct course observations to assist faculty in identifying their strengths and
weaknesses in communicating with students, planning their course sessions, and implementing their plan to
maximize student learning (see attached Lesson Observation form). Providing feedback during the creation
and implementation of courses improves the ability to reach the goals of the program.

Summative evaluation is gathered through the use of course and program evaluations completed by faculty
and students online and in person in order to yield the highest number of respondents. All survey results are
then tabulated into an easy-to-read summary, outlining number of respondents, percentages, and pie charts
for each question. A summary of the results from course evaluations is shared with faculty and program staff
three weeks after the course concludes. Program evaluations are tabulated similarly, and shared with the Vice
President for Exhibitions of Public Programs as well as program staff. From the program evaluation, staff
develops strategies to address ongoing challenges revealed through results.

5. Requirements for any certificates or diplomas offered.

(See Appendix MDP I_L1)

6. Any planning documents associated with the program(s).

(See Appendix MDP I_L1)

M. Operational Standards for all Institutions for which NASAD is the Designated Institutional Accreditor

Not applicable.
N. Operational Standards and Procedures for Proprietary Institutions

Not applicable.

O. Branch Campuses and External Programs

Not applicable.

MDP II – Instructional Programs

A. Credit and Time Requirements

The information provided in items 1. through 6. below needs to document how the institution’s policies and practices are in compliance with the NASAD Handbook, Standards for Accreditation, Section III.A. “Credit and Time Requirements.” Institutions for which NASAD is the institutional accreditor need to complete item 8. to document compliance with the NASAD Handbook, Standards for Accreditation, Section XXI.H. “Publication of Articulation Agreements.”

1. The institution’s definition of a semester- or quarter-hour of credit, including calculations for determining credit hours in lecture, studio, independent study, and other types of courses.

Under the semester system, the academic year is divided into two semesters. Academic credit is semester credit and is measured by 15 weeks of meetings in a semester or meetings proportionate to the number of units offered in the course. The semester hour is 50 minutes.

(See Appendix MDP II_A1)

2. The institution’s policies concerning granting course credit to transfer students at undergraduate and graduate levels.

Transfer credit policies are applied by the Registrar’s Office for new, continuing, and returning students following professional policies and standards. Transfer credit evaluations require that transcripts issued from other institutions are official, i.e., with appropriate stamp or seal. An official transcript from each college attended must be submitted at the time of application. Failure to submit all transcripts may result in a change of admission status. An applicant cannot disregard his or her previous college record when applying for a degree program. All documents submitted for evaluation become the property of SFAI regardless of admissions decision or enrollment status. These documents may not be copied for the applicant/student’s use. Transfer credit will not be awarded for ESL courses or any other course determined to be skill-building in content or at a level of instruction not appropriate to the degree program. Credit that has been formally accepted toward degree requirements is shown on SFAI’s transcript. Individual courses and the grade point averages associated with transfer courses are not shown.

Transfer Credit for Undergraduate Students

Credit from regionally accredited colleges or universities is applied on a course-by-course basis to SFAI’s undergraduate degree program if it is related to the curriculum of the degree program and the student earned a C or higher in the course(s). Credit from schools that are professionally (and not regionally) accredited may be accepted for the undergraduate degree program and applied on a course-by-course basis for studio credit only. No more than 60 units of transfer credit may be applied to the undergraduate degree for students completing their first bachelor’s degree. Up to 36 units may be transferred in to fulfill liberal arts or art history requirements, up to 12 units may be transferred in to fulfill major studio requirements and up to 24 units may be transferred in to fulfill studio elective requirements. No more than 9 units of non-fine art classes may transfer as General Electives relevant to the BFA degree.

Transfer Credit for International Students

Certified true copies of original academic records are accepted if they have been prepared by an appropriate
school, agency, or government official. In cases where official academic records are not issued in English, the official transcript or certified copy in the native language must be accompanied by an official English translation. Both copies, in the native and English languages, are required to identify and evaluate educational records according to professional standards and procedures established by the American Association of College Registrars and Admission Officers (AACRAO).

Transfer Credit for Second-degree Undergraduate Students
Undergraduate degree applicants with a previous undergraduate (baccalaureate) degree from a regionally accredited U.S. college or university are eligible to transfer up to 90 units of credit towards their SFAI degree. With the approval of the Registrar, SFAI will accept up to 30 units of Liberal Arts credit, 12 units in Art History, 12 units in the Major and 36 units in Electives which can include up to 9 units of relevant General electives. Art Since 1945 (HTCA-102) and Critical Theory B (CS-301) are residency requirements and nontransferable. The Off-Campus Study Requirement will be waived for second-degree undergraduate students.

(See Appendix MDP II_A1)

Transfer Credit for Graduate Students
Transfer credit is not accepted in SFAI’s graduate and post-baccalaureate programs. (http://sfai.edu/admissions/faqs; Graduate Admissions, Academics)

3. Institutional publication of (a) credit definitions and methods and (b) transfer of credit policies.

Both the (a) credit definitions and methods and (b) transfer of credit policies for the San Francisco Art Institute are published on the SFAI Student and Campus Handbook 2014-15, pages 8-9. The URL for the Handbook is:


4. The procedures the institution uses to make credit hour assignments for courses, programs, and other requirements consistent with its credit hour policies applicable to its offerings.

In addition to the semester credit hour, a credit ratio hour recognizes the various forms of course meetings at the undergraduate and graduate levels: the lecture/discussion, the studio/laboratory, and the independent/field courses. Course meetings are frequently a blend of these methods of instruction. Typically, three semester units may be earned in a semester according to the following formats:

• Primarily lecture/discussion: three contact/supervised hours are scheduled each week and six hours of study/preparation are to be assigned each week
• Primarily studio/laboratory: six contact/supervised hours are scheduled each week and three hours of study/preparation are to be assigned each week
• Primarily independent/field: six contact supervised hours are expected in a semester and nine hours of study/preparation are expected each week

Courses that are primarily independent/field meetings, such as Independent or Directed Studies, are the usual setting for awarding credit based on outcomes. When measuring outcomes for purposes of awarding credit, the quality of work in a portfolio or paper, together with an interview by the faculty, is the primary means of evaluation. It should be noted that some graduate courses (592, 594, and 599) do not carry credit value.

(See Appendix MDP II_A1)

5. The means employed by the institution to ensure accurate and reliable application of its credit hour policies and procedures.
Virtually all courses at the San Francisco Art Institute carry three semester units as one of the following course types: lecture/discussion, studio/laboratory, or an independent/field. Each course type has corresponding contact/supervision and study/preparation hours in relation to a credit hour. 

*(See Appendix MDP II_A1)*

Course Proposals are submitted by Program Chairs to the Dean and Vice President for Academic Affairs. Each proposal clearly identifies the curricular requirement to be fulfilled, and the course type (lecture/discussion, studio/laboratory, or independent/field). Approval of the Course Proposal by the Dean and Vice President for Academic Affairs determines credit ratio hour assignment based on the determined course type. *(See Appendix MDP II_A2)*

A course syllabus is submitted in advance of the beginning of the semester. The syllabus follows a template ensuring proper use of class hours in relation to the course type. Syllabi are reviewed and maintained by Academic Affairs at various points—upon course acceptance, and upon program self-study—to ensure relevance to program requirements. *(See Appendix MDP II_A3)*

6. If the art/design unit uses new or experimental or atypical formats or methods for delivering instruction and awarding credit, information demonstrating that they are logical, fair, and consistent in applying fundamental principles that base credit awarded on verifiable relationships among instructional and study time, achievement, and lengths of courses and programs.

The art/design unit does not use new, experimental, or atypical formats or methods of delivering instruction or awarding credit.

7. Documentation that credit-hour and transfer policies are published.

Both the (a) credit definitions and methods and (b) transfer of credit policies for the San Francisco Art Institute are published on the *SFAI Student and Campus Handbook 2014-15*, pages 8-9. The URL for the Handbook is:


8. For institutions for which NASAD is the designated institutional accreditor, information demonstrating that the art/design unit makes readily available to enrolled and prospective students a list of any institutions with which the institution has established an articulation agreement.

NASAD is not the designated institutional accreditor for SFAI.

**B. Evaluation of the Development of Competencies**

*(See Appendix MDP II_B2)*

**C. Distance and Correspondence Learning Programs**

Not applicable.

**D. Teacher Preparation (Art/Design Education) Programs**

Not applicable.

**E. Graduate Programs**

- Rules concerning the curricular percentage or number of credits in courses intended for graduate students only that are required for each graduate degree program.
Curricular design is under the purview of Program Chairs, with final approval from the Dean and Vice President of Academic Affairs. Curricular revisions are reviewed by the Associate Dean for Academic Affairs, who is also SFAI’s Accreditation Liaison Officer, to ensure compliance with degree and non-degree program standards set forth by the Western Association of Schools and Colleges (WASC) and the National Association of Schools of Art & Design (NASAD).

Independent/field course requirements according to the credit hour apply to both graduate and undergraduate courses:

- Primarily independent/field: six contact supervised hours are expected in a semester and nine hours of study/preparation are expected each week

Courses that are primarily independent/field meetings, such as Independent or Directed Studies, are the usual setting for awarding credit based on outcomes. When measuring outcomes for purposes of awarding credit, the quality of work in a portfolio or paper, together with an interview by the faculty, is the primary means of evaluation. It should be noted that some graduate courses (592, 594, and 599) do not carry credit value.

*(See Appendix MDP II_A1)*

Registering for a Directed Study course requires a completed and approved contract. The contract specifies that no more than 12 credit units of directed study count towards graduate program requirements. Each contract requires a course description, project goals, contact hours with the instructor, and is approved by the sponsoring instructor, the chair of the student's program, and the Dean of Academic Affairs.

*(See Appendix MDP II_E1)*

- Rules concerning independent study applicable to graduate degrees in art/design.

The Off-site Guided Study is considered an independent study and an integral part of the Low-Residency Program. The Off-site Guided Study is designed so that graduate students may continue their studio work under the guidance of an artist in their community during the Fall and Spring semesters, and between the students’ summer coursework. Students may work with a mentor of their choice, an artist or a scholar in the area that they live in and who is willing to meet with them in person four times during the semester and visit them in their studio. The Low-Residency Faculty Head typically suggests two to three mentors for each student to work with, and at his/her discretion, may contact Guided Study mentors directly to arrange for the mentorship; otherwise it is the student's responsibility to make first contact. The Low-Residency Faculty Head needs to approve all mentorship choices.

Guided Study mentors receive an honorarium of $600 per student, upon completing four meetings with the student throughout the semester, and submitting the mid-semester evaluation (after the second meeting), as well as the final evaluations following the last meeting.

It is the student’s responsibility to plan and schedule meetings with the mentor.

**F. Art and Design Studies in General Education**

- A list of all art/design courses offered specifically for students not majoring in art/design, with figures or other descriptive information that provide a picture of overall enrollment patterns.

All courses offered at SFAI are for students majoring in art.

- The institution’s practices for assigning teachers to general studies courses in art/design.

In addition to drawing on tenure and tenure-track faculty and on part-time faculty who have been teaching at SFAI and have a proven record of positive student evaluations and a sustained professional profile, a standing call for potential visiting faculty to submit cover letters and CVs to the Office of Academic Affairs is listed on the SFAI website. Upon review of these materials, prospective instructors are selected from the pool, which
attracts academic professionals who have earned advanced degrees from such local institutions as Stanford University, UC Berkeley, and UC Santa Cruz, as well as institutions nationwide and globally. Qualified applicants are then interviewed by Department Chairs and recommended to the Dean for hire, as appropriate. The broad range of applicants in this pool enables SFAI to meet curricular needs, but moreover, to continually diversify course offerings and the faculty body.

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

In accordance with a commitment to an interdisciplinary education, SFAI makes all courses available to any student who qualifies for enrollment and meets the course prerequisites, regardless of declared or intended major. Availability of degree-required courses is facilitated through the Priority Registration process which grants priority based upon a student's academic level and completed units.

**MDP III – Evaluation, Planning, Projections**

_A. Any planning documents currently in effect or in use_  

*(See Appendix MDP III_A1)*

_B. Unit evaluation schedules and protocols_*

Since its inception in 1871, SFAI has been student learning–focused, with student achievements at the core of assessment. The curricular structure emphasizes the critique, a long-established teaching and learning model. Dialogic by design, this teaching and learning methodology engages faculty members and students in meaningful, immediate, and direct course-level evaluation. Yet over the years, SFAI, like many art schools, has failed to quantify and qualify this assessment into a more aggregate form, such as adequately reporting the results of student learning at the program or institutional levels. In 2009, a new cycle of annual program reviews initiated efforts to develop and to benchmark student learning outcome assessment. Since then, each discipline and academic program has been assessed through comprehensive self-study and external evaluation by peers in the field. Formal program review is on hiatus this academic year in order for the Program Assessment Committee to reevaluate the Self Study Guide for Program Review, with a goal of rewriting the procedures to be more student learning–centered. SFAI plans to commence the second full cycle of program review according to the following schedule:

2015-2016: Painting and Photography  
2016-2017: First Year Program and MFA Program  
2017-2018: Sculpture and New Genres  
2018-2019: BA Program and Liberal Arts  
2019-2020: Film and Art and Technology  
2020-2021: Printmaking and MA Program  

Program Assessment at SFAI has largely been the purview of the Program Assessment Committee, a standing committee of the Faculty Senate. An audit of recommendations and follow-through shows progress toward using program assessment results in ongoing decision-making at SFAI.

*(See Appendix MDP II_B1)*

_C. Any current analytical or projective studies concerning the art/design unit_*

For analytic and projective studies concerning the art/design unit, including the Strategic Plan, Annual Report, Business, Enrollment, and Technology Plans, see _Appendix MDP III_A1_