

**Department of Art
Self-Review Report
Fall 2008**

Introduction

The self-review process included meetings involving all members of the art faculty. A meeting of all faculty on May 14, 2008 discussed matters related to the departmental review. In addition, individual meetings with faculty members were conducted by the Chair in order to assess the specific needs and viewpoints of the areas that comprise the Department of Art. Undergraduate students were invited to an open meeting with the Chair. Graduate students also had their own meeting with the chair.

The self-review report was prepared by Professor Russell Ferguson, Chair of the Department of Art. Administrative and technical staff assisted in compiling the required data.

Overview

Within the context of a leading university, as part of the UCLA School of the Arts and Architecture, the Department of Art is committed to a professional art training which encourages students to draw from many disciplines in their creative process. These include the department's six studio areas: Painting and Drawing, Sculpture, Ceramics, New Genres, Photography, and Interdisciplinary Studio (the last offered at the graduate level only). For undergraduates as well as graduates, experimentation and individual development are emphasized. A strong background in theory and criticism is provided to support all areas of studio practice. Specialization in studio practice leads to the Bachelor of Arts and Master of Fine Arts degrees.

A Master of Arts degree with a specialization in Critical and Curatorial Studies was first approved in 1999 and accepted its first class in fall of that year. However, funding committed to the program was not continued, and the department therefore suspended admissions to the program. The program's last students graduated in 2005. Since that time, Art Department faculty have had continued discussions with other units within the School of the Arts and Architecture (Fowler Museum, Hammer Museum and World Arts and Cultures) and also with faculty in the Department of Art History about the possibility of developing a new inter-disciplinary curatorial studies program. Discussions continue with this goal in mind.

Undergraduate Program

For the undergraduate major in art, 44 units of lower division coursework and 58-59 units of coursework are required. Lower division courses provide a foundation in all studio areas – Painting and Drawing, Sculpture, Photography, Ceramics, New Genres, as well as a year-long sequence of courses in modern art history. Courses at this level aim to

introduce students to the basic technical vocabulary of materials and processes used in a particular area; to develop an understanding of the historical origins of the discipline; to encourage experimentation; and to engage students in discussion and evaluation of their work in relation to the fundamental conceptual and formal concerns of visual art.

Upper division courses are structured to advance the material techniques and analytical skills acquired in previous courses and to develop the student's interest in his or her preferred area of specialization. In addition, advanced classes are offered in contemporary issues, theory and criticism in the context of art practice since 1945. At their meeting with the chair, a number of undergraduates requested more hands-on, technically oriented courses.

All faculty are asked to provide syllabi at the start of each quarter and to give a mid-term evaluation. In general, grades are based on the quality of work, class participation, understanding of the course assignments and progress.

The Senior Show (for all graduating seniors) and the Juried Undergraduate Exhibition (selected by an invited curator) help students develop skills of execution and presentation which are essential for graduate work and professional careers in art. Panel discussions and classes are organized in conjunction with these events. Undergraduates have access to the department's Visiting Artists Lecture Series and they are encouraged to attend. In all areas, theory and practice are viewed as integral not only in the sense that theory informs practice, but also, in a crucial way, that practice itself shapes theoretical discourse

Graduate Program

The UCLA Graduate Program is widely considered one of the best in the country. In 2008-09, the Department received 720 graduate applications. 18 applicants were admitted (2.5% selectivity), and 100% of admitted applicants enrolled. Of the 18 admitted applicants, 11 are non-residents: 7 are domestic non-residents, 4 are international (from Botswana, Canada, Denmark, and South Korea).

The MFA degree requires 72 quarter units of coursework with a minimum of 24 units in the area of specialization and 40 units of art history/theory. Students applying to the graduate program are asked to specify one of the six areas – Painting and Drawing, Sculpture, Ceramics, Photography, New Genres, or Interdisciplinary Studio, as their concentration. However roster faculty, representing the department as a whole, review all applications and concur on those accepted. Once matriculated, students are encouraged to work with faculty in all areas and to investigate possibilities beyond the concentration. Of the required courses, two in particular further this objective – Graduate Group Critique (Art 276), discussion and analysis of studio work/research, and the Seminar in Art (Art c280), lecture and discussion of topics in contemporary art, film, and critical theory. In both, students have an opportunity to collaborate with faculty and peers in different areas. Studio courses emphasize individual research and academic goals according to area.

In addition to individual mentoring, the Graduate Reviews, which take place twice yearly in the form of open studios, provide a means of assessing students' development and communicating the department's expectations at each stage set out above. The review process consists of two days of intense observation and discussion, involving all faculty, of completed projects and/or work in progress at the Warner studios. This also enables the roster faculty to nominate and elect the recipients of departmental scholarships. Finally, it functions as peer review, establishing a high standard of professionalism as well as a sense of community and common goals.

In addition to the completion of required coursework, each degree is awarded on the basis of the quality of work demonstrated in the MFA exhibition, which is a part of the MFA comprehensive examination. The examination is administered by a MFA committee, chaired by roster faculty and including three other faculty members, one of whom may be from outside the Department of Art. Graduating students also must submit a written Record of Creative Work (in the form of an artist's statement) prior to the final all-committee review. The statement together with documentation of the work, vita, and other texts are kept on file in the graduate advisor's office and submitted to the Arts Library.

One area in which the department is unusual is in the varying length of the program. Students in Painting and Drawing, Interdisciplinary Studio, and Ceramics are expected to remain for three years. Those in Sculpture, Photography, and New Genres are expected to finish in two. In the past year, the Department as a whole has discussed whether to implement a uniform MFA time-to-degree expectation for all six areas of specialization. Faculty in New Genres, Photography, and Sculpture expect students in their areas to complete MFA degree requirements within six quarters (two years); Ceramics, Interdisciplinary Studio, and Painting and Drawing faculty expect students to complete MFA degree requirements within nine quarters (three years), unless specific student circumstances and progress warrant completion within six.

Some faculty members maintain that a three-year program is necessary in order to meet the department's stated interdisciplinary objectives; that is, to allow students sufficient time to work with faculty in other areas, as well as to develop their own work more fully. Others argue that the program should be brought in line with those of other comparable university departments and art schools, in which two years is the usual time-to-degree. Discussion amongst faculty has not yielded a consensus for a uniform expected time-to-degree, and has favored continuing an approach where each area's faculty determine the expected length of time for students in their areas.

Arguments in favor of the two-year program and against the three-year program included the suggestion that the third year was unnecessary for MFAs who could complete their degree in two; that the second year in a three-year program is unproductive; and that there would be fewer students in the program.

Arguments in favor of the three-year program and against the two-year program included that students want it; students can explore their ideas and develop their work more fully;

there would be more time to work with other faculty in other areas and departments; it can be more interdisciplinary and research oriented; students can take more advantage of the university.

At their meeting with the chair, graduate students were very concerned with the varying length of the program between areas, and unanimously expressed the opinion that the program should be a uniform three years in length.

We expect that these discussions will continue in the coming year.

Short and Long Term Academic Goals

No major curricular changes have been implemented to the BA and MFA degree programs since the time of the last review. Both programs have continued to perform exceedingly well, despite limited lab area space, sparse financial resources, and inadequate gallery time and space.

Course offerings

For the coming (08-09) academic year, due to substantial cuts to the operating budget, the Department has been forced to reduce the number of undergraduate and graduate level course offerings, a 14% reduction in the number of classes offered. While the Department—in looking at past enrollment histories, degree requirements, and faculty workload—tried to minimize the impact to Art students by selectively eliminating specific course offerings, we are nevertheless anticipating the following negative outcomes:

- At the undergraduate level, very few non-Art majors will be able to enroll in studio-based courses as offerings will be even more strictly limited to our existing majors fulfilling degree requirements. Limiting enrollment in studio classes exclusively to Art majors diminishes the potential for cross-disciplinary interaction for majors and non-majors alike.
- Class sizes—which, for a studio-based program's success, depend upon low student/faculty ratio—will increase.
- At the graduate level, there will be significantly fewer opportunities for graduate students to work with visiting faculty. Over the years, the Department has been able to invite a number of highly regarded professionals from across the country and abroad to work with graduate students. This exposure to a range of practices has been a critical component of the program, both for its obvious pedagogical aims as well as for the credibility it lends to the program's standing and reputation. We are trying to compensate to some extent by increasing the number of informal, short-term visitors.

While we are hoping that such cuts are only temporary (short-term), if the budget shortages prove to be ongoing (long-term), then the Department as a whole will have to re-visit the graduate curriculum to ensure that students continue to have at least some opportunity for studies with artists aside from our own faculty.

At the undergraduate level, some students have expressed interest in having more technical workshops incorporated into the curriculum, and this is something that the Department is exploring. One option might be to have graduate students teach workshops, as is the practice at some other schools.

The Artsbridge program offers students experience teaching art at the high school level. UCLA is also considering offering a minor in Arts Education.

The Department's exhibition spaces function as an essential site for undergraduate research outside of the classroom. The Undergraduate Scholarship Exhibition, the Undergraduate Juried Exhibition, and the Senior Exhibition are held on an annual basis in the New Wight Gallery. In addition, students have the option to submit proposals for more informal and short-term exhibitions in the Department's undergraduate gallery and the critique spaces in the Ceramics, Sculpture, Photography, and New Genres areas.

It is important to note that improved access to and support for gallery/exhibition space is a critical part of the Department's academic goals for its students. While not a part of the required academic coursework, exhibition opportunities are essential for art students; in effect, they provide the most important and visible opportunity for student research endeavors. The New Wight Gallery belongs to the School of Arts and Architecture. Art shares this gallery space with Design|Media Arts and as such does not have enough gallery time for student exhibitions. There is no proper dedicated space for graduate exhibitions at the Warner building, and the undergraduate exhibition space is very small (660 square feet) and inadequate. Further, there are almost no resources to support the gallery or exhibition program.

In every student meeting, the students have asked for more gallery time and space. It is critical that the Art Department has its own dedicated gallery and a larger undergraduate exhibition space.

Academic Staffing

In academic year 2007-08, the Department of Art had fourteen full time senate faculty (14 FTE). Eleven are full professors and one is an associate professor. 50% of the faculty are women and 50% are men. Typically, the workload is 5 courses per 1.0 FTE.

Following is the distribution of faculty by area:

- Ceramics: 1 Professor
- Interdisciplinary Studio: 1 Professor
- New Genres: 1 Professor, 1 Associate Professor
- Painting and Drawing: 4 Professors
- Photography: 2 Professors
- Sculpture: 2 Professors

Professors Barbara Kruger and Russell Ferguson are not assigned to any single area.

Don Suggs holds a Continuing Lecturer position in the painting area.

In 2008-2009, Charles Ray, Professor of Sculpture, received approval to reduce his appointment to 50% permanently due to other professional and creative commitments. He had already been teaching at the 50% level for the past several years on a temporary, year-by-year, basis. Professor Ray's reduction has led to the need of an additional sculpture professor. The Department has received final approval to open a search for an additional sculpture professor (1 FTE, level open – assistant, associate, or full professor). The posting may be viewed at http://www.art.ucla.edu/news/search_sculpture.html. We anticipate that the new faculty member will begin on July 1, 2009.

Professor Barbara Drucker has accepted a position as Associate Dean of the School of the Arts. She is teaching two classes this year, but her primary responsibilities are now administrative.

At the present time, we do not have any anticipated retirements, but of course it would not be surprising if some were to retire over the next ten years.

Teaching assistants are assigned for undergraduate courses only. Responsibilities vary according to the individual faculty member's pedagogy. However, all new graduate students are required to complete a TA training course (Art 495, TA Training Practicum) in the fall of their entering year. This course is led by an advanced graduate student as the TA Consultant, and supervised by a faculty advisor. In addition, TAs receive feedback and guidance from their direct faculty supervisors on an ongoing basis throughout each term of their employment.

Visiting faculty have traditionally been a great strength of our program. In addition to the roster faculty, in 2007-08, the Department had an additional 3.01 soft FTE. With this soft FTE plus the self generated soft FTE (from temporary appointment reduction), we were able to hire thirty-two visiting faculty to teach forty-five courses. In 2008-09, in order to cope with the State budget cuts, we have had to eliminate fifteen classes. This has resulted in hiring ten less visiting faculty (some of the class cuts were absorbed by ladder faculty). This cutback has been particularly difficult in that the visiting faculty have often made a great contribution to the overall diversity of the faculty.

Periodically since 1996, the department has used part of the Art Council endowment revenue to appoint a recognized artist to the honorary position of Art Council Chair for one academic year. This has provided additional opportunities for students to work with practitioners at the highest level of professionalism in the field. The appointment for 2008-09 will be taken by Runa Islam.

The department's Visiting Artists Lecture Series are funded by non-permanent appropriations.

Faculty

The Department of Art has an internationally recognized faculty. The wide range of approaches to art making, the open structure of the department's curriculum, and the emphasis on innovative research within the areas attracts excellent students to the program.

The following is the current faculty:

Professor Jennifer Bolande
Professor Barbara Drucker
Professor Russell Ferguson (Chair)
Associate Professor Andrea Fraser
Professor Roger Herman
Professor Mary Kelly
Professor Barbara Kruger
Professor Catherine Opie
Professor Hirsch Perlman
Professor Lari Pittman
Professor Charles Ray
Professor Adrian Saxe
Professor James Welling
Professor Patty Wickman

Sam Amato, Professor Emeritus
Raymond Brown, Professor Emeritus
Chris Burden, Professor Emeritus
Elliot Elgart, Professor Emeritus
Henry Hopkins, Professor Emeritus
Paul McCarthy, Professor Emeritus
Nancy Rubins, Professor Emerita

The Painting and Drawing Area has a diverse curriculum which reflects the creative interests of its roster faculty. Professor Patty Wickman investigates allegory and narrative in the traditional medium of oil painting. Professor Roger Herman, known for his large-scale gestural painting, has long been an inspiring teacher in the formalist tradition. Herman has shown his paintings and large-scale woodcuts nationally and internationally since his move from Germany twenty-five years ago. Professor Lari Pittman is widely recognized as one of the most innovative painters working today. Professor Pittman's work has opened a space for visual research on the "decorated." His work combines stylistic virtuosity, symbolic complexity and intimacy. This aesthetic offers a rich alternative means of expression for students in all areas.

In the Sculpture area, Professor Hirsch Perlman promotes a highly experimental and rigorous approach to three-dimensional form. His own work combines drawing, photography, and installation with sculpture. Perlman has also put an emphasis on the

artist as citizen, encouraging socially committed work. Perlman chairs the Warner committee. Professor Charles Ray is one of the leading sculptors in the world. He has been at the forefront of a paradigm shift in the field which is described by a leading critic as the return of an art grounded in actual bodies and specific sites.

The Ceramics Area was transferred from the Department of Design to the Department of Art during the academic year 1994-95. This move supported Professor Adrian Saxe's position that ceramics is clearly identified with the concerns of art and the preparation of artists rather than the training of crafts professionals or ceramic designers. In the twentieth century, the expressive use of ceramic media has aligned it more closely with sculpture and the exploration of this potential constitutes the basis for contemporary studio practice. The work of Professor Saxe has been a major influence in the field of ceramics since the 1970s. Although the department is competing with professional schools that provide more facilities and scholarships in this specialization, his reputation has insured the recruitment of graduates at the highest level.

In photography, Professor James Welling, a prominent conceptual artist, has been at UCLA since 1995. In studio courses he emphasizes the critical and historical as well as technical aspects of photographic practice. Professor Welling is also Vice-chair of the department. Professor Catherine Opie is also a highly recognized artist, whose work is currently the subject of a retrospective at the Guggenheim Museum in New York. Her work focuses on questions of community.

New Genres, which includes work in performance, installation, video, audio, film, and digital imaging, places emphasis on questioning preconceived notions of the role of art in culture and its relationship to a specific form or medium. The New Genres area is led by Professor Jennifer Bolande, who for the past 25 years has been engaged in an intuitive form of conceptualism that has included installation, photography, sculpture, film, video, and drawing. In 2008/09 she was awarded a John Simon Guggenheim Foundation Fellowship. Associate Professor Andrea Fraser's work has been identified with performance, video, context art, and institutional critique. A retrospective of her work was organized by the Kunstverein in Hamburg in 2003 and a collection of her writing was published by the MIT Press in 2005.

Interdisciplinary Studio is an area established by the department's former chair, Professor Mary Kelly, who is well known for her large-scale narrative installations and influential writing on feminism and postmodernism. The area reflects her interests in debate-specific forms of institutional critique and provides students with a context in which to explore the theoretical procedures or material processes of other academic disciplines. A survey of Kelly's work was included in Documenta XII.

Professor Barbara Kruger, internationally known for her distinctive image and text pieces, has been active in a range of fields, including photography and graphic design as well as critical writing, curatorship, and various forms of public advocacy. In 2005, Kruger was the recipient of the Golden Lion for Lifetime Achievement at the Venice Biennale.

Professor Russell Ferguson, Chair of the department since 2007, is well-known as a writer and curator. He has been a curator at the Museum of Contemporary Art, Los Angeles, and chief curator at the Hammer Museum, Los Angeles. He has written widely about contemporary art for many years

Staff

The Department has 11.3 staff FTE. See attachment for a detailed list. Full time administration consists of an administrator, a student advisor, and an assistant to the Chair. Three positions are 50% each and are shared with the Department of Design|Media Arts: the payroll/personnel coordinator, the financial analyst, and the front desk receptionist.

Each lab area has a full time supervisor: Ceramics, New Genres, Painting and Drawing, Photography, and Sculpture. They are indispensable to both faculty and students in a context where the curriculum is predominantly studio based. The lab supervisor for Painting and Drawing also serves as the Gallery Manager for the New Wight Gallery, supervising and installing all the exhibitions in the gallery, as well as the organization of scholarship and juried competitions. In addition the Digital Studio has a full time supervisor and the graduate studios (Warner) in Culver City have a full time manager.

One full time employee (90% in the case of New Genres and the Digital Studio) each adequately staffs Ceramics, the Digital Studio, New Genres, Photography, and Sculpture. One full time employee, however, is not enough to adequately staff both the Painting and Drawing area and the New Wight Gallery. Painting and Drawing is the largest of all the areas, and printmaking is also included in this area. The Warner building is also clearly understaffed. One full time employee is not enough for this 45,000 square foot studio art facility.

Since the last review, the lab supervisors have been reclassified from Lab Assistant IVs to Staff Research Associate IIs. In 2007, four of the six SRA IIs were reclassified to SRA IIIs. The remaining two are being re-submitted for further consideration to be reclassified to SRA III.

The administrative area is similar to the lab areas in that some positions are adequately staffed and others are not. The administrator and assistant to the chair are adequately staffed at 1 FTE each. The front desk works well at 50%, sharing the other 50% with D|MA. The student counselor previously had a 50% assistant. But when the assistant retired, this position was eliminated due to budget constraints. The student counselor makes do with assistance from a student worker. A permanent assistant to the student counselor is something that we very much need, as our counselor handles both graduate and undergraduate programs, counseling, and admissions. The department typically has 215 undergraduate students and 42 graduate students enrolled each year. We receive approximately 620 undergraduate applications and 700 graduate applications. This is a very large workload for one person.

We could also benefit from 1 FTE each in the payroll/personnel coordinator and the financial analyst positions. As each of these is currently 50%, it is very difficult for them to handle two departments adequately. In addition to payroll/personnel transactions and new hires, the payroll/personnel coordinator also handles academic personnel (new faculty recruitment dossiers, merits and promotion dossiers) for two departments. Both of these positions handle key control issues, payroll and financial accounting.

Funding Resources

Permanent Funding

In 2007-08, the Department received salary funding for 14 faculty FTE, 3.01 Soft FTE to be used to hire visiting lecturers, 5.58 TA FTE, and 11.3 staff FTE. Ceramics, New Genres, Painting/Drawing/Printmaking, Photography, and Sculpture received \$39,341 in funding for student workers (assistance in the labs and coverage to keep them open beyond 8-5) and supplies: an average of \$8,000 each for these instructional areas. The Digital Studio received \$20,000 for supplies, equipment, software, and student workers. The Department received \$31,071 in operational support. See attachment.

Endowments

The endowment income varies annually depending on the market. In 2007-08, we received \$61,728 in funding to be used for general departmental operations. We also received \$31,114 in the Art Council Chair endowment, which is used to bring a prominent visiting artist to participate in the program. Last year we were unable to use this funding as the interpretation of the fund was being reviewed. In 2008-2009 we have received permission to resume use of the fund, and Runa Islam has accepted the position.

Revenue

We earned \$14,890 from teaching six undergraduate classes in the Summer Session 2007. A portion of the income comes back to the department as discretionary funding which we use to help with the shortfall in the operational budget. See attachment.

Scholarships

\$163,455 was awarded in Departmental Scholarships to Graduates and Undergraduates in 2007-08.

Graduate Division Allocation

\$197,719 was awarded to the Department of Art for Graduate Student Support, for 2007-08. In 2008-09 this funding has been reduced to \$186,168. In addition the student fees have increased by 7.8%.

Summary

The Departmental operation budget therefore includes \$31,071 in perm funding, \$61,728 in endowment income, and \$14,890 in summer sessions revenue for a total of \$107,689. From this amount, we funded all department operations, all Warner costs (supplies, equipment, student workers), and all gallery operating costs. Warner and the gallery do not receive any permanent funding. In 07-08, we allocated \$28,000 to Warner, \$5,400 to

the gallery (maintenance and equipment replacement), and \$16,709 in supplemental funding to the areas (Ceramics, NG, P/D, Photo, & Sculpture). (Each area, on average, received \$11,210 in funding for operations. The actual amount varies depending on the area size.) The cost of the departmental phones was \$29,560. Subtracting Warner, the gallery operations, supplemental lab funding, and the phones from the operational budget leaves \$28,020 to fund all departmental activities. These activities include student exhibitions and receptions (9 exhibitions: 5 MFA shows, LA Graduate Art School show, UG scholarship recipient show, juried UG show, senior show); promotional materials for exhibitions and postage; the graduate brochure (our only promotional publication); and departmental equipment and supplies. In summary, funding for general departmental operations is extremely tight. Even very small expenses cannot be considered routine. The budget for supplies and equipment is inadequate in every area, especially in those that require the latest technological developments.

In the previous round of budget cuts, \$58,000 was cut from the department's Supplies & Equipment funding and \$23,000 was cut from academic salaries (soft fte). This resulted in a shoestring budget for basic operating expenses and also a reduction in classes. Staffing is minimal at present and three positions are shared with another department. Therefore, to reduce expenses, the only option was to cut classes. We have endeavored to do this with as minimal impact as possible upon current majors. As a result, non-majors will not be able to take any upper division studio art courses, and only a very few (six total) spaces are available for non-majors to enroll in lower-division studio coursework. It is regrettable that in a major top tier nationally ranked university we are unable to provide studio art courses to non-majors as part of their university studies.

The course eliminations will reduce the number of visiting lecturers by ten. Bringing a range of nationally and internationally acclaimed visiting artists with divergent points of view and practices has always been a strength of our program, that will now be diminished. In addition, class size will be increased. Small class sizes and individual attention has also been a great strength of our program and this is now also diminished. At this time, we are not certain if or how the reduced amount of courses will impact students' ability to complete their courses in the expected period of time.

Sources of Graduate Student Support and Undergraduate Research

Graduate Funding Sources

According to the 2006-07 data (2007-08 data not yet available), the primary source—over 50%—of merit-based support for graduate students comes in the form of Teaching Assistantships (28.3% salary and 23.5% fee remission). Graduate Division allocations and fellowships account for the second highest form of merit-based support (27.8%), and third, Departmental Gifts and Private Endowments (20.5% combined). All graduate students are offered TA positions for at least one quarter per year, and effort is made to distribute—to the extent possible—other merit-based support to all graduate students.

While sources for extramural (Federal) awards are extremely limited for MFA students in general, over the past seven years, the Department has had two students receive the

highly prestigious Jacob K. Javits Fellowship, which has provided substantial support (full tuition/fees and stipend) for their graduate studies. Additionally, for international students, the Department has had students receiving Fulbright funding, as well as other fellowship awards from their home countries.

In 2006-07, average merit based support provided to graduate students was \$20,335. 2006-07 estimated expenses, including fees, for a California Resident graduate student living off campus totaled \$28,168; for a non-resident (36% of our students in 06-07), the expenses totaled \$43,129.

Given the shortfall in available funding sources for graduate students, a significant number of graduate students rely upon loans to finance their graduate education, many of them coming to UCLA with already existing substantial outstanding loans from their undergraduate studies. Needless to say, especially for emerging artists starting careers where financial stability is far from certain, the amount of debt incurred is daunting.

While funds available for graduate student support cover a large portion of fees and expenses for California residents, the Department of Art attracts applicants and students from across the country and abroad, and the funding to support admitted non-residents, particularly international students, is simply inadequate. Considering the extraordinary selectivity of the admission process for this program, many of our admitted candidates are also admitted to a number of other prestigious programs, some of which offer funding far exceeding what we are capable of offering. Despite this, the Department has maintained an exceptionally high yield rate for admitted applicants to the graduate program, 100% in 2008-09.

One additional unfortunate outcome of the reduced course offerings for 08-09 is a corresponding reduction of Teaching Assistant positions available for graduate students. As TA positions are a primary source of support for our MFA students and provide them with teaching experience, this reduction is especially regrettable.

Undergraduate Research

In the context of the Art Department, we consider the students' independent, original creative projects and practices to be their research activities. With this in mind, the Department of Art offers several opportunities for Undergraduate research.

Senior Studio (Art 150) is required for all art majors in their senior year. Typically students have completed several advanced studio courses prior to enrolling in Art 150, and with this in mind, students are developing—at this point in their studies—more advanced analytical and critical approaches toward their independent creative work and research.

Whereas most of the Department's advanced studio courses are media-specific (e.g., Advanced Painting, Advanced Photography) and might involve, to varying extents, assignment-driven art work, Art 150, Senior Studio's primary course objective is to critically address the *totality* of a student's production as an Art major, in preparation for

advancement to graduate school and/or to practice as an artist. The emphasis is upon the relationship between all creative practices students are engaged in, and upon the verbal and written presentation of the ideas and issues central to each student's practice, and upon the student's relationship to, and responsibility toward, the production of art.

As such, components of the Senior Studio (and in some cases, advanced studio coursework) comprise Undergraduate research activities.

Additionally, Art 197 (Individual Studies) and Art 198 (Honors Research) elective courses provide students with the opportunity to pursue their own independent research interests under the guidance of a faculty mentor. In 2007-08, 47 students enrolled in Art 197 and 198 courses.

Further, a smaller number of Art majors have participated in research programs administered by the College, among them the McNair's Scholar program and the Undergraduate Research Center.

While not directly tied to specific undergraduate courses, twice a year the Department of Art faculty scholarship committee solicits undergraduate project award proposals for review. Students with selected proposals are offered up to \$500 in award funding with the intention of providing some financial assistance toward pursuing particularly ambitious and outstanding projects. Project awards provide modest support to approximately 10-12 students per year, and total approximately \$2,400-4,000 annually.

Enrollment

The Department has maintained undergraduate enrollments consistently close to its steady-state enrollment of 215. At the graduate level, in recent years, enrollments have been maintained at approximately 42 total. For a breakdown of graduate enrollment figures by area of specialization, please see attachment.

At the undergraduate level, class sizes for studio-based courses are typically 15–18 students; at the graduate level, studio-based courses usually enroll approximately 10 students.

Since the time of the last review, the Department has expanded enrollment opportunities for non-majors in three of the lower-division (non-studio) art courses: Modernism, Art 31A, B and C. These lecture-based courses, approved as General Education requirements for non-majors, typically enroll 90–100 students total, approximately 40% of which are non-majors. Art 100, Issues in Contemporary Art, also enrolls a large number of undergraduate students, sometimes up to as many as 75 when topics offered appeal to a wider audience and TA support allows for additional discussion sections.

There are no immediate plans to expand nor reduce the number of students enrolled in the program. At present, we are offering as many undergraduate classes as our space configuration and instructional budget allows, and at the graduate level, enrollment is

restricted to a number—42—that available faculty resources, graduate funding, and individual studio spaces at Warner can accommodate.

The Department has continued to see gains in the numbers of applicants both at the undergraduate and graduate levels, and the students enrolled—recommended for admission primarily on the basis of their portfolios—are outstanding.

While the Department of Art has attracted an increasingly large applicant pool, enrollment of under-represented minorities has only moderately increased over the years. In 2005-06 (the most recent undergraduate data available), approximately 14% of enrolled undergraduate and 16% of graduate Art majors were under-represented minorities compared with 10% and 13% respectively in 2000-01. Given the statistics available to us about the department's graduate applicant pool, it is not a surprise why the number of enrolled under-represented minorities is so small: for example, in the 2008 admission cycle, only 1.5% of the applicants identified themselves as Black/African American, 3% as Chicano/Mexican American, and 3% as Latino/Latin American (10% declined to state). Recruitment and Outreach efforts are the primary responsibility of the School-wide Enrollment Management Office. However, broadening the diversity of the applicant pool at both the undergraduate and graduate level is an important departmental goal, and to this end, several of the Art Department faculty (Prof. Barbara Drucker, Prof. Barbara Kruger, and Prof. Cathy Opie), have volunteered to assist the School of the Arts and Architecture's Enrollment Management office with recruitment and outreach activities.

Physical Resources

In September of 2006, the Department of Art moved into the Broad Art Center (BAC). This state-of-the-art facility was designed by Richard Meier and Partners Architects and has 163,000 square feet of space. The Broad has been a tremendous enhancement to our studio art program. The Broad houses the Department's administrative offices, undergraduate lab areas and classes, the Department of Design|Media Arts, one large general assignment lecture hall (seats 400), one smaller general assignment classroom (seats 79), the New Wight Gallery, and the administrative offices for the School of the Arts and Architecture. During the renovation, from fall of 2002 to fall of 2006, the Department of Art was temporarily located in the Kinross Building in Westwood, just a few blocks south of the UCLA Campus. Prior to 2002, the Department was housed in the Dickson Art Center (now the Broad Art Center), which was in a state of disrepair and had been further damaged from the Northridge earthquake in 1994.

The Broad Art Center has two connected building areas: the eight-floor tower and the adjacent two story "Wight Wing". Three of the Art Department's areas are located in the tower: Sculpture, Ceramics, and Painting and Drawing. A small printmaking lab is also located in the tower. New Genres and Photography are located in the Wight Wing. Also located in the Wight Wing is the New Wight Gallery, the 5,086 square foot exhibition space for student work in the Department of Art and the Department of Design|Media Arts.

In total, the Department of Art has 45,015 square feet of space in the Broad. Please see attachment for a detailed space inventory by area. After a few initial glitches, the lab areas are now functioning well. The amount of lab and administrative space basically meets our current needs, but are certainly fully occupied. There is no scope for expansion. Additional faculty office space is needed in some areas, as permanent faculty and visiting faculty are required to share offices. This sometimes makes it difficult for a professor to meet privately with a student. Storage at the university is often an issue and unfortunately this is also the case in the new building; we do not have any administrative storage space and therefore have to send records to an off-site storage company for safekeeping during the appropriate retention period, at an expense to the Department. The student services workroom has become a catch all for miscellaneous files and is rather unsightly. Art does not have a classroom in the building for frequent seminars as well as mid-size meetings, such as orientation meetings, student meetings with the Chair, student group meetings, and staff training. It is difficult to reserve the smaller general assignment classroom as it is used by the entire campus. Thus, these meetings sometimes have to be held in various other buildings across campus.

The graduate program is housed in the Warner Graduate Studios, a 45,000 square foot studio art complex located six miles from UCLA in Culver City. Each graduate student has an individual studio and the facility is open year round. Warner is in tremendous need of renovation and repairs. The electrical system is poor and ventilation is inadequate. Fumes from oil paints and solvents are problematic. Two rooms, the manager's office and the computer room, have window air-conditioners which attempt to make these spaces bearable in the summer. One-half of the building has heat. In the summer, the indoor temperature averages approximately 95 degrees and in the winter, the temperature is the same as the outdoor temperature, necessitating that students wear coats as they work. UCLA Facilities has agreed to fund more lighting in the open areas and corridors. We anticipate that this will be completed by the end of winter quarter '09. The Dean's office has submitted numerous estimates for repair and renovation of Warner to the facilities division. The School's Development division is meeting with potential donors in October to explore raising funds for these critical improvements.