The following narrative is a response to enrollment management reports provided by my dean. These reports do not address success, equity or access, but focus on WSCH/FTEF.

**Enrollment in Art Appreciation and Art History Surveys**

Enrollment in Art Appreciation and Art History Survey classes was strong as usual this year, but when final numbers for the year are available I believe they may show a slight drop from the previous years, because I am teaching only at 50% capacity, serving Faculty Senate President with the other 50% of my load. The classes I did not teach this year were taken by new adjuncts, whose retention rates are lower than mine. I had a great adjunct in the fall but lost her due to classroom & technology difficulties related to campus reconstruction.

In regular years (when I am teaching my own classes), the Art Appreciation (ARTH 1) and Art History surveys (ARTH 4, 5, 67) are enrollment magnets. At least five ARTH 1 sections are offered every semester, and it is unusual if they don’t fill to maximum capacity. My own sections of ARTH 1 double-book, with more than 110 students in each section, and even at 110 students they fill within days of being offered, and still require students be turned away on the first day of class. Similarly, my Art History survey classes, ARTH 4, ARTH 5, & ARTH 67, always fill to maximum capacity, and I regularly overfill these classes and teach them as large lectures. In any given semester, if I taught my sections at max capacity, I would have around 172 students. But I typically take on more than twice that—around 280 total.

For being such large classes, the attrition rate in all my sections is quite low. Attrition in sections taught by other faculty is, I believe, closer to the college average.

**Enrollment in the Museum and Gallery Practice Program**

Originally there was only one art gallery class, known as ART 6 / Museum Studies. In 2006 I proposed two new courses to round out the program, which is now called the **Museum and Gallery Practice Program**. All three courses were offered in 2006 for the first time as experimental “49s” (Gallery Management I and Gallery Management II). These course names have now been changed to Art Gallery Apprenticeship (ARTH 50) and Art Gallery Practicum (ARTH 52).

Gallery classes are extremely time-intensive and have a concentrated hands-on, lab component. They are therefore by necessity small in size, with enrollment capacities of twenty students. This year the enrollment in all three classes was healthier that usual, despite construction affecting the gallery on an almost daily basis. In an excellent example of semester-to-semester persistence, one hundred percent of my current museum studies students were students of mine in one or another of last fall’s lecture classes.
None of the gallery classes is transferable, and this issue continues to make it difficult to fill these classes beyond sixteen or seventeen students. I sometimes lose students who are interested in one of the gallery classes but choose not to take it because they can’t transfer the units (this course is apparently equivalent to an upper-division UC course at Cal, which prevents its transfer). This past year I met with Margareta Lovell (art history faculty at UC Berkeley) and Greg Levine (undergraduate program advisor at UC Berkeley) to discuss this. They are looking into the possibility of having the art history department there accept my gallery courses as transfer electives. Is course transfer as an elective because they recognize my program as turning out well-trained students. Greg Levine has said he will write a “letter of recognition” for the program, statements from which can be used in the marketing and promotion of the program.