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UNIVERSITY OF WISCONSIN-MADISON

PROPOSAL:

CREATION OF A COLLEGE OF THE ARTS

SUBMITTED FOR CONSIDERATION

March 2, 2012

**(Reflects major changes in 2/17/12 draft in the following sections:
Executive Summary, Budget, Curriculum Recommendations.
Committee reports have been moved to appendices)**

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EXECUTIVE SUMMARY & RECOMMENDATIONS

This proposal recommends the creation of a new faculty unit at the University of Wisconsin-Madison, a College of the Arts (CoA), headed by a Dean and comprising departments and programs in the arts. The purpose of this document is to inform conversation among departments, faculty, staff, students, and administration, and to advance this recommendation toward a formal vote by participating departments and programs.

Efforts to improve coordination and advocacy for the arts on campus have been underway for decades. However, recent planning and discussion suggest that the time to establish a College of the Arts is now. A 2008-2009 strategic planning process showed widespread support for a unified college among faculty, students, and staff. Additional discussions and town meetings in 2010-2011 brought greater focus and potential to such a College's design and benefits. A charge from the Chancellor and Provost in 2011 launched a formal process to develop this recommendation for faculty review and approval.

While the campus community identified many benefits of a unified College of the Arts, five emerged as primarily important for the current challenges and future opportunities facing the arts at UW-Madison:

- *Improved visibility of the arts on campus, benefiting students, faculty and staff*
The proposed College of the Arts would be the fifth largest college at UW-Madison by number of full-time faculty, and the seventh largest by total number of students. This scope and scale would bring new focus to the arts as an essential partner in a vibrant university.
- *Increased potential for development and philanthropy*
A unified College with a dedicated dean would create new opportunity for significant philanthropy, as well as grant and research support, in partnership with the UW Foundation and the Chancellor.
- *Improved access for the arts on key campus decisions*
A unified College of the Arts with focused leadership would ensure a voice for the arts in essential campus decision-making – from strategic planning and facilities development to policy, procedures, and campus-wide initiatives.
- *Increased potential for resource sharing and management across arts units*
The current structure for arts curriculum, facilities, and programs across three colleges makes responsive, resourceful, and collaborative management difficult if not impossible. A unified College will bring greater opportunity for more coordinated and collaborative use of our scarce resources.
- *Improved position for the arts in the 21st century and beyond*
By any measure, the future of the arts is more interdisciplinary, more collaborative, and more dynamic as technology and global culture continue their rapid evolution. A unified College of the Arts brings arts faculty, students, staff, and curriculum closer together, to reduce barriers and increase opportunity for connection and innovation.

The planning process explored many possible structures to advance these benefits – a revised and restructured UW-Madison Arts Institute, a Vice Chancellor position overseeing the arts, new collaborative structures to work across departments and programs. A College of the Arts consistently emerged as the most effective approach to the challenges and opportunities detailed above.

Describing a College of the Arts

UW-Madison's *Faculty Policies & Procedures (FPP)* defines a college as a faculty unit headed by a dean. New colleges are created by the Chancellor after consultation with the University Committee, subject to the approval of the University of Wisconsin System Board of Regents (see *FPP* 3.01). The dean serves as chief executive officer of the college, and is appointed by the Chancellor under search and screen procedures also defined in *FPP*.*

The proposed College of the Arts would provide unified governance, executive leadership, advocacy, resource development, visibility, and coordination to arts departments and programs currently housed across three colleges – College of Letters & Science, School of Education, and School of Human Ecology. The proposal includes Art, Art History, Dance, Design Studies, Music, and Theatre & Drama as founding members of the College, although the final composition will be subject to departmental approval. Each participating department would be transferred, in whole, to the College – including faculty, staff, curriculum, budgets, and facilities – although individual faculty would retain the right to request reassignment elsewhere (see *FPP* 5.14). This proposal does *not* suggest physical relocation of any department, but rather reassignment of the department to a new dean and governance structure.

The annual operating budget for the proposed College of the Arts would be approximately \$27 million (detailed on pages 19-21). More than 90 percent of that total represents existing budget lines that would transfer with each participating department or program. The remaining 9.75 percent (\$2.635 million, see page 21) would be allotted from the campus-level budget annually, as is done for all other schools and colleges. Departments and programs would *not* be responsible for providing these funds. Additional philanthropy or grant resources secured by the Dean would directly support departments and programs, and the faculty, staff, and students within them.

This proposal describes a likely blueprint for a final College of the Arts, informed by faculty working teams and administration advice over the past year. The *final* design, structure, composition, budget, and operations of the College would be developed during a multi-year planning period following confirmation by the Chancellor and approval by the University of Wisconsin System Board of Regents. This planning period would include the selection of an interim dean, establishment of a dean's office, a full dean's search, confirmation of an operating

* UW-Madison's *Faculty Policies & Procedures* documents are available online at: http://www.secfac.wisc.edu/governance/FPP/Table_of_Contents.htm

budget, confirmation of curriculum, and negotiation/planning for the programmatic transition of participating departments and programs from their current college homes (no physical relocation of these departments or programs is recommended in this proposal).

Context and History for this Proposal

The rich history of the arts at UW-Madison has necessarily evolved within separate pockets and distinct programs. Today, the arts span three colleges and more than a dozen academic units, serving more than 1300 undergraduate and graduate student majors through 119 faculty FTE and 155 FTE staff members and representing combined annual expenses of \$27 million (see pages 15-16 and 21). Beyond majors and dedicated programs, arts research, practice, and service touch every corner of campus within classrooms, through extra-curricular activities and across disciplines such as science, humanities, social science, medicine, business, and engineering, among others.

Despite this convergence and interdependence, the current structure that guides and governs the arts on campus is fragmented and disconnected. Coordinating entities like the UW-Madison Arts Institute have made great strides in bridging the gaps. Yet the essential connections between faculty, students, staff, resources, physical spaces, and support services remain difficult or impossible to make in sustainable ways.

After having completed a strategic plan in 2008-09, members of the Arts Institute Executive Committee explored how best to address the newly defined strategic goals. The Executive Committee charged the Arts Institute Executive Director and staff to conduct an exploration of the state of the arts on the UW-Madison campus (Appendix 2).

With the approval of the UW-Madison Arts Institute Deans' Council (Dean Julie Underwood, Dean Gary Sandefur, and Dean Robin Douthitt) and the assistance of the Office of Quality Improvement, the Arts Institute undertook an extensive investigation of the state of the arts on the UW-Madison campus during the fall of 2009. This exploration consisted of interviews, survey, and town hall meetings. The assessment involved 140 faculty from across the arts and over 30 staff and students representing all arts-related departments. All assessment was based on questions drawn from strategic planning discussions and from a previous survey conducted in 1998 (Appendix 2).

The Arts Institute then facilitated discussions among faculty, staff, and students on how best to address the future of arts education on the UW-Madison campus. The Arts Institute continued discussions throughout the 2010-2011 academic year at the departmental levels and held public town hall meetings. In addition to discussions among the Arts Institute members, conversations began with campus administration to determine the feasibility of creating an administrative unit on the college/school level.

Under the guidance of the Provost's office, an investigation began in late spring of 2011 to consider potential administrative models and the budgetary feasibility of a Dean's office. During the summer of 2011, a prospectus was presented to the Provost's office, which included a rationale for creation of a College of the Arts and a financial analysis, including an operating budget for the arts on campus and a budget for a dean's office. The Arts Institute presented the prospectus to the Provost with the hopes of gauging administrative support and receiving approval to continue with further discussions.

In September 2011, on the invitation of the Arts Institute Executive Director, campus administrators (Interim Chancellor David Ward, Provost Paul DeLuca, Vice Provost Aaron Brower, Dean Julie Underwood, Dean Gary Sandefur, Dean Robin Douthitt) met with members of the Arts Institute Executive Committee to discuss the prospectus and to determine next steps. The administration voiced support for the initiative, and encouraged the Executive Committee to move forward in constituting a task force to review the question of creation of a College of the Arts and to develop a proposal to be submitted to the faculty for deliberation and approval (Appendix 10).

This document was developed by the College of the Arts task force – a collection of faculty and staff from all arts departments – in accordance with the principles of governance as outlined in the UW-Madison *FPP*, under the guidance of the Chancellor and Provost's offices, the Office of the Secretary of the Faculty, and with the express approval of the Executive Committee of the UW-Madison Arts Institute. The Arts Institute served as the lead unit in organizing committees, in conducting meetings, in documenting discussions, and in disseminating information.

Next Steps

For the Chancellor to consider and establish a College of the Arts, he requires a positive recommendation from the departments involved. This proposal was developed to inform the discussion and determine the recommendation of each department through their majority vote on the following questions:

1. Do you support the creation of a College of the Arts on the University of Wisconsin-Madison campus?
2. Do you support your department's request for transfer to the College of the Arts, if created, to participate in the development of the College as a founding department?

Based on the departmental vote, the Chancellor will determine whether to advance the College of the Arts through the appropriate governance committees, including the University Committee, culminating in review and approval by the University of Wisconsin System Board of Regents. Upon their approval, the official planning and development of the College of the Arts will begin.

CURRICULUM RECOMMENDATIONS

The charge to the members of the CotA curriculum committee was to learn more about each other's programs, to compile data on existing courses and programs, and to explore how unification under one College could increase collaborative opportunities in many areas, including advocacy and recruiting, public relations, inter-college organizations, and perhaps most importantly, innovations in curriculum.

The following will outline current conditions within the arts programs, explore opportunities that may be presented under the unified umbrella of the CotA, and offer suggestions and recommendations to the departments and the university.

With these goals and opportunities in mind, the Curriculum Committee developed and agreed on the following recommendations:

1. ADVOCACY AND RECRUITMENT

Statistics show that undergraduate enrollment numbers are declining for virtually all arts departments. Some programs feel restrained in their ability to keep their core and interdisciplinary curriculum at the leading edge. Most departments believe that greater visibility would help in recruiting top talent. Historically, budgets have not allowed for hiring dedicated recruiters within individual departments. As a major research and flagship university, UW-Madison's arts programs should act as leader throughout the UW System, the nation, and the world, and it is clear we currently do not enjoy this level of status.

Recommendations:

- **A CotA would bring more visibility to the arts and arts education on campus, helping to attract top students and faculty to UW-Madison and thereby helping to build our reputation as leaders in arts education throughout the UW system, the nation and the world. As a major research university and as the flagship campus of the UW-System, we should be a stronger leader in the arts and art education.**
- **The formation of this college would garner a great deal of attention, immediately raising our visibility, but more importantly, the administration of this college would act as a continuous voice of advocacy and outreach, helping attract top students and faculty. The structure of the college could allow for dedicated recruiters who travel on a regional or even national scale, acting as ambassadors for our College as well as providing information about all our programs. These recruiters could also be charged with gathering and sharing information on other programs.**

2. PROGRAM STRUCTURE

The committee found that degrees, majors, certificates, and teacher education certification programs within arts disciplines are very diverse, necessarily so for several reasons outside the particular demands of individual disciplines:

- Many departments offer professional programs at the undergraduate level, such as the BFA-Dance, Bachelor of Music, and Textile and Apparel design degrees. Students usually begin these majors as freshman, due to their sequential nature and higher number of course/credit requirements in the discipline.
- Most departments also offer a liberal arts degree which often requires fewer credits in the discipline, allowing students to pursue additional areas of study. For example, the professional BFA-Art degree requires 72 credits of studio, while the BS-Art requires just 45, allowing more room for a second major, a certificate, or simply more exploration in areas of interest.
- Programs must follow the general education and liberal studies breadth requirements of their particular schools and colleges, resulting in at least three different versions.
- Breadth requirements of teacher education degrees differ from their discipline's studio degrees, in order to meet strict requirements of the Department of Public Instruction.

Recommendations:

- **Continue the strong emphasis on academic exploration and a well-rounded liberal arts education, which currently requires arts students to complete a significant portion of their degree credits in general education and liberal studies breadth courses, while using the new structure of CotA to assist departments in increasing the relevancy of the general education and liberal studies requirements for their undergraduates. For example, the departments could collectively decide to allow for more focus on study in the humanities, or consider implementing a new core requirement for all students in the College, such as an interdisciplinary professional practices course or a capstone seminar.**
- **Increase flexibility in our student's choices by forming a credentialing system which acknowledges sub-plans, majors, and certificates for students who wish to complete studies in multiple areas within the college. For example, a student could pursue a program in Dance and also complete a certificate or major in Music or Art - or vice versa. Students with a College of the Arts classification could be given automatic enrollment priority.**
- **In response to trends toward interdisciplinary hires, the CotA structure would provide assistance in the development of new areas of study, bringing exciting possibilities in current arts research, innovation and career trajectories.**

- **With assistance from a CotA, establish and coordinate opportunities for internships and partnering more broadly across campus (arts and science collaborations, etc.).**

3. POSSIBILITIES FOR CURRICULAR COLLABORATION

Most programs agree on the importance of continuously updating, reconfiguring and/or supplementing our curricula to accommodate current and future changes which come from many different directions, including university systems and policies, budget shifts, changes in student and faculty demographics, and changes in delivery methods, etc. Formalized, structural support for collaboration between departments will aid in mutually beneficial adaptations.

Several ideas were shared as to possible collaborative opportunities for departments to receive and/or provide curricular support in areas that are useful to another program. A few examples follow:

- Theatre is currently without faculty in the area of Movement, while Dance has expressed interest in the possibility of acting training for their students. It is possible under a new structure that Dance faculty could provide movement training for Theatre students, while Theatre faculty could provide acting classes for Dance students.
- Opera singers could benefit from actor training in developing stage presence, and Music has a specialist in Feldenkrais Movement that could benefit Theatre and Dance students.
- There is demonstrated interest in developing a Musical Theater program. Music, Dance and Theatre could work together to satisfy this demand.
- Printmaking and Textile-Making also have strong collaborative possibilities, as do the aforementioned designers with performance/production designers.
- Several programs have a fundamental need for sound design, technology, media, etc. Areas might be able to share the same technology for video design, lighting, sound design and media.
- Increase opportunities for new forms of interdisciplinary graduate research.

Recommendation:

- **Strengthen existing collaborations which benefit all arts students, including interdisciplinary artists-in-residence programs and courses. Look to *Arts Enterprise* and the *Art as Business* professional practices course as examples for creating and sustaining interdisciplinary programs and courses.**

4) ADDITIONAL BENEFITS/OPPORTUNITIES FOR IMPROVING THE TEACHING AND LEARNING ENVIRONMENT.

- Increase the relevancy of school-level program committees and student support services. Currently, faculty and staff representing various arts departments serve on school-wide committees with representatives from other disciplines. Often committee members from outside the arts have very different backgrounds, different operational frameworks, and

often possess a limited understanding of the arts. The arts departments would benefit in numerous ways with a specific College of the Arts Programs Committee. Current structures do not allow for arts faculty to optimize discourse that is relevant to their disciplines. A College of the Arts Programs Committee would efficiently vet programs, curriculum, and policy in a relevant and ultimately more helpful way. In addition, other school services that serve arts students could have staff who specialize in advising students in the arts, career placement services, and other relevant resources for arts students which again would improve efficiency and effectiveness.

- Develop more interdisciplinary liaisons in teaching and research.
- Centralize outreach to a greater degree which would give a more comprehensive and coordinated approach to outreach and philanthropy.
- Create and share greater interaction with Bolz Center for Arts Administration and Arts Enterprise among arts units.

Recommendations:

- **Take advantage of CotA's structure to increase relevancy of support activities and service opportunities, as well as to enhance opportunities for collegial interactions for faculty, staff and students.**
- **Charge the new Dean's Office with focusing on revenue generation, innovation, and the strengthening of arts programs and arts education, thus bolstering the service those programs can provide to the campus, community and the future lives and careers of our students.**

5) NEXT STEP:

Create Academic Planning Council for CotA to work on specifics of an interdisciplinary timetable, liberal studies requirements for the College and other curriculum related issues.

GOVERNANCE RECOMMENDATIONS

The charge for the committee was to explore and create a model (or models) for governance that addresses how tenure, promotion, facilities, and resource decisions will be made within the college, consistent with Faculty Policies and Procedures (*FPP*), and informed by existing governance models on campus.

With these goals and opportunities in mind, the Governance Committee developed and agreed on the following recommendations

1. The **Arts and Humanities Divisional Committee** should be the top governing body for purposes of tenure, curriculum and other relevant matters of shared governance. This Divisional Committee offers the best alignment with the teaching, research, and service goals of the College of the Arts.
2. **Departments** within the College of the Arts should serve as primary governance decision units for tenure, promotion, curriculum, and research recommendations to ensure that faculty are supported and evaluated by their most immediate peers. Each department would determine and define the specific needs of its discipline, as well as the internal faculty structures that support those needs (organizing by area, cluster, or methodology, for example). Departments should also be encouraged and supported to draw insights and expertise from faculty across the College of the Arts as opportunities arise.
3. **Tenure** decisions should adhere to Faculty Policies & Procedures (see *FPP*, Chapter 7) through the following process:
 - a. Department faculty review tenure case. Recommendation is sent to the Dean.
 - b. Dean reviews department recommendation and forwards to the Arts & Humanities Divisional Committee.
 - c. Divisional committee reviews tenure case. Recommendation is returned to Dean.
 - d. Dean notifies department and faculty member of decision and forwards the recommendation to the provost/vice chancellor for academic affairs, who transmits the recommendation to the chancellor, to the president, and to the Board of Regents for approval.
4. **Promotion** decisions should follow a similar process, as defined in *FPP*:
 - a. Department faculty review promotion to full professor. Recommendation sent to Dean.
 - b. Dean reviews department recommendation.
 - c. Dean notifies provost/vice chancellor, department and faculty member.
5. Discussion about **curriculum** governance followed several tracks:
 - a. **Academic Planning Committee** and **Curriculum Committee**
Programmatic decision-making falls into two primary categories: structural decisions involving majors, units, strategic planning, and programs; and curricular decisions involving courses, degree requirements, and related initiatives. The Governance Committee recommends that the College of the Arts maintain separate committees for these decisions, an Academic Planning Committee to review and approve structural and strategic issues, and a Curriculum Committee to review curricular issues.

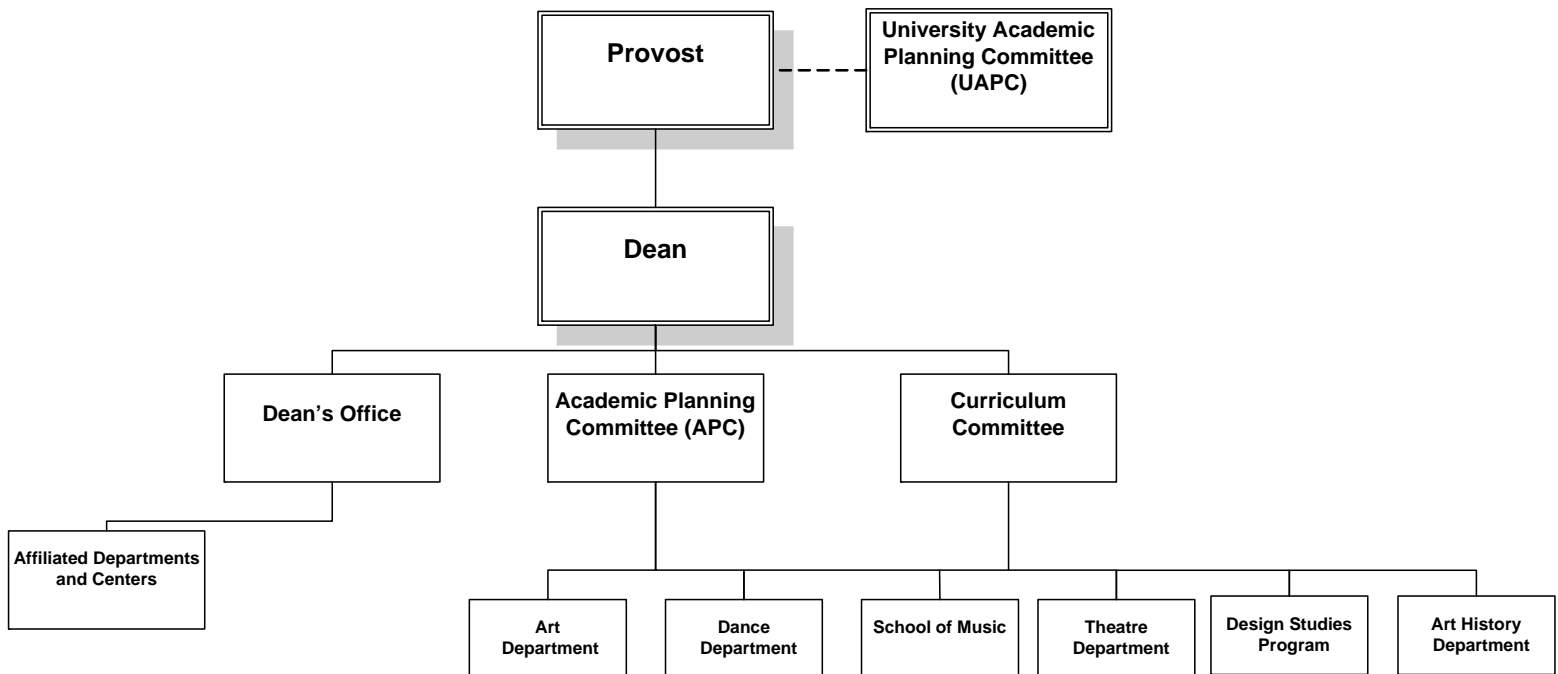
- b. **Graduate and Undergraduate** governance structure
As elsewhere on campus, decisions related to undergraduate curriculum or academic programs would be subject to review and approval by the Arts & Humanities Divisional Committee. Decisions related to graduate curriculum or academic programs would be subject to review and approval by the Graduate School.
 - c. **Undergraduate Curriculum** proposals would follow campus-wide guidelines defined by the Secretary of the Faculty through this general process:
 - i. Faculty member, focus area, or department would propose a new course, a course change, or a course removal.
 - ii. The department would review and recommend the proposal and forward it to the College of the Arts Curriculum Committee.
 - iii. The Curriculum Committee would review and forward the proposal to the Arts & Humanities Divisional Committee.
 - d. **Graduate Curriculum** would be subject to final review by the Graduate School rather than the Divisional Committee.
6. Similar to educational programs in the research and applied sciences, **facilities and infrastructure** needs in the arts are essential and complex. Performance, visual, design, media, and related arts require specialized equipment, instruments, and supplies, just as they require highly specialized spaces for learning, research, and performance. Fortunately, as described elsewhere in this report, most of the existing arts facilities are closely located on campus in what is becoming the “arts corridor.” Appropriate governance will offer an opportunity to plan, maintain, enhance, purchase, and construct arts facilities and infrastructure in a more coherent and collaborative way.
7. **Office of the Dean** and related structural issues
- a. The Governance Committee discussed the many priorities for a Dean’s Office in the proposed College of the Arts. Key opportunities of the new college structure would include more focused and extensive development efforts; increased effort to draw research funding from public, private, and nonprofit sources; coordinated outreach and community connections through performances, presentations, research, and partnerships; and a commitment to administrative efficiency as well as shared resources among the many departments and programs.
 - b. The Dean of the College of the Arts will be chosen through the normal University process. The search and screen committee will be formulated according to *FPP* 6.49. Membership on this committee should include representatives from each of the departments in CotA, and should reflect the cultures of creative practice as well as humanistic research. In accordance with University policy, the dean will be reviewed after 5 years.
 - c. The structure of the Office of the Dean would be determined by the established governance structure for the College of the Arts and the administration of the University.
 - d. The Governance Committee recommended that the current **Arts Institute** be disbanded and its functions and programs integrated with the new Dean’s office. It would be at the discretion of the Dean to compose the office structure and work out details about where specific responsibilities would sit. While part of the Arts Institute’s work involves coordinating the efforts of future College of the Arts departments and programs, the Institute also provides cross-campus initiatives that would need to find a home in the new Dean’s office infrastructure.

***ORGANIZATION OF PROPOSED COLLEGE**

The organization and administration of a college at UW-Madison are defined in the university's Faculty Policies and Procedures documents, and through the various application of these policies in the 11 current colleges and schools on campus. Colleges and schools are defined as "faculty units headed by a dean" (*FPP* 3.01.A.). The dean is defined as the "chief executive officer" of the college or school, is appointed by the Chancellor under defined search and screen procedures, and must hold a tenured faculty rank (*FPP* 3.01.B.).

The proposed College of the Arts would be the seventh largest college at UW-Madison by number of students, the fifth largest by number of faculty FTE, and the eight largest by annual expenditures. (see comparison on page 16). The organizational and administrative design suggested in this proposal was informed by colleges of related size and scope on campus, in accordance with *FPP*.

Organizational and Governance Chart



* This is one potential configuration. The final configuration will be based on votes from departments and programs.

* Specific criteria for unit affiliation will be outlined upon the creation of the new college. However, it is important to note that partnerships with academic and non-academic units (for example Wisconsin Union, Chazen Museum) will be critical to a fully functioning CotA.

Student, Faculty and Staff Composition

TOTAL MAJORS AND GRADUATE STUDENTS IN THE ARTS, NOVEMBER, 2011												
	Fresh	Soph	Jun	Sen	Minor	MA	MFA	DMA	PHD	MM	Under Grads	Grads
Art	34	52	79	152	1	12	75					Art
Art Education	0	0		11								Art Education
Total Art Undergrads	34	52	79	163	1						329	Total Art Undergrads
Total Art Grads						12	75					87
Total Theater Undergrad	0	12	36	56	4						108	Total Theater Undergrads
Total Theater Grads						2	23		28			53
Music	34	36	26	41	30	14		2	25			Music
Music Education		9	3	24						5		Music Education
Music Performance			6	21				80		50		Music Performance
Total Music Undergrads	34	45	35	86	30						230	Total Music Undergrads
Total Music Grads						14		82	25	55		176
Dance	9	7	12	13							41	Dance
Art History		1	15	35	8	7			32			Art History
Art History Undergrads		1	15	35	8						59	Art History Undergrads
Art Histord Grads						7			32			39
Textile/Apparel	23	20	27	42								Textile/Apparel
Interior Design	10	19	21	49		3	12		3			Interior Design
Total Design Undergrads	33	39		91							163	Total Design Undergrads
Total Design Grads						3	12		3			18
GRAND TOTALS											930	373
											1,303	

Data collected from Querv Library. Fall 2011

ARTS FACULTY AND STAFF CENSUS														
As of February 1, 2012														
	ART DEPT		ART HISTORY		DANCE		DESIGN DEP		MUSIC		THEATER		GRAND TOTALS	
	Head Count	FTE	Head Count	FTE	Head Count	FTE	Head Count	FTE	Head Count	FTE	Head Count	FTE		
FACULTY														
Professor	17.0	17.0	8.0	8.0	3.0	2.7	3.0	3.0	40.0	38.0	7.0	7.0		
Associate Professor	5.0	5.0	1.0	1.0			3.0	3.0	2.0	2.0	6.0	4.6		
Assistant Professor	8.0	8.0	4.0	4.0	5.0	4.8	5.0	5.0	5.0	5.0	1.0	1.0		
Total Faculty Head Count	30.0		13.0		8.0		11.0		47.0		14.0		123.0	Total Faculty Head Count
Total faculty FTE		30.0		13.0		7.4		11.0		45.0		12.6	119.0	Total faculty FTE
ACADEMIC STAFF														
Academic Staff	3.0	3.0	1.0	1.0	2.0	1.3	3.0	2.0	10.0	7.8	6.0	6.0		
Lecturers	11.0	4.0	3.0	1.1	14.0	2.4	7.0	3.0	4.0	2.0	2.0	0.9		
Faculty Associates	2.0	1.5			2.0	1.8			1.0	1.0				
Instructional														
Academic Staff - Tandem	6.0	6.0												
Artists In Residence									12.0	3.2				
Total Acad Staff Head Count	16.0		4.0		18.0		10.0		27.0		8.0		67.0	Total Academic Staff Head Count
Total Academic FTE		14.5		2.1				5.0		14.0		6.9	42.5	Total Academic FTE
CLASSIFIED STAFF														
Total Class Staff Head Count	8.0		3.0		3.0		2.0		11.0		6.0		33.0	Total Class Staff Head Count
Total Class Staff FTE		4.7		3.0		3.0		2.0		10.5		4.7	27.9	Total Class Staff FTE
TEACHING ASSISTANTS														
Total Teach Assist Head Count	29.0		5.0				12.0		36.0		33.0		115.0	Total Teach Assistants Head Count
Total Teach Assist FTE		11.5		1.9				4.3		11.8		12.6	42.1	Total Teach Assistants FTE
PROJECT ASSISTANTS														
Total PA Head Count	13.0		13.0				4.0		11.0		3.0		44.0	Total PA Head Count
Total PA FTE		4.8		3.7				1.3		3.4		1.2	14.5	Total PA FTE
Fellows and Advanced Fellows	8.0		1.0						16.0		3.0		28.0	Fellows and Advanced Fellows
Student Help Available	34		14		41		13		158		34			
02/01/2012 Current Classified, Unclassified and Student Jobs Query Library Report														
Paygroup = ARG, CA5, CA9, CAR, HLR, HPR, HST														

Comparisons to Other UW-Madison Schools and Colleges

How would a College of the Arts compare to other schools and colleges on the UW campus?

BY TOTAL EXPENDITURES 2010-11

1	Medicine and Public Health, School of	435,877,465
2	Letters and Science, College of	323,551,395
3	Agricultural and Life Sciences, College of	186,628,878
4	Engineering, College of	132,524,535
5	Education, School of	111,118,767
6	Veterinary Medicine, School of	55,754,263
7	Business, School of	52,827,977
8	Arts, College of	27,000,000
9	Pharmacy, School of	23,150,080
10	Law, School of	22,286,281
11	Human Ecology, School of	14,401,914
12	Nursing, School of	12,262,301

BY NUMBER OF FACULTY FULL TIME EQUIVALENT, 2010-11

1	Letters and Science, College of	752.4	809.1 less 56.7 to CotA
2	Medicine and Public Health, School of	366.3	
3	Agricultural and Life Sciences, College of	249.7	
4	Engineering, College of	180.7	
5	Arts, College of	118.0	
6	Education, School of	102.1	139.1 less 37 to CotA
7	Business, School of	72.5	
8	Veterinary Medicine, School of	46.3	
9	Law, School of	41.4	
10	Human Ecology, School of	34.4	
11	Pharmacy, School of	29.6	
12	Nursing, School of	17.7	

BY TOTAL OF ALL STUDENT LEVELS, 2010-11

1	Letters and Science, College of	20,775	21,300 less 525 to CotA
2	Engineering, College of	5,242	
3	Agricultural and Life Sciences, College of	3,559	
4	Education, School of	2,572	3,029 less 457 to CotA
5	Business, School of	2,366	
6	Medicine and Public Health, School of	1,504	
7	Arts, College of	1,303	
8	Human Ecology, School of	969	
9	Nursing, School of	942	
10	Law, School of	878	
11	Pharmacy, School of	640	
12	Veterinary Medicine, School of	362	

*From 2010-11 expenditures summary and 2010-11 Data Digest
http://apa.wisc.edu/DataDigest/DATA_DIGEST_11.pdf
 1/27/2012*

Summary of Facilities, Space and Inventory

Facilities and Equipment

Historically, the arts on campus have been dispersed geographically and have been housed in various buildings that are shared among various college/schools. These arts facilities accommodate the unique curricular needs of the particular arts disciplines and are fundamentally necessary in the delivery of both core curriculum and interdisciplinary programs in the arts. Upon creation of CotA, it is the intention that each department and program will retain primary control of their facilities, equipment and presentation spaces.

In evaluating the facility needs for the arts, the task force analysis has found that the arts departments require traditional smart classrooms, studios outfitted for specific disciplines with specialized equipment, and technical labs that include computer technology, engineering mechanics, film, lighting, and sound production. All spaces used in the arts have a primary and various secondary uses, which include the development of creative work and research, as well as interdisciplinary work for faculty, staff, and students. In addition to the spaces outlined above, the arts require public venues, such as auditoriums and galleries for presentation and interface with audiences/spectators. Performance and exhibition in auditoriums or galleries allow for the necessary culmination of arts education.

In working with campus Facilities and Planning, the task force has collected data regarding arts departments' facilities, which includes: (See example of data collected, Appendix 6)

Art:

Humanities

Art Lofts

Tandem Press Building – office campus facilities

Art History:

Humanities

Museum

Arts Institute:

Lathrop Hall

Music Hall – shared programs with Music

Humanities – shared programs with Music

Dance:

Lathrop

Music:

Humanities

Music Hall

Theatre:

Vilas Hall

No classroom facilities data was collected for Design Studies at the time, due to renovation.

No classroom facilities data was collected for Creative Writing, due to program status within the Department of English.

Capital Equipment Inventory

As with space, a preliminary inventory of equipment is underway. This inventory collection will include capital equipment inventory that is use in specialized classrooms, technology labs, administrative offices, and arts presenting venues/galleries.

****BUDGET FOR PROPOSED COLLEGE***

The following budget describes additional incremental expenses for a CotA above and beyond the existing budgets that will transfer from participating programs and departments (see page 21). It is the expectation that these expenses will be allotted from the campus level budget annually, as is done for all other schools and colleges. Therefore, the departments and programs will not be responsible for providing these funds. Additional philanthropy or grant resources secured by the Dean will directly support departments and programs.

Budget For CotA Dean’s Office and Operating Expenses

DEPENDING ON FINAL CONFIGURATION, THE COLLEGE OF THE ARTS DEAN’S OFFICE MAY INCLUDE:	
-Dean	\$160,000
- Confidential Assistant and	\$50,000
- Assistant	\$40,000
- Associate Dean Faculty and Research Administration. Duties: Faculty hiring/retention and tenure; mentoring of assistant professors; complaints; investigations; grievances; legal issues; tenure dossier review; research administration; human subjects protection; conflict of interest; graduate school link.	\$50,000
- Assistant Dean Student Services and Student Diversity Programs. Duties: Undergraduate programs; advising; Programs Committee; scholarships; equity and diversity	\$65,000
- Associate Dean, Administration. Duties: Administration and budget; human resources; research; administrative forum; contracts; contract administration; space and remodeling; facilities; parking	\$95,000
- Assistant Dean Human Resources. Duties: Administration of human resources management activities for departments, centers, units and programs; personnel policies and procedures, employee compensation, benefits, recruitment, employee relations, training and development, and legal compliance.	\$80,000
- HR Assistant, Classified	\$40,000
- HR Assistant, Academic Staff	\$40,000
- Assistant Dean for Research and Sponsored Programs. Duties: Extramural Sponsored Proposals and Awards; Gift & Donation Financials; Service Contracts;	\$75,000

Liaison with Research & Sponsored Programs / Graduate School.	
- Accountant/ Financial Specialist	\$40,000
- Facilities, Equipment, Building Management	\$ 50,000
- Director, IT and Computer Services	\$75,000
- Associate Dean External Relations. Duties: External relations; scholarships and awards; marketing and communications; alumni relations; foundation; liaison to Office of Corporate Relations; lobbyists' liaison.	\$90,000
- Assistant Dean Outreach. Duties: Outreach Partnerships; summer session.	\$90,000
- 2 University Relations Specialists	\$80,000
TOTAL DEAN'S OFFICE	\$1,110,000
Δ COLLEGE OF THE ARTS OPERATING EXPENSES	
IT and Tech Support	\$750,000
Student Academic Services	\$400,000
College-wide Expenses	\$375,000

TOTAL DEAN'S OFFICE AND OPERATING EXPENSES \$2,635,000

* These figures are based on feedback from Associate Deans in current comparable Colleges at UW-Madison. This is one possible model to be finalized upon creation of proposed college.

Δ Support for additional programmatic (departmental) IT, sabbatical and other expenses not included in the above estimates. These funds will be raised by the CotA Dean to ensure successful operations of departments and programs.

Arts Expenditures at UW-Madison in 2010-2011

ARTS EXPENDITURES IN 2010-2011 PLUS COLLEGE EXPENSES

Department / Unit	Total FY11 Expenses
Art - 1710XX	5,682,534.36
Art History- 4809XX	1,868,584.21
Dance - 176020,6222	1,006,946.09
Design Dept, SoHE - 2731XX	1,736,791.44
Music - 4860XX	10,058,349.00
Theater - 4892XX,93XX	3,123,073.61
Arts Institute - 171100	909,329.39
CotA Dean's Office & Operating Expenses	2,635,000.00
Totals	27,020,608.10

Notes:

101 entries include fringe charges.

144 (Federal) and 104 (Outreach) are not included because no entries could be found.

Tandem Press (171010) is included under the Art Department.

Summer Music Clinic (93 0180) is included in the School of Music summer expenditure.

Faculty salaries for Design summer school (33,425) are in the annual 101 entry.

The CapEx (150) figure for Art and Design provided by Melissa Amos-Landgraf.

Mehdi Rezai reports that Humanities Units in L&S received a limited amount of CapEx, \$5,000 at most, or less.

Figures compiled by a WISDM department roll up and then selecting "departments and projects" for the projects option.

This study does not include the departmental resources held by the UW Foundation and UW Trust.

-Ken Chraca, March 1, 2012

Comparable Budget Data From Peer Institutions

In an effort to address feasibility, the College of the Arts task force investigated Colleges of the Arts at peer institutions. What follows is data collected from the International Council of Fine Arts Deans (ICFAD) which presents comparable details on student numbers and operating budgets. This service organization for leaders in higher education conducts an annual survey of its membership to collect data relating to deans and the administrative units they lead.

The following information is derived from an ICFAD study of the 2011-2012 academic year based on responses from 76 institutions from across the United States. The full report can be accessed at: <http://www.icfad.org/>

AVERAGE SALARIES FOR DEANS ADMINISTERING THE FINE ARTS

For public research universities (Arts majors only): **\$ 195,750**

AVERAGE UNIT BUDGETS FOR DEANS ADMINISTERING THE FINE ARTS

For public research universities (Arts majors only): **\$27,640,773**

STRUCTURE BREAKDOWN

Arts only (research)= 63% of institutions responding to survey

Communication and Arts= 14% of institutions responding to survey

Liberal, Humanities and Arts= 12% of institutions responding to survey

Design, Architecture and Arts= 9% of institutions responding to survey

Arts and Sciences= 2% of institutions responding to survey

PROCESS TO APPROVE RECOMMENDATIONS

Instructions For Faculty

The College of the Arts Proposal task force has in accordance with Faculty Policies and Procedures and under the advisement of the Office of the Secretary of the Faculty, the Academic Planning Office, and campus administrators established the following procedure for the creation of new College of the Arts.

Full implementation of a College of the arts is to be completed in four stages:

Stage One- EXPLORING THE QUESTION:

Consideration of the question: Should a College of the Arts be created on the University of Wisconsin-Madison campus?

In accordance with FPP and under advisement of the chancellor, a task force of arts faculty was established and charged with the following:

- The task force was to consider the feasibility, affect, and justification for creation of a new administrative unit.

Members of the task force included faculty and staff from potential founding departments. Data collection, discussion on benefits and challenges of creation of a new administrative unit was conducted in the two primary areas of curriculum and governance. Reports and recommendations were presented by the task force and are included in this document.

Stage Two-REVIEWING OF THE QUESTION:

The second charge for task force was to present a formal proposal for creation of a College of the Arts to be reviewed and discussed among the faculty and campus-at-large. The proposal was presented to department faculties, deans, administration, campus committees, and students through electronic mail, campus mail, and website.

A four week discussion of the proposal (beginning Friday, February 17, 2012 through Friday, March 9, 2012) is to be conducted at Town Hall meetings, department meetings, and on the campus level. At conclusion of the public discussion, departments are asked to complete review and consider the following questions:

Question #1:

Do you support the creation of a College of the Arts on the University of Wisconsin-Madison campus?

Question#2:

Do you support your department's request for transfer to the College of the Arts, if created, to participate in the development of the College as a founding department?

Stage Three-CONSIDERATION OF THE QUESTION:

Each relevant departmental faculty considers/deliberates/votes on the recommendation and whether it wishes to become a department in the new college, if created. Such a transfer would be considered as a substantial restructuring under Faculty Policies and Procedures 5.01.A. and 5.02 and therefore needs to present both to the school/college's Academic Planning Committee and the University Academic Planning Council.

Each department will receive instructions to assist with the consideration of the proposed question(s).

The **chair** as departmental executive will receive the following:

- The Proposal for creation of the College of the Arts on the University of Wisconsin-Madison Campus.
- An outline of the procedures
- Request from the Proposal task force to place the Proposal on the departmental agenda.
Consideration of the following questions:

Question #1:

Do you support the creation of a College of the Arts on the University of Wisconsin-Madison campus?

Question #2:

Do you support your department's request for transfer to the College of the Arts, if created, to participate in the development of the College as a founding department?

- Upon conclusion of the consideration, the **chair** as department executive will notify the task force lead of the outcome
- In addition, the **chair** as department executive will notify their respective **dean** of the consideration and outcome.

Faculty who do not wish to join CotA:

Individual faculty will retain the right to request reassignment elsewhere, *FPP* 5.14:

“ A faculty member may request transfer of his or her department's continuing commitment in his/her tenured appointment on professional or academic grounds. In considering such a transfer, those involved should take into account the programmatic interests of the faculty member, the affected departments, and the school(s) or college(s) concerned.”

Stage Four- COLLEGE AND CAMPUS REVIEW OF RECOMMENDATION

Should an affirmative recommendation be reached, the outcome will be delivered to respective deans of the affected faculty and campus administration.

In accordance with FFP 3.01.D.,

“A school or college shall be created or created or discontinued ... by the chancellor after consultation with the University Committee, subject to the approval of the Board of Regents. Creation of a school or college with academic programs at the post-baccalaureate graduate or professional level is also subject to the approval of the legislature. Recommendations concerning these matters shall be reported to the faculties of the schools or colleges directly affected and to the senate for discussion.”

Subsequent to approval and creation of a College of the Arts, a period of transition and implementation will ensue. This will require participation from all levels of campus from the chancellor and provost offices to departmental faculty to ensure that at all levels of decision making ensures the best interest of the current and future students are being served.

The following is a listing of the assumed governance process for the review of this proposal:

- A **departmental** request/recommendation to transfer to the new school/college, if created, is transmitted to its **dean**, who in turn consults on the matter with her/his **academic planning council**.
- An **APC** recommendation to its dean that a department transfer to the new school/college, if created, is reported by the dean to her/his school/college faculty for discussion at a meeting of that faculty pursuant to *FFP* 3.06.
- The **dean of each department** that requests transfer to the new school/college, if created, submits a comprehensive report and recommendation to the **UAPC**, which includes documentation of the process followed as well as endorsements by any of her/his potentially affected school/college departments. Such a recommendation would be coordinated with recommendations from other deans regarding departments in their schools/colleges and would include the full proposal and justification for the creation of the new college/school.
- The **UAPC** approval/recommendation for the creation of the new school/college is transmitted to the **University Committee** to be reported to and discussed by the **faculty senate**.
- The recommendation for the creation of the new school/college is transmitted by the **provost to the UW System Board of Regents** for its consideration and approval.
- Depending on the interpretation of 36.09(gm)(2) and (3) it may be that **legislative** approval is not required because the creation of the new college/school does not create new instructional programs, separate and distinct from programs currently available at UW-Madison, and is being accomplished by the restructuring of existing organizational entities. We are seeking clarification as to whether this statute applies in this case.

Instructions For Students

It is critical that, upon creation, CotA will assure that the needs of students are met. This includes initiating individual (undergraduate) majors as well as special committee majors (graduate) degrees.

We are proposing that a 3-5 year transition process take place whereby **undergraduate students** will still be housed in their current College or School. After this time frame, undergraduates will begin receiving degrees under CotA.

Graduate students along with their degree committees will be able to determine when the above transition may take place to receive a degree in CotA.

Unresolved and Implementation Issues

This is the first phase of a multi-phased process. Subsequent phases of implementation will need to address many issues including but not limited to:

- Creation of Academic Planning Council
 - Development of interdisciplinary curricular timetable
 - Development and approval of College of the Arts general education requirements
- Creation of Dean's office, and appointment of an interim dean
- Search and selection of a Dean
- Confirmation of annual operating budget
- Negotiation/planning for the programmatic transition of participating departments and programs from their school or college home

APPENDIX

1. Regarding Creation of a New College/School, FP&P Pertinent Chapters

Creation of a College/School

“A school or college shall be created or discontinued, or the name of an existing school or college changed, by the chancellor after consultation with the University Committee, subject to the approval of the Board of Regents. Creation of a school or college with academic programs at the post-baccalaureate graduate or professional level is also subject to the approval of the legislature. Recommendations concerning these matters shall be reported to the faculties of the schools or colleges directly affected and to the senate for discussion.” FPP 3.01. D.

Membership in College and School Faculties

“The faculty of each college or school consists of the chancellor, the dean, and all members of the faculty as defined in 1.02. who hold faculty appointments in the college or school.”

The Graduate School

“The faculty of the Graduate School includes all university faculty defined in 1.02. holding professional rank (professor, associate professor, assistant professor or instructor) in any department with graduate program authority, including those with zero-time appointments in such departments. “ FPP 3.05. A.

“University faculty in departments without graduate program authority may be granted graduate faculty status by the dean and Graduate Faculty Executive Committee upon recommendation or the executive committee of a department with graduate program authority.” FPP 3.05. B.

School and College Academic Planning Councils

FPP 3.08 (the following are redactions pertaining to governance of a college and were discussed in the Taskforce’s Governance Committee)

“The faculty of each school or college shall establish an academic planning council with which the dean shall consult on school or college programs and budgetary planning. The council shall advise the dean on such matters and present departmental, school, or college views and opinions.

- A. MEMBERSHIP. Since considerable variance exists in the size and method of administration of each school or college, the size of each council, the term of membership, and the selection process may vary. Each school or college shall, however, adhere to the following provisions:

1. The dean shall be a member ex-officio.

2. All elected and appointed members of each academic planning council shall be faculty or academic staff whose primary responsibilities are instruction, outreach/extension, and/or research or be academic associate deans.
3. The process of selection should foster representation of the major divisions of study within a school or college.

Changes in procedures for nomination or election of faculty members shall be approved by the school or college faculty, and transmitted to the University Committee.

- B. PROCEDURES. Except as provided elsewhere for the Graduate School Academic Planning Council.
1. Each council shall be chaired by the dean or his/her designee. At least three times per semester, the council shall meet and the dean shall consult with it on such matters as program review and future development or contraction of academic programs within the school or college. The dean shall schedule an academic planning council meeting within a reasonable time if requested to do so by at least one-third of council faculty members.
 2. Each dean shall consult with the academic planning council, and the academic planning council shall advise the dean in developing strategic plans and long-range planning for the school or college. In addition, the council may consider any other factors relevant to the capacity of the school or college to fulfill its mission.
 - a. Each school and college council shall adopt rules governing advance circulation of council agendas, no items may be added to agendas by a council meeting; agendas shall be made available to the faculty of the school or college and how the faculty of the school or college shall be notified of the council membership. These rules and any subsequent modifications shall be filed with the University Committee.
 - b. At intervals which shall not exceed five years, the elected faculty members of each council shall review its structure and functions to assess its effectiveness as a faculty voice and its compliance with *Faculty Policies and Procedures* 3.08. The self-study report shall be submitted to the dean, the faculty of the school or college, and to the University Committee.
 3. a. Each dean shall consult with the academic planning council, and the academic planning council shall advise the dean on program decisions likely to affect promotions to tenure or nonrenewal of probationary faculty appointments. When advising the dean the council shall give appropriate weight to:
 - (1) The anticipated responsibilities of the department and of the school or college for teaching, research, and public service of high quality;
 - (2) Existing and potential budgetary commitments in relation to present and anticipated resources of the school or college;
 - (3) The effect of the proposed program decision in strengthening the capacity of the school or college to carry out its mission;
 - (4) The goals of the university's affirmative action programs.

b. Academic planning councils shall afford the affected departments an opportunity to present their position during the course of the discussions.”

REGARDING DIVISIONAL AFFILIATION:

Faculty Policies and Procedures Chapter 4 addresses the following:

“ESTABLISHMENT OF DIVISIONS.

A. There shall be four faculty divisions:

- 1. Biological Sciences**
- 2. Arts and Humanities**
- 3. Physical Sciences**
- 4. Social Sciences**

B. These division are established on the basis of related subjects of teaching and research and are independent of college, schools, and departments.

- C. Each division shall have an executive committee, whose chair shall also serve as chair of the divisional faculty.

Departmental Membership in Divisions. FPP 4.02.

“Each department (or the equivalent as defined in 5.01., hereinafter also called ‘department’) shall be a member of at least one faculty division. The University Committee, after consulting the departments and the divisional executive committees, shall assign each department to at least one of the divisions established in 4.01., subject to the approval of the university faculty. A dispute as to divisional membership shall be settled by the Faculty Senate on the recommendations of the University Committee. The secretary of the faculty shall maintain a record of the composition of the divisions, including any changes approved by the faculty.

Divisional Executive Committees: Functions. FPP 4.20.

“APPROVAL OF COURSES. Departments shall submit proposals for new credit courses, or for modifications of existing credit courses, to the appropriate divisional executive committee. If the executive committee approves, the proposal is then submitted to the appropriate dean for final action. “FPP4.20.A.

“REVIEW OF COURSE OFFERINGS. Executive committees may review and recommend the alteration or discontinuance of existing credit courses, and the establishment of interdepartmental, divisional, or interdivisional courses. “ FPP 4.20.B.

“ADVICE ON TENURE APPOINTMENTS. Before appointment or promotion to a position on the tenured faculty is made, the dean shall ask the advice of the appropriate divisional executive committee. The only exception to this requirement is when there is a lapse of less than two years from the time of previous offer

with tenure or resignation from the tenured faculty. (Procedures are described in Chapter 7 of these rules.)” FPP 4.20.C.

**Why has the question to create a College of the Arts taken the shape it has?
What authority has guided the process?**

In accordance with *Faculty Policies and Procedures Chapter 5* , Departmental Faculties are defined as follows :

“DEPARTMENT.

- A. A department shall consist of a group of faculty members recognized by the faculty and chancellor, and the Board of Regents, as dealing with a common field of knowledge or as having common or closely related scholarly interests. A department shall be created, substantially restructured, or discontinued by the chancellor after consultation with the University Academic Planning Council, subject to the approval of the board. Substantial restructuring includes, but is not limited to the merger of departments, the transfer of groups of faculty in or out of departments, and the establishment of department-like bodies. The University Academic Planning Council shall not make any recommendations to the chancellor without obtaining and considering the recommendations of the relevant college/school academic planning councils and deans. The school/college academic planning councils will seek recommendations and approval from affected departmental executive committees and affected individuals a minimum of six months in advance of the proposed actions. Recommendations concerning the establishment of new departments or the substantial restricting or discontinuance of existing departments shall be reported to and discussed by the senate. Criteria applied to restructuring shall be developed (5.02.) and related to the missions of the university and relevant schools and colleges.
- B. Other groups may be designated by the chancellor, after consultation with the University Academic Planning Council and subject to approval by the board, as equivalent to departments for any of the purposes of these rules.
- C. **Schools or colleges defined in 3.01. that are not organized into departments shall operate as departments or may, by vote of the school or college faculty, organize in other ways to fulfill the objectives of this chapter.” FPP 5.01 A-C.**

RESTRUCTURING & CREATION - GUIDELINES AND CRITERIA

The Arts Institute has taken the lead in the conversation leading up to the establishing of College of the Arts Proposal task force. Throughout the proposal process the task force has sought the guidance of the

administration at the college and campus level, consulted with the University Committee and the Office of the Secretary of the Faculty on the appropriate procedure for discussion and development of the idea which has culminated in the presentation of a formal proposal.

In reviewing *Faculty Policies and Procedures*, no specified instruction or policies for creation for a college beyond 3.01.D which empowers the chancellor and University Committee was determined. Under the guidance of the chancellor, proposal and deliberation process was conducted in order to uphold and honor the spirit of faculty governance and ensure inclusion of faculty, staff, and students affected departments.

The Taskforce has used the following FPP Chapters 3 and 5 (5.01C.) as guidelines for the development of the CoTA proposal and to fully integrating affected faculty, staff, and students in all aspects of the question.

“DEPARTMENTAL RESTRUCTURING – GUIDELINES AND CRITERIA. Broad guidelines for the substantial restructuring, creation or discontinuance of a department shall be developed by the University Academic Planning Council. Following these guidelines, each school/college shall develop its own criteria for the substantial restricting of departments. The special needs of affected untenured faculty shall be considered. The procedures shall provide opportunities for the affected executive committees and faculties to consult with the school/college academic planning councils and the deans during all stages of restructuring consideration and implementation. If two or more affected school/college academic planning councils cannot reach consensus the chancellor shall seek to negotiate an agreement in consultation with the University Committee. “ FPP 5.02.

CONSULTATION AND AFFECTED DEPARTMENT FACULTY ACTIONS

College of the Arts Proposal to be discussed and voted on at departmental level.

“DEPARTMENT FACULTIES: MEMBERSHIP. All University faculty members as defined in 1.02. holding probationary appointments, tenure appointments, or join governance appointments in a department shall have the right to vote and otherwise participate in the governance of that department. The departmental executive committee may extend the right to vote, and participate in departmental meetings, to members of the academic staff (see 1.03.). The departmental executive committee also may invite members of the academic staff to participate in the annual preference balloting for department chair. Invitation to participate in departmental governance is not itself a faculty or academic staff appointment within the meaning of UWS 3 or 10, and therefore is not subject to notice and nonrenewal procedures. Invitation to participate in governance is for a specified term on not greater than three years and is made only by the executive committee (see 5.22.C.). Invitation to participate in governance are renewable. “ FPP 5.10.

**REFERENCE pertaining to status of Academic Staff in FPP CHAPTER 1.03., it reads as follows:*

1.03. ACADEMIC STAFF.

A. "Academic staff" are professional and administrative personnel, other than university faculty, who have duties and types of appointments that are primarily associated with higher education institutions or their administration. They include individuals with instructional, research, outreach, or administrative responsibilities. Academic staff with research, teaching, and outreach positions may hold positions and/or have working titles that include the term "professor." The creation of formal modified professorial titles, or the authority for the use of modified professorial working titles, constitutes an academic policy decision and therefore requires prior approval by the university faculty.

Regarding transfers of faculty between Departments:

" A faculty member may request transfer of his or her department's continuing commitment in his/her tenured appointment on professional or academic grounds. In considering such a transfer, those involved should take into account the programmatic interests of the faculty member, the affected departments, and the school(s) or college(s) concerned.

A transfer of a departments continuing commitment to a faculty member requires the concurrence of the faculty member proposing the transfer, the executive committees of the respective departments, and the approval of the appropriate administrative officer(s). When a proposed transfer involves a single school/college, the dean is the appropriate administrative officer. When a proposed transfer involves a unit outside a single school/college, in addition to the deans and executive committees, the approval of the chancellor must also be sought. In the event that the executive committees or dean(s) directly affected do not agree, the chancellor will seek to negotiate a final settlement after consultation with the University Committee and the appropriate academic planning council(s). In no case, however, can a continuing departmental commitment to a faculty member be made without the consent of the majority of the accepting departmental executive committee. " FPP 5.14.

WHAT AUTHORITY HAS GUIDED THE EXECUTIVE COMMITTEE OF THE ARTS INSTITUTE IN DEVELOPING THE TASK FORCE , INVESTIGATION OF THE QUESTION OF CREATING A COLLEGE OF THE ARTS AND DEVELOPMENT OF COLLEGE OF THE ARTS PROPOSAL?:

The Arts Institute has functioned as a department-like body from its inception. It looks to the provision in FPP Chapter 5 that guides the consideration and deliberation process for all questions brought to the Arts Institute.

Faculty Policies and Procedures Chapter 5 includes the following:

"DEPARTMENT-LIKE BODIES. A group of faculty who are not all in the same department but who share responsibilities for departmental functions as defined in 5.11. or departmental executive committee functions as defined in 5.21. constitute a department-like body. Every such body shall observe the relevant provisions of Chapter 5. Questions concerning the interpretation of this provision shall be resolved by the University Committee. " FPP 5.40.

2. Campus Arts Initiative and Survey Results : The following assessment helped inform and support the current proposal and was initiated by the Arts Institute executive committee. 140 faculty, 30 staff and several students took part in this survey. More information can be found about this study on the CoTA website:

Arts Assessment, 2009–2010

Summary of:
Findings on the Current State of Arts
Dialogue on Future of Arts

Participants and Process

- ▶ Roughly 200 people took part in listening sessions and online survey from Nov 2009 to Jan 2010.
- ▶ A cross section of 15 people met on January 28, 2010 to sort the raw data into themes using “ThemeSeekr” software



Arts Q1: To what degree is the University/College/School serving the needs of arts students?

- ▶ 93 Responses, 93 Respondents, 19 Themes

Major Themes: Poorly...

- ▶ **Curriculum: challenges to offering an effective arts curriculum (24%)**
- ▶ **Interdisciplinary opportunities and communication (21%)**
- ▶ **Space: arts-specific space & facility needs (17%)**



Arts Q2: To what degree is the University/College/School serving the needs of faculty or staff?

- ▶ 99 Responses, 99 Respondents, 26 Themes

Major Themes: Poorly...

- ▶ **Lack of understanding from campus about arts research (17%)**
- ▶ **Funding inadequate for faculty replacements and addition of new staff (12%)**
- ▶ **Lack of area specific assistants both PA and TA (11%)**
- ▶ **Lack of curricular support (11%)**

Arts Q3: Given the list of issues presented which are the most important ones facing arts from your perspective? Are there other issues?

- ▶ **86 Responses, 86 Respondents, 8 Themes**

Top Ideas:

- ▶ **Administrative structure (38%)**
- ▶ **Advocacy and visibility (38%)**
- ▶ **Arts Funding (24%)**



Arts Q4: What role should the arts play on campus?

- ▶ 57 Responses, 57 Respondents, 14 Themes

Major Themes:

- ▶ **Arts should be pivotal to university as a whole (35%)**
- ▶ **Arts integral to well-rounded student both academically & culturally (31%)**
- ▶ **Should have more visibility both on campus and outside campus (21%)**
- ▶ **Provide better leadership and mechanisms for collaboration both among the arts and with non-arts disciplines (19%)**
- ▶ **Promote arts as learning tool rather than job training (15%)**

Arts Q5: How well is the campus community currently able to react to the changing nature of arts (both locally and globally)? [examples: diversity, sustainability, technology]

- ▶ 60 Responses, 60 Respondents, 11 Themes

Major Themes: It is not because...

- ▶ **Budget & Fiscal Problems (26%)**
- ▶ **Fostering Collaboration (23%)**
- ▶ **Leading (vs. Reacting) (21%)**
- ▶ **Need for Flexible Curriculum (18%)**



3. Arts Institute Strategic Plan

Art Institute Strategic Plan, February, 2009

MISSION

The University of Wisconsin-Madison Arts Institute represents the collective voice and vision of the arts at the University of Wisconsin-Madison. We advance the arts as an invaluable resource to a vital university, and we promote all forms of artistic expression, experience, and interpretation as fundamental paths to engaging and understanding our world.

VISION

- Decision makers will acknowledge and engage the arts as central to the well-being of the university.
- Students will experience the arts in all aspects of their education, and will be imbued with the importance of the arts to their academic life.

STRATEGIES

We will achieve our vision through the following:

- **Campus influence and visibility:**
Executive Committee Sponsor - Ann Archbold, chair, Theatre and Drama
- **Outreach: Pipeline, community connections:**
Executive Committee Sponsor - John Schaffer, director, School of Music
- **Connections to current students:**
Executive Committee Sponsor - Diane Sheehan, chair, Design Studies Department
- **Support existing departments, collaboration between departments:**
Executive Committee Sponsor - Thomas Dale, chair, Art History

IMPLEMENTATION PLANNING

Each strategy has a corresponding action plan to fuel its implementation. The action plan portfolio provides specific action steps (tasks), people/resources, and dates that will help achieve the strategy. These action plans have been developed with the participation of the Arts Assembly and approved by the Executive Committee and will be executed and overseen by members of the Executive Committee and Arts Assembly. The Executive Committee sponsors and Arts Assembly leads will ensure that follow-up takes place on each of the action steps.

SUMMARY OF STRATEGIES

The membership arrived at four primary areas of strategic development. These strategy groups were further developed into action plans that are listed in detail on the Action Planning Sheets in the addenda. Those responsible for follow up are also listed.

Group 1: Campus Influence and Visibility

- Create campus position dedicated to the Arts.
- Promote collaboration with other prominent academic areas on campus: sciences, business, law, medicine.
- Promote arts inclusion in the Wisconsin Institute for Discovery.

Group 2: Outreach Recruiting / Campus and Community Connections

- Create a virtual college of the fine arts.
- Identify and conduct UW multi-arts visits to high schools.
- Coordinate existing efforts to bring high school students to arts on campus as a UW collective group.
- Create a report to identify the impediments to admitting high caliber students to arts major programs.

Group 3: Connections to Current Students

- Add an arts requirement in basic curriculum or aligned with existing graduation requirements.
- Target incoming freshman with an "all arts pass" available to others as well.
- Create an undergraduate inter-arts major or certificate program.
- Create an arts ambassadors program.

Group 4: Supporting Individual Units and Collaboration

- Explore a project space for experimental curation, performances, and scholarly presentations.
- Research: Identify successes, suggestions and impediments to arts visibility.
- Research: Inventory of existing arts collaborations.

Please note that the portfolio developed for the Arts Institute strategic plan includes detailed actions and timeline for implementation.

UW Arts Institute Strategic Planning Process

Executive Staff meet with Office of Quality Improvement Rep, July 17, 2008

The Project Charter was established to engage in strategic planning processes to (1) produce a compelling and unified vision for the arts on campus, (2) describe a set of strategies with which to achieve this vision over 2-5 years, and to (3) organize strategies into action plans for implementation by members of the Executive Committee and Assembly.

Arts Assembly Meeting, August 22, 2008

Members considered what important issues, concerns, and emerging opportunities in the arts should be addressed by the strategic plan. They arrived at a number of ideas and identified two areas of greatest importance: (1) collaboration, important on its own, and gateway to thinking about relevance, value and development, and (2) curriculum and students, with primary focus of meeting students' needs.

Executive Committee Meeting, August 25, 2008

Darin Harris of the Office of Quality Improvement introduced a list of key questions and concerns developed during the Arts Assembly retreat of August 22. The committee generated 15 potential questions for the strategic planning process to address, and chose three core questions on which to focus.

Executive Committee Retreat Meeting I, September 12, 2008

The goal was to produce a clear, compelling, and unified vision for the UW Arts Institute's role within the arts on campus by discussing the AI's relevance to campus. The result was: to ensure that the arts are recognized and acknowledged as intrinsic part of campus life; to establish a well-known, identifiable leader for the collective arts; to develop an arts brand identity; develop a virtual space to enable connections between artists-institutions-community; and to unify fund-raising.

Executive Committee retreat Meeting II, September 19, 2008

The Executive Committee drafted a new mission statement: the UW Arts Institute speaks for and on behalf of the collective voice and vision of the arts at UW Madison. We advance the arts as an invaluable resource to a vital university, and we promote all forms of artistic expression, experience, and interpretation as fundamental paths to engaging and understanding our world.

The Executive Committee proposed a draft vision statement: decision makers will acknowledge and actively understand the centrality of the arts to the well-being of the university, imbue all students with the importance of the arts to their education, and enhance visibility.

The Executive Committee identified as priority strategies: high degree of arts community involvement in campus planning processes, large-scale arts exposition, secondary education outreach, funding for short-term/ad hoc activities, and campus physical space for collaboration and community development.

Dean Gary Sandefur and Associate Dean Magdalena Hauner attended.

Executive Committee Meeting, October 20, 2008

The list of 22 activities was outlined in four strategic planning strategies groups. The Executive Committee established a member sponsor for strategic planning strategies for each of the strategy groups, which are: campus influence and visibility; pipeline, community connections; connections to current students, and support existing departments, collaboration between departments.

Arts Assembly Meeting, November 7, 2008

The Arts Assembly developed action plans for each of the four strategic planning strategies categories. The Arts Assembly selected Assembly Representatives to present and refine the action plans to Executive Committee faculty sponsors.

Arts Assembly Meeting, December 12, 2008

Executive Committee faculty sponsors and Arts Assembly representatives presented the four action plans which were discussed and further refined.

Executive Committee Meeting, January 26, 2009

The committee reviewed the action plans developed in the strategic planning process thus far, approved or edited the strategies, and assigned responsibility for each strategy. This provided the Mission/Vision Statements and Strategies document.

4. Historical Information

There has been an effort to create a more collective organization of the arts since 1976, when the UW Arts Consortium was established. In 1988, the UW Arts Consortium recommended a formal administrative structure for the arts be developed: “it should not be viewed as a final solution... (and) a logical progression would lead to our ultimate goal, a College of the Arts.” In 1992, then-Provost David Ward requested that the Arts Consortium develop a strategic plan for the arts, which led to additional reports and resulted in the establishment of the Arts Institute in 1998. Although not fulfilling the recommendation, the newly-formed Arts Institute was “expected to ameliorate the effects of the ‘historic dispersion’ of the arts,” as stated by then-Provost John Wiley.

More recently, in 2008, the Arts Institute undertook a strategic planning process, and then an exploration of the state of the arts on the UW-Madison campus. It sought to assess its ability to serve its constituency of the arts departments/programs and presenters on campus. In November 2009, the Arts Institute surveyed faculty and staff members regarding their thoughts and opinions on the current state of the arts on campus. It sought feedback on how well the arts units were meeting student and faculty needs, the role of the arts on campus, and the state of the arts community on campus. Following the completion of the survey, the Arts Institute hosted a number of departmental and town hall meetings, in which approximately two hundred faculty, staff, and students shared in discussion.

In these surveys and subsequent meetings, many participants expressed their belief that a centralized administrative structure would ease many of the difficulties highlighted by the survey, including increased campus visibility, help with recruitment and retention of students, and the assurance that tenure for new faculty would be judged by a dean sympathetic to the nuances of arts research. While participants seemed to overwhelmingly support the idea of a centralized structure, it is also important to acknowledge that this support was not unanimous. A small group of participants expressed concerns that the arts would be further marginalized or isolated on campus should such an administrative model be put into place. Likewise, a few participants questioned how the role of humanists in the arts would be affected by this model.

Based on this Campus Arts Assessment, the Arts Institute recommended the following in order of priority: (1) a College of the Arts, (2) a cohesive plan for the arts on campus, (3) an arts requirement, and (4) a centralized physical space. School of Education Dean Julie Underwood and Arts Institute Executive Director Norma Saldivar presented the findings of the survey to then-Chancellor Martin and Provost DeLuca on May 25, 2010.

In September 2011, the Arts Institute Executive Committee hosted a meeting with Chancellor David Ward, Provost Paul DeLuca, Vice Provost Aaron Brower, Dean Robin Douthitt (SoHE), Dean Gary Sandefur (L&S), and Dean Julie Underwood (SoE) to discuss the Arts Institute’s recommendation. The administration presented a supportive stance and encouraged the Executive Committee to move forward in developing a proposal to be submitted to the faculty for discussion.

In November 2011, a Project Charter was approved for a “College of the Arts Proposal,” with Chancellor David Ward as executive sponsor and Dean Julie Underwood as sponsor. It has the charge to create and vet a proposal for the formation of a College of the Arts at UW-Madison.

A Curricular Committee and a Governance Committee were established, each composed of representatives from all arts units. Each committee met five times from November through January and have arrived at a draft proposal. These materials are before the campus now.

At their January 23, 2012 meeting, the Arts Institute Executive Committee unanimously approved a motion to request the arts units to each schedule a departmental vote on membership in a College of the Arts. This includes the School of Music, the Art Department, the Department of Art History, the Dance Department, the Design Studies Department, the Department of Theatre and Drama, the Program in Creative Writing, and the Film Studies Area.

5. Curriculum Information

COMPARISON OF LIBERAL STUDIES & BREADTH ACROSS ARTS PROGRAMS

Professional degrees (e.g., BFA, BM) and teacher certification degree programs are excluded from this comparison. The BS in Landscape Architecture is classified by CALS as a professional degree (http://pubs.wisc.edu/ug/cals_degreesmajors.htm#bsdegreereqs).

L&S – Music, Theatre & Drama:

Degree: BA or BS

Math:

BS only – Two 3+ credit courses at I/A level - MATH, COMP SCI, STAT (Limit one each: COMP SCI, STAT)

Foreign Language:

BA – 4th level of a language OR 3rd level of a language + 2nd level of another language

BS – 3rd level of a language

Humanities:

12 credits to include at least 6 credits literature

Social Science:

12 credits

Science:

BA – 12 credits to include 3+ credits bio science course and 3+ credits physical science course

BS – 12 credits to include 6 credits bio science + 6 credits physical science

Education – Art, Dance:

Degree: BS

Minimum of 40 liberal studies credits

Humanities: 9 credits to include at least 2 credits literature + 2 credits fine arts (from list; any Arts or Dance course counts)

*May count elementary and intermediate level foreign language courses, or approved Fine Arts courses; may also count Com Arts 105,181, and any English department intermediate or advanced level creative writing or composition course toward this requirement (English 100-118 and other elementary level composition courses are excluded)

Soc Science: 9 credits

Science: 9 credits to include bio science, physical science, lab science

Cultural and Historical Studies: 3 courses, min 3 credits each – ethnic studies, US/European history (from list), global perspectives (from list)

Human Ecology – Design Studies:

Degree: BS

Speech Communication: 2-3 credits

Humanities: 9 credits to include at least 3 credits literature

*Humanities include art, art history, classics, English, foreign languages (including beginning languages), cultural history, history of science, integrated liberal studies, literature (including comparative literature), music (including applied music), philosophy, communication arts, studies of cultures – e.g., African studies, East Asian studies, Hebrew and Semitic studies, South Asian studies, Scandinavian studies

*Literature includes American or English literature or comparative literature; or literature in translation; or, if in a foreign language, literature courses beyond the intermediate level

Soc Science: 9-15 credits to include min 3 credits each sociology, psychology, anthropology, economics

Science: 9-12 credits

School of Human Ecology (SoHE) breadth: 3-9 credits in SoHE taken outside the major

6. Facilities Information (Example from Art Department)

A171000 Art

UW-Madison Space Management Office
2/10/2012

<u>BLDG#</u>	<u>ROOM#</u>	<u>AREA</u>	<u>%</u>	<u>%AREA</u>	<u>PRIMARYUSE</u>	<u>PRIMARYSUBUSE</u>
A171000 Art						
0220 Art Lofts						
0220	1000T	521	100	521	620 - Exhibition	6611 - Art Gallery
0220	1001	115	100	115	310 - Office	3100 - Private Office
0220	1001A	57	100	57	725 - Shop Service	3344 - Storage
0220	1005	194	100	194	720 - Shop	7720 - Shop
0220	1009	1,062	100	1,062	210 - Class Laboratory	2216 - Art Studio
0220	1009A	232	100	232	210 - Class Laboratory	2216 - Art Studio
0220	1017	605	100	605	250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1021	607	100	607	250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1022	283	100	283	215 - Class Laboratory Service	2256 - Lab Equipment
0220	1025	660	100	660	250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1030	731	100	731	220 - Open Laboratory	2216 - Art Studio
0220	1031	645	100	645	250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1035	635	100	635	250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1036	1,702	100	1,702	210 - Class Laboratory	2216 - Art Studio
0220	1036A	114	100	114	215 - Class Laboratory Service	2202 - Dry Laboratory
0220	1036B	325	100	325	215 - Class Laboratory Service	2202 - Dry Laboratory
0220	1036C	213	100	213	215 - Class Laboratory Service	2202 - Dry Laboratory
0220	1040	2,436	100	2,436	210 - Class Laboratory	2216 - Art Studio
0220	1043	162	100	162	310 - Office	3100 - Private Office
0220	1044	992	100	992	220 - Open Laboratory	2216 - Art Studio
0220	1045	322	100	322	215 - Class Laboratory Service	2246 - Preparation
0220	1047	250	100	250	215 - Class Laboratory Service	2246 - Preparation
0220	1048	1,004	100	1,004	215 - Class Laboratory Service	2246 - Preparation
0220	1049	173	100	173	215 - Class Laboratory Service	2246 - Preparation
0220	1049C	162	100	162	215 - Class Laboratory Service	2246 - Preparation
0220	1050	1,487	100	1,487	620 - Exhibition	6611 - Art Gallery
0220	1055	253	100	253	210 - Class Laboratory	5566 - Dark Room
0220	1055A	127	100	127	215 - Class Laboratory Service	5566 - Dark Room
0220	1055B	62	100	62	215 - Class Laboratory Service	5566 - Dark Room
0220	1057	446	100	446	210 - Class Laboratory	2223 - Computer Laboratory
0220	1059	121	100	121	315 - Office Service	3340 - Commons
0220	1103	180	100	180	220 - Open Laboratory	2216 - Art Studio
0220	1104	165	100	165	220 - Open Laboratory	2216 - Art Studio
0220	1105	183	100	183	220 - Open Laboratory	2216 - Art Studio
0220	1107	180	100	180	220 - Open Laboratory	2216 - Art Studio
0220	1108	165	100	165	220 - Open Laboratory	2216 - Art Studio
0220	1121	181	100	181	220 - Open Laboratory	2216 - Art Studio
0220	1122	163	100	163	220 - Open Laboratory	2216 - Art Studio
0220	1124	85	100	85	215 - Class Laboratory Service	3344 - Storage
0220	1125	183	100	183	220 - Open Laboratory	2216 - Art Studio
0220	1127	180	100	180	220 - Open Laboratory	2216 - Art Studio
0220	1130	181	100	181	220 - Open Laboratory	2216 - Art Studio
0220	1134	181	100	181	220 - Open Laboratory	2216 - Art Studio
0220	1136	155	100	155	250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1140	181	100	181	220 - Open Laboratory	2216 - Art Studio
0220	1142	179	100	179	220 - Open Laboratory	2216 - Art Studio
0220	1145	194	100	194	250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1146	169	100	169	215 - Class Laboratory Service	3344 - Storage
0220	1147	420	100	420	210 - Class Laboratory	2202 - Dry Laboratory
0220	1148	170	100	170	220 - Open Laboratory	2216 - Art Studio
0220	1151	192	100	192	220 - Open Laboratory	2216 - Art Studio
0220	1152	158	100	158	220 - Open Laboratory	2216 - Art Studio

0220	1153	184	100	184 215 - Class Laboratory Service	3344 - Storage
0220	1154	96	100	96 215 - Class Laboratory Service	3344 - Storage
0220	1158	322	100	322 215 - Class Laboratory Service	2256 - Lab Equipment
0220	1164	514	100	514 220 - Open Laboratory	2200 - Wet Laboratory
0220	1165	2,412	100	2,412 210 - Class Laboratory	2202 - Dry Laboratory
0220	1181	22	100	22 225 - Open Laboratory Service	2256 - Lab Equipment
0220	1185	35	100	35 225 - Open Laboratory Service	2256 - Lab Equipment
0220	1187	139	100	139 215 - Class Laboratory Service	2202 - Dry Laboratory
0220	1202	603	100	603 250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1206	604	100	604 250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1210	692	100	692 250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1214	688	100	688 250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1222	696	100	696 250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1232	737	100	737 250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1234	715	100	715 250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1238	716	100	716 250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1242	718	100	718 250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1246	711	100	711 250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1251	41	100	41 225 - Open Laboratory Service	2256 - Lab Equipment
0220	1252	207	100	207 250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1253	165	100	165 250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1254	208	100	208 220 - Open Laboratory	2216 - Art Studio
0220	1255	174	100	174 250 - Research/Nonclass Laboratory	2216 - Art Studio
0220	1258	187	100	187 220 - Open Laboratory	2216 - Art Studio
0220	1259	192	100	192 220 - Open Laboratory	2216 - Art Studio
0220	1260	188	100	188 220 - Open Laboratory	2216 - Art Studio
0220	1261	194	100	194 220 - Open Laboratory	2216 - Art Studio
0220	1262	188	100	188 220 - Open Laboratory	2216 - Art Studio
0220	1263	194	100	194 220 - Open Laboratory	2216 - Art Studio
0220	1264	188	100	188 220 - Open Laboratory	2216 - Art Studio
0220	1265	194	100	194 220 - Open Laboratory	2216 - Art Studio
0220	1266	188	100	188 220 - Open Laboratory	2216 - Art Studio
0220	1267	194	100	194 220 - Open Laboratory	2216 - Art Studio
0220	1268	191	100	191 220 - Open Laboratory	2216 - Art Studio
0220	1269	196	100	196 220 - Open Laboratory	2216 - Art Studio
0220	1270	74	100	74 225 - Open Laboratory Service	3344 - Storage
0220	1271	68	100	68 225 - Open Laboratory Service	2256 - Lab Equipment
0220	1274	189	100	189 220 - Open Laboratory	2216 - Art Studio
0220	1275	195	100	195 220 - Open Laboratory	2216 - Art Studio
0220	1276	190	100	190 220 - Open Laboratory	2216 - Art Studio
0220	1277	195	100	195 220 - Open Laboratory	2216 - Art Studio
0220	1278	192	100	192 220 - Open Laboratory	2216 - Art Studio
0220	1279	197	100	197 220 - Open Laboratory	2216 - Art Studio

35,537

0469 Humanities Building, Mosse, George L

0469	1446	113	100	113 730 - Central Storage	3344 - Storage
0469	1507	65	100	65 730 - Central Storage	3344 - Storage
0469	6101	998	100	998 210 - Class Laboratory	2216 - Art Studio
0469	6101A	72	100	72 310 - Office	3100 - Private Office
0469	6111	1,061	100	1,061 210 - Class Laboratory	2216 - Art Studio
0469	6111A	85	100	85 215 - Class Laboratory Service	2254 - Instrument
0469	6111B	179	100	179 215 - Class Laboratory Service	3342 - Work Room
0469	6121	152	100	152 310 - Office	3101 - Open Office
0469	6121A	107	100	107 310 - Office	3100 - Private Office
0469	6121B	103	100	103 310 - Office	3100 - Private Office
0469	6121C	99	100	99 310 - Office	3100 - Private Office
0469	6121D	20	100	20 315 - Office Service	3344 - Storage
0469	6127	447	100	447 110 - Classroom	1102 - Seminar
0469	6131	1,274	100	1,274 210 - Class Laboratory	2216 - Art Studio
0469	6131A	222	100	222 215 - Class Laboratory Service	3344 - Storage

0469	6221	1,218	100	1,218 210 - Class Laboratory	2216 - Art Studio
0469	6221A	29	100	29 215 - Class Laboratory Service	3344 - Storage
0469	6221B	81	100	81 310 - Office	3100 - Private Office
0469	6221C	50	100	50 215 - Class Laboratory Service	3344 - Storage
0469	6231	1,211	100	1,211 210 - Class Laboratory	2216 - Art Studio
0469	6231A	29	100	29 215 - Class Laboratory Service	3344 - Storage
0469	6231B	83	100	83 215 - Class Laboratory Service	6640 - Laundry
0469	6231C	50	100	50 215 - Class Laboratory Service	3344 - Storage
0469	6241	416	100	416 315 - Office Service	3360 - Reception
0469	6241A	355	100	355 310 - Office	3101 - Open Office
0469	6241B	82	100	82 315 - Office Service	3342 - Work Room
0469	6241C	82	100	82 310 - Office	3100 - Private Office
0469	6241D	98	100	98 310 - Office	3100 - Private Office
0469	6241E	133	100	133 310 - Office	3100 - Private Office
0469	6241F	83	100	83 315 - Office Service	3340 - Commons
0469	6241G	358	100	358 350 - Conference Room	3320 - Conference
0469	6241K	311	100	311 310 - Office	3100 - Private Office
0469	6261	514	100	514 110 - Classroom	1102 - Seminar
0469	6265	297	100	297 110 - Classroom	1102 - Seminar
0469	6271	65	100	65 215 - Class Laboratory Service	9926 - Corridor
0469	6271A	398	100	398 215 - Class Laboratory Service	5566 - Dark Room
0469	6271B	111	100	111 215 - Class Laboratory Service	5566 - Dark Room
0469	6271C	34	100	34 215 - Class Laboratory Service	5566 - Dark Room
0469	6271D	38	100	38 215 - Class Laboratory Service	5566 - Dark Room
0469	6271E	38	100	38 215 - Class Laboratory Service	3342 - Work Room
0469	6271F	38	100	38 215 - Class Laboratory Service	3344 - Storage
0469	6271G	50	100	50 215 - Class Laboratory Service	5566 - Dark Room
0469	6271J	52	100	52 215 - Class Laboratory Service	2202 - Dry Laboratory
0469	6311	310	100	310 220 - Open Laboratory	2223 - Computer Laboratory
0469	6321	700	100	700 210 - Class Laboratory	2216 - Art Studio
0469	6321A	111	100	111 310 - Office	3100 - Private Office
0469	6321B	198	100	198 310 - Office	3100 - Private Office
0469	6323	252	100	252 225 - Open Laboratory Service	9926 - Corridor
0469	6323A	82	100	82 310 - Office	3100 - Private Office
0469	6323B	91	100	91 225 - Open Laboratory Service	5572 - Film Viewing
0469	6323C	89	100	89 225 - Open Laboratory Service	5572 - Film Viewing
0469	6323D	62	100	62 225 - Open Laboratory Service	5572 - Film Viewing
0469	6331	267	100	267 250 - Research/Nonclass Laboratory	2216 - Art Studio
0469	6331A	93	100	93 255 - Research/Nonclass Laboratory Service	3344 - Storage
0469	6341	368	100	368 250 - Research/Nonclass Laboratory	2216 - Art Studio
0469	6351	369	100	369 250 - Research/Nonclass Laboratory	2216 - Art Studio
0469	6361	126	100	126 310 - Office	3100 - Private Office
0469	6365	899	100	899 210 - Class Laboratory	2216 - Art Studio
0469	6365A	97	100	97 310 - Office	3100 - Private Office
0469	6411	798	100	798 210 - Class Laboratory	2216 - Art Studio
0469	6411A	82	100	82 310 - Office	3100 - Private Office
0469	6421	835	100	835 250 - Research/Nonclass Laboratory	2216 - Art Studio
0469	6421A	72	100	72 310 - Office	3100 - Private Office
0469	6421B	89	100	89 310 - Office	3100 - Private Office
0469	6431	797	100	797 210 - Class Laboratory	2223 - Computer Laboratory
0469	6431A	88	100	88 310 - Office	3100 - Private Office
0469	6431B	72	100	72 215 - Class Laboratory Service	3344 - Storage
0469	6441	795	100	795 210 - Class Laboratory	2223 - Computer Laboratory
0469	6441A	88	100	88 310 - Office	3100 - Private Office
0469	6441B	73	100	73 310 - Office	3100 - Private Office
0469	6451	817	100	817 210 - Class Laboratory	2216 - Art Studio
0469	6451B	87	100	87 310 - Office	3100 - Private Office
0469	6511	617	100	617 215 - Class Laboratory Service	7720 - Shop
0469	6511B	81	100	81 215 - Class Laboratory Service	2256 - Lab Equipment
0469	6521	897	100	897 210 - Class Laboratory	2216 - Art Studio
0469	6521A	98	100	98 215 - Class Laboratory Service	5566 - Dark Room

0469	6521B	113	100	113 310 - Office	3100 - Private Office
0469	6541	908	100	908 210 - Class Laboratory	2216 - Art Studio
0469	6541A	70	100	70 310 - Office	3100 - Private Office
0469	6541B	89	100	89 310 - Office	3100 - Private Office
0469	6561	964	100	964 210 - Class Laboratory	2216 - Art Studio
0469	6561A	54	100	54 215 - Class Laboratory Service	3344 - Storage
0469	6561B	90	100	90 310 - Office	3100 - Private Office
0469	6621	913	100	913 210 - Class Laboratory	2216 - Art Studio
0469	6621A	146	100	146 310 - Office	3100 - Private Office
0469	6621B	63	100	63 215 - Class Laboratory Service	3344 - Storage
0469	6621C	71	100	71 215 - Class Laboratory Service	2246 - Preparation
0469	6631	417	100	417 215 - Class Laboratory Service	3344 - Storage
0469	6641	1,053	100	1,053 210 - Class Laboratory	2216 - Art Studio
0469	6641A	86	100	86 215 - Class Laboratory Service	3344 - Storage
0469	6641B	188	100	188 215 - Class Laboratory Service	2270 - Liquid/Gas Storage
0469	6641C	41	100	41 215 - Class Laboratory Service	5529 - Equipment Room
0469	6641D	542	100	542 210 - Class Laboratory	2216 - Art Studio
0469	6641E	76	100	76 215 - Class Laboratory Service	5566 - Dark Room
0469	6641F	101	100	101 310 - Office	3100 - Private Office
0469	6641H	300	100	300 315 - Office Service	3342 - Work Room
0469	6651	1,129	100	1,129 210 - Class Laboratory	2216 - Art Studio
0469	6651A	48	100	48 215 - Class Laboratory Service	3344 - Storage
0469	7101	1,604	100	1,604 210 - Class Laboratory	2216 - Art Studio
0469	7101A	89	100	89 310 - Office	3100 - Private Office
0469	7121	1,733	100	1,733 210 - Class Laboratory	2216 - Art Studio
0469	7121A	89	100	89 310 - Office	3100 - Private Office
0469	7121B	89	100	89 310 - Office	3100 - Private Office
0469	7121S	181	100	181 215 - Class Laboratory Service	3344 - Storage
0469	7131	1,613	100	1,613 250 - Research/Nonclass Laboratory	2216 - Art Studio
0469	7131A	91	100	91 310 - Office	3100 - Private Office
0469	7211	584	100	584 250 - Research/Nonclass Laboratory	2216 - Art Studio
0469	7221	694	100	694 250 - Research/Nonclass Laboratory	2216 - Art Studio
0469	7240	1,909	100	1,909 620 - Exhibition	6611 - Art Gallery
0469	7241	1,435	100	1,435 210 - Class Laboratory	2216 - Art Studio
0469	7241A	91	100	91 215 - Class Laboratory Service	5529 - Equipment Room
0469	7241B	18	100	18 215 - Class Laboratory Service	5529 - Equipment Room
0469	7241C	261	100	261 215 - Class Laboratory Service	5529 - Equipment Room
0469	7247	756	100	756 250 - Research/Nonclass Laboratory	2216 - Art Studio
0469	7251	967	100	967 210 - Class Laboratory	2216 - Art Studio
0469	7251A	98	100	98 310 - Office	3100 - Private Office
0469	7311	377	100	377 250 - Research/Nonclass Laboratory	2216 - Art Studio
0469	7321	354	100	354 220 - Open Laboratory	2216 - Art Studio
0469	7331	2,629	100	2,629 220 - Open Laboratory	2202 - Dry Laboratory
0469	7331A	120	100	120 220 - Open Laboratory	2202 - Dry Laboratory
0469	7331B	119	100	119 215 - Class Laboratory Service	2252 - Drying Room
0469	7331C	356	100	356 250 - Research/Nonclass Laboratory	2216 - Art Studio
0469	7351	678	100	678 220 - Open Laboratory	2202 - Dry Laboratory
0469	7411	1,097	100	1,097 210 - Class Laboratory	2216 - Art Studio
0469	7411A	154	100	154 215 - Class Laboratory Service	9926 - Corridor
0469	7411B	237	100	237 215 - Class Laboratory Service	3342 - Work Room
0469	7411C	216	100	216 215 - Class Laboratory Service	3342 - Work Room
0469	7431	1,176	100	1,176 210 - Class Laboratory	2216 - Art Studio
0469	7431A	432	100	432 215 - Class Laboratory Service	3342 - Work Room
0469	7431B	473	100	473 215 - Class Laboratory Service	3342 - Work Room
0469	7431C	33	100	33 215 - Class Laboratory Service	9948 - Compressor
0469	7431D	80	100	80 215 - Class Laboratory Service	3344 - Storage
0469	7431E	92	100	92 310 - Office	3100 - Private Office
0469	7451	1,375	100	1,375 210 - Class Laboratory	2216 - Art Studio
0469	7511	1,023	100	1,023 210 - Class Laboratory	2216 - Art Studio
0469	7511A	104	100	104 310 - Office	3100 - Private Office
0469	7551	1,405	100	1,405 210 - Class Laboratory	2216 - Art Studio

0469	7551A	106	100	106	310 - Office	3100 - Private Office
0469	7551B	262	100	262	215 - Class Laboratory Service	5529 - Equipment Room
0469	7551C	209	100	209	215 - Class Laboratory Service	5529 - Equipment Room
0469	7561	1,165	100	1,165	210 - Class Laboratory	2216 - Art Studio
0469	7561A	254	100	254	215 - Class Laboratory Service	3344 - Storage
0469	7621	1,067	100	1,067	210 - Class Laboratory	2216 - Art Studio
0469	7621A	88	100	88	310 - Office	3100 - Private Office
0469	7641	3,649	100	3,649	220 - Open Laboratory	2216 - Art Studio
0469	7641B	84	100	84	220 - Open Laboratory	2216 - Art Studio
				<u>60,976</u>		
Grand Total:				<u>96,513</u>		

7. Comparable Data from Peer Institutions (in Full)

ORGANIZATIONAL STRUCTURES OF THE ARTS IN PEER INSTITUTIONS

The following was assembled from the web pages of the peer institutions.

UNIVERSITY OF ILLINOIS (<http://faa.illinois.edu/>)

The College of Fine and Applied Arts (FAA) is comprised of seven academic units:

The School of Architecture

The School of Art + Design

The Department of Dance

The Department of Landscape Architecture

The School of Music

The Department of Theatre

The Department of Urban and Regional Planning

The College also includes six research/performance/exhibition units:

Krannert Art Museum

Krannert Center for the Performing Arts

Visual Resources Center

Japan House

Sinfonia da Camera

Action Research. Illinois (formerly ESLARP)

UNIVERSITY ON INDIANA BLOOMINGTON (<http://college.indiana.edu/index.php>)

The College of Arts and Sciences includes:

Apparel Merchandising and Interior Design

History of Art

School of Fine Art (Henry Radford School)

Film Studies

Henry Radford Hope School of Fine Arts

Kinesiology/ Dance

Department of Theater and Drama

Traditional Arts Indiana

Jacobs School of Music

Arts Administration program of the School of Public and Environmental Affairs

UNIVERSITY OF IOWA (<http://www.clas.uiowa.edu/>)

The College of Liberal Arts and Sciences includes:

Art and Art History, School of

Cinema & Comparative Literature

Dance Department

Literature, Science & the Arts

Music, School of

Division of Performing Arts: Dance, Music

Performing Arts Entrepreneurship

Theatre Arts Department

Writers' Workshop (Graduate Program only)

UNIVERSITY OF MICHIGAN ANN ARBOR

(1) University of Michigan School of Art & Design (<http://art-design.umich.edu/about>) Includes:

The School of Art & Design offers three innovative programs at the graduate level: 1. Master of Fine Arts degree (MFA); 2. MFA / MBA Dual Degree Program; and 3. Design Science Ph.D. At the Undergraduate level: Bachelor of Fine Arts in Art & Design and Interdisciplinary Undergraduate Degree in Interarts Performance.

(2) University of Michigan School of Music, Theatre & Dance

(<http://www.music.umich.edu/about/index.htm>) Departments include Composition, Conduction, Dance, Jazz, Music Education, Music Theory, Musical Theatre, Musicology, Organ, Technology, Piano, Strings, Theatre.& Drama, Voice and Winds & Percussion.

UNIVERSITY OF MINNESOTA (<http://cla.umn.edu/>)

The Arts and Creativity of the College of Liberal Arts includes the departments of:

Art

Art History

Music, School of

New Media Studies, Institute for

Theatre Arts & Dance

Visual Resources Center & Digital Content Library

THE OHIO STATE (<http://artsandsciences.osu.edu/artsandculture>)

The College of the Arts and Sciences includes the departments of:

Advanced Computing Center for the Arts and Design (ACCAD)

Art

Art Education

Arts Initiative at Ohio State

Dance

Design

Film Studies

History of Art

Music, School of

Theater

PURDUE UNIVERSITY (<http://www.cla.purdue.edu/>)

The Patti and Rusty Rueff Department of Visual and Performing Arts is within the College of Liberal Arts:

Formed in 1966 and is composed of two departments: Art & Design and Theatre, as well as three other divisions including Dance, Music, and Purdue Galleries. It serves other departments and schools through elective course offerings as well as granting Liberal Arts based undergraduate degrees. On the graduate level, the department grants Master of Arts, Master of Fine Arts, and Ph.D. degrees. Also Interdisciplinary Studies and Film Studies.

UNIVERSITY OF NEBRASKA–LINCOLN (<http://www.unl.edu/finearts/>)

Hixson-Lied College of Fine and Performing Arts. Departments include:

Art and Art History

Music and Dance

Theatre and Film

ICFAD Fundraising Summary

The Following is an executive summary of an ICFAD Fundraising Survey conducted in 2011

The ICFAD Fundraising survey was an attempt to identify correlations amongst arts schools with respect to:

- **Average annual fundraising amounts**
- **Largest gift received**
- **Time dedicated to fundraising**
- **Private/public status**
- **Number of full-time fundraisers assigned to arts unit**
- **Base budget of unit**
- **Number of majors within the unit**

A total of 54 deans responded to the survey. The following is a list of the median for each area:

- **\$1 million to \$2 million** - Average annual fundraising amounts
- **\$1,500,000** - Largest gift received
- **20% to 30%** - Time dedicated to fundraising
- **Public** - Private/public status
- **One** - Number of full-time fundraisers assigned to arts unit
- **\$5 million to \$10 million** - Base budget of unit
- **1000 to 1249** - Number of majors within the unit

Of the 54 arts deans responding, 48% raise an average of less than \$1 million, 22% raise between \$1 million and \$2 million, 22% raise between \$2 million and \$4 million, and 7% raise more than \$4 million per year.

The median average annual fundraising amount for deans with one full time fundraiser was \$500,000 to \$1 million, while deans with two full time fundraisers averaged \$2 million.

There was no significant difference in fundraising levels between public schools and private schools. Private schools had smaller budgets and fewer students than public schools.

Deans who dedicate more time to fundraising have higher annual fundraising amounts. The median average annual fundraising amount for deans who dedicated 10% to 20% of their time towards fundraising was \$500,000, while deans dedicating 20% to 30% of their time was \$1 million to \$2 million, and deans dedicating 30% to 40% of their time was \$2 million to \$4 million.

Deans with 1750 to 1999 majors had the highest median annual fundraising amount at \$2 million to \$4 million.

The profile of the top 10 average annual fundraisers based on medians:

- 30% time dedicated to fundraising
- \$10 to \$15 million base budget
- 1750 to 1999 majors
- 2.5 full-time fundraisers

The profile of the bottom 10 average annual fundraisers based on medians:

- 10% to 20% time dedicated to fundraising
- \$5 million base budget
- 750 majors
- 0 full-time fundraisers

8. International Council of Fine Arts Deans (ICFAD) Salary Study

The following information is derived from an ICFAD study of the 2011-2012 academic year based on responses from *76 institutions from across the United States. The full report can be accessed at: <http://www.icfad.org/>

AVERAGE SALARIES FOR DEANS ADMINISTERING THE FINE ARTS

For public research universities (Arts majors only): **\$ 195,750**

AVERAGE UNIT BUDGETS FOR DEANS ADMINISTERING THE FINE ARTS

For public research universities (Arts majors only): **\$27,640,773**

STRUCTURE BREAKDOWN

Arts only (research)= 63% of institutions responding to survey
Communication and Arts= 14% of institutions responding to survey
Liberal, Humanities and Arts= 12% of institutions responding to survey
Design, Architecture and Arts= 9% of institutions responding to survey
Arts and Sciences= 2% of institutions responding to survey

***PARTICIPATING INSTITUTIONS FOR THE ICFAD SALARY SURVEY**

Arkansas State University, Jonesboro	Florida International University University of
State University of New York, New Paltz	Massachusetts Dartmouth
Brigham Young University-Idaho	Florida State University University of Memphis
Stephen F. Austin State University	George Mason University University of
Butler University SUNY College at	Michigan, Ann Arbor
Purchase	Hogeschool voor de Kunsten Utrecht (HKU)
Cabrillo College Texas Christian	University of Montana
University	Illinois State University University of
Carnegie Mellon University Texas Tech	Nebraska Omaha
University	Indiana University-Purdue University Fort
College of Charleston Troy University	Wayne University of North Texas
Columbia College Chicago University of	Indiana University-Purdue University
Alabama	Indianapolis University of Northern Colorado
Concordia University University of	James Madison University University of Saint
Central Oklahoma	Francis
DePaul University University of	Kansas City Art Institute University of South
Colorado Denver	Florida
East Carolina University University of	Kent State University University of Utah
Connecticut	Lamar University University of Wisconsin-
Eastern New Mexico University	Stevens Point
University of Florida	Louisiana State University Virginia
Emrson College University of Hawaii at	Commonwealth Univeristy
Manoa	Miami University Virginia Tech

Montgomery College Washington State
University
Morehead State University Webster
University
Northwestern University West Virginia
University
Ohio State University Western Carolina
University
Ohio University Western Connecticut
State University
Pacific Lutheran University Western
Washington University

Portland State University Wichita State
University
Ryerson University Winthrop University
Salt lake Community College Woodbury
University
Shenandoah Conservatory of Shenandoah
University York University
Sheridan College
Southern Illinois University Edwardsville
Southwestern Baptist Theological Seminary
Southwestern College
Southwestern University
St. Cloud University

9. Delphi Study, Margaret Merrion (ICFAD)

THE FUTURE OF THE ARTS IN HIGHER EDUCATION

Margaret Merrion

DEAN, COLLEGE OF FINE ARTS
WESTERN MICHIGAN UNIVERSITY

IN JANUARY 2008, a Delphi study was conducted to forecast a future for undergraduate studies in the arts and cultural programming in the next decade (2018). The research engaged the participation of a panel of experts to examine eight categories of potential change. These included:

- Student demographics
- Curriculum
- Faculty
- Technology
- The learning place
- Partnerships
- External support
- Leadership

INTRODUCTION

As president of the International Council of Fine Arts Deans (ICFAD), I am delighted to introduce this important work by one of our colleagues, former ICFAD president Margaret Merrion. Realizing that our future (i.e., the next ten years of the arts in higher education) must be anticipated, Merrion has devoted several years of effort to determine what that future might be. This report presents the consensus thinking among the majority of experts regarding changes predicted for the next decade. The predictions present likely scenarios that may be useful for raising awareness and preparing for change among leaders of the arts in higher education.

For ICFAD, the opportunity to partner with Margaret Merrion serves to transform this work into an occasion for us to proactively impact these predictions, to modify and reduce predicted threats and to accelerate the positive while minimizing the negative. We are an organization dedicated to deans helping deans and I can think of no greater contribution to this mantra than for each of us to individually and collectively identify short and long term actions which will serve the best interests of the arts within the academy, which will ensure a future enriched by our efforts, and one that will motivate all of us to give greater attention to what we, as an organization of individual professionals, can do to make this a better nation and world.

Ron Jones
ICFAD President

THE DELPHI TECHNIQUE

The Delphi Technique is a useful tool for gathering a number of ideas and examining them for the best. The technique subjects ideas to a series of iterations for critique and evaluation as to their likelihood of occurrence. A panel of experts work anonymously and independently to challenge, defend and rate the ideas through the iterations until the data stabilize.

In this study, the predictive ideas were tested for a 50% or greater likelihood of occurring by 2018. Throughout the Delphi process, the experts were given qualitative and statistical feedback to move their thinking toward consensus.

In the first iteration, open-ended questions were asked regarding the eight categories of possible change. The responses identified 399 predictions. After a content analysis to segment and reduce redundant issues, 252 predictive statements resulted. The experts rated these predictions. They also had the opportunity to challenge the statements, requesting research, trends or clarifying information to substantiate any prediction. In the third iteration, the experts clarified and defended what had been challenged by other panelists. Given additional defense information, the panel then reconsidered all predictions in the fourth iteration. The ratings yielded stable data at this stage, achieving consensus for 64% of the predictions (consensus meaning three-quarters of the panel agreed or disagreed).

FINDINGS

The Delphi technique helped surface more than one-hundred predictions that the panel of experts agreed were likely to occur. Collectively the predictive data portray a daunting, challenging and attractive future. The data have been transcribed into a scenario format for a coherent summary of changes anticipated in the arts in higher education.

In the section below, the open-ended questions which prompted the predictions are presented in bold script. The scenario follows for each category of the forecast.

STUDENT DEMOGRAPHICS

Considering your current undergraduate population in the arts, what changes do you foresee in student demographics, including market demand for degrees? For example, do you predict changes in age, gender, ethnicity, race, socio-economic status, full or part-time status, interest in particular degree programs, etc.?

There will be a trend toward universal access to higher education, and yet, most public institutions will continue to serve primarily in-state students. Full-time undergraduate enrollments will remain predominantly 19-22 year-olds. Changes in student population will be impacted most by location, with many institutions experiencing:

- More community college transfers
- Growth in part-time enrollments
- Growth in non-traditional, under-represented students
- Growth in Latino student enrollments
- Growth in adult arts education in a variety of forms
- Increase in competition among English-speaking countries for globally diverse students

Students will bring an expectation for multiple ways of acquiring degree, i.e., full- and part-time; on campus and off-site; and synchronous and asynchronous internet delivery. They will also bring an expectation to pursue their degree programs while exploring other fields simultaneously.

We will see an emergence of third generation immigrants entering arts programs—finally an accessible degree option. Institutions will also experience an overall increase in demand for arts among minority students. Thus, the professional programs will be more inclusive than today.

All students will continue to balance work and study obligations, and they (and their families) will accrue significant debt. Public subsidies will decrease; loans will increase.

With respect to market demand, students will have high interest in commercially viable fields (design, multimedia and e-skills in particular). We will experience a surge in animation and “film”-making interest, as well. Professional programs will be favored over liberal arts programs. And the “flat world” will facilitate proliferation of image-oriented English as the international language.



CURRICULUM

To what extent will the content of arts curricula change over the next decade? What conditions or factors will necessitate change, if any? Consider issues as content and practice in the arts disciplines and their specializations, multidisciplinary study and work, the economy, accountability mandates, accreditation, faculty expertise, etc. If appropriate, indicate whether the change will occur in the professional and/or liberal arts degree programs or in the general studies courses and programs.

The 2018 curriculum will have both familiar and fresh characteristics. We will continue to have intense focus on professional training. Curricular change will occur at varying rates with the performing arts adhering more to past practices/content. The curriculum will address the priority to assist students in making professional transitions, particularly in fields that are less career-bound. The curriculum will generate more courses that will develop entrepreneurial skills among students, helping them to acquire a wider range of employment options. For example, a fund raising course may be required. Internships will be curricular requirements, too, and we will see a hefty increase in measurable expectations and content requirements for these internships. Further distinction between professional and liberal arts curriculum will emerge, with practicing artists more readily finding their way into the professions.

Technology's impact on the curriculum will pervade pedagogy and content. The curriculum will be dominated by images (moving and still)—the lingua franca of communication. Delivery systems will multiply and diversify. Digital media will highly influence the dissemination, methodology and presentation of art. There will be, for example, ultra-high speed broadband networks to create new art forms. Live performances/exhibitions will occur simultaneously and ubiquitously with virtual narrowcasts and broadcasts of events. Multimedia activities will be the norm.

The new curriculum will feature more prevalent interdisciplinary projects and programs. Curricular programs will also be more integrated, such as converging with commerce, science and globally diverse constituencies. The profession will embrace a wider range of activities labeled "arts." Multi-cultural influence and world artistic practices will fuse indigenous and traditional art making in all art forms.

Familiar accountability pressures will be on the scene with increasingly rigorous expectations for content requirements. The curriculum will undergo increased pressure to deliver relevant, effective and measurable outcomes. Add to this the insistent pressure to generate sufficient student credit hours.

Relative to partnerships that will emerge, museums and symphony orchestras will increase education programs; theatre and dance companies will add education professionals. These programs will draw on the arts curriculum and potentially play a larger role in the creative economy.

FACULTY

In what ways will arts faculty who are hired in 2018 bring different experiences and expectations to their faculty roles? To what extent do you see generational change as an influence?



Institutions will contend with significant turnover within the next decade, and the new faculty will not be cloned replacements. Prospective faculty will seek an exciting set of colleagues when deciding to take new positions—an important recruitment and retention factor for this decade. The profession will involve an increase in long-term contract (full-time, non-tenure-track) appointments, accompanied by less concern about tenure and more concern about career flexibility and quality of life issues. Faculty of 2018 will bring high expectations for technology and the ability to work across disciplines inside and outside the academy. They will be characterized by more interdisciplinary research interest and more community-engaged research interest. As a new generation of arts faculty, they will have more concern about the impact of the arts on societal and global issues. This will be to the selective neglect of university service. Teaching styles will evolve

“Institutions will contend with significant turnover within the next decade, and the new faculty will not be cloned replacements.”

on the present continuum: coaching more; critiquing less. Faculty will have strong familiarity with e-art and multimedia technology. Additionally, they will be flexible in adapting to students' demand for “individual learning.”

As artists, they will continue to be practitioners placing art in theoretical contexts, however, they will need to meet the increased expectation for highly effective teaching that impacts students in direct, measurable and efficient ways.

Faculty will transform the content of what they teach and what they pursue as scholars and artists. For example, faculty will bring expanded expertise, especially integrating world cultures and creating new canons for study. They will also bring a new creative-class, flat, image-oriented, converged, virtual and diverse world into the learning place.

Tenure and promotion criteria will evolve to encourage professional endeavors, particularly recognizing deeper involvement in societal and global work; community-engaged research; and interdisciplinary content. Faculty will focus more directly on performance-based outcomes and meet expectations for their work subject to survive new critical review systems.

TECHNOLOGY

With respect to technology's influence, predict specific changes you will see by 2018, such as the readiness of students, their learning disposition, the delivery and content of curriculum, overall accomplishments of students, and others.

By 2018 technology will be a thoroughly natural tool and attitude among students and most faculty, seamlessly woven into the curriculum. Evidence will be clear in the move from the trite, technologically superficial, to greater emphasis on work as a vehicle for communication and/or expression.

Furthering access to information, technology will enable an emphasis on how to learn, how to communicate and how to think/problem solve rather than mere mastery of discipline content.

While institutions will continue to struggle with costs, technology will impact students in various ways. For instance, students will have:

- More literacy and demand technology in every phase of learning
- Expectations for e-art instruction with facile faculty
- Responsibility to own necessary technology (except for traditional art forms)
- Expectations to present content in ways other than paper format
- Less capability to discern authoritative sources of information
- Less tolerance for technology not current or working

Technology will present formidable challenges and opportunities in the teaching/learning environment. It will serve as an isolating and connecting factor. Students and faculty will increasingly work alone (save collaborative projects), yet they will be facile in reaching a more diverse and broad audience. Changes in technology will also present challenges to faculty units wherein senior faculty struggle with professional deficits --- slow to develop and adopt new methodologies.

The overall curricular impact will be seen in more effective delivery systems, particularly in the visual arts and music programs.



THE LEARNING PLACE

Considering where much of the undergraduate experience takes place now in your institution, do you predict any shifts in the sense of place for learning ten years from now? For example, will your students be taking more or less courses off-campus (at community colleges; on line through your or another institution; through internships; etc.)?

Greater student mobility into and out of institutions will characterize the programs of the next decade. Learning will take place in multiple environments. Students and faculty will expect year-round academic offerings. Institutions will be far more access-sensitive and responsive to flexible work hours. On-campus

“Study abroad, study away and/or expedition courses will become required. Internships and community service will increase in expectation and require internal funding.”

learning will feature the intense specialty programs, as well as established “arts villages”, i.e., the cultural centers in U.S. communities. Off-campus learning will take many forms and most of them will not be optional. For example, study abroad, study away and/or expedition courses will become required. Internships and community service will increase in expectation and require internal funding. Learning facilitated by collaborations among

academic institutions will be in place, allowing students to seamlessly study with students from global institutions. Learning will be facilitated through partnerships with corporate and not-for-profit enterprises.

Much of the learning place, in fact, will be less dependent on bricks and mortar and more reliant on the constellation of institutional partners. The quality of institutions will be measured by who and which institutions make up networks of partners.



PARTNERSHIPS

What changes do you foresee in future partnerships with organizations (e.g., theatres, dance companies, museums or other institutions). Please consider (1) intended and unintended content or process impacts; (2) intended and unintended impacts on the extent to which the mission of the arts in the institution is broadly understood to focus primarily on curriculum-based teaching and learning.

The next decade will be marked with substantial growth in partnerships. A new era of symbiosis among cultural organizations, between higher education institutions, and amid not-for-profit and profit entities will occur. Partnerships will be viewed as essential for continued health of the arts in all institutions, communities and broader organizations. This will usher in collaboration as the modus operandi for arts programs as facilities, equipment and personnel are shared. As a result, public programming will be jointly produced more frequently. In addition to the obvious benefits of cost reduction for partners, collaborative arrangements will facilitate internships which will be valued for advancing mutual missions.

Partnerships will also open more opportunities for fund development. Faculty will be recruited to develop partnerships to solidify pre-professional training grounds, and also to further collaborative research. These will be key to raising reputations of institutions, as they attract national and international partners to enhance faculty expertise, deepen learning opportunities, and expand access to special facilities. Converged programming (a byproduct of effective partnerships) will facilitate networks that blur missions of professional enterprises and higher education. Institutions will need to monitor partnerships with care to assure mission clarity and maintain fidelity to programmatic priorities.

On the local front, arts organizations will increasingly become aggressive in pursuing partnerships with colleges, while, on the global front, collaborations will be aided by technology to present unimaginable programming.



EXTERNAL RESOURCES

Considering the broad philanthropic community of individual donors, state/federal agencies, corporations, organizations and foundations, predict any change vis-à-vis financial, political and programmatic influences on the arts in higher education (e.g., curricular programs, student/faculty performance and exhibition, teacher preparation, scholarship, public service, projects and institutes, presentation of the work of artists not affiliated with the institution, etc.).

As apparent today, a shift toward nongovernmental funding will continue for the vast majority of higher education's budget. In a decade, the decrease in government support will affect higher education and the arts—a double deficit for the profession. Increases in government grants will continue to shift to support K-12 school improvement, basic literacy and STEM competencies. Corporate and foundation gifts will lean toward social and health causes, to the neglect of the arts, as well. And there will be steady competition for the same dollar among the arts in higher education and cultural organizations.

Thus, arts programs will have greater reliance on individual donors, as public institutions' streams of revenue mirror private institutions. This will have some unintended consequences. For example, the academy will experience an increase in influence over student and faculty work by external funders. Research, performance, and exhibition will undergo constant public scrutiny. There will also be a rise in self-censorships. On the other hand, private philanthropy will help foster needed curricular change. Arts programs will be more responsive in meeting the needs of industry through curricular reform that will prepare students for industry standards more efficiently.

Philanthropic partnerships will be instrumental to institutional relationships with the business community. The arts will have a modest role in projects pointed toward economic development as the community's cultural milieu becomes recognized as essential for attracting and retaining a creative work force.

Much of the new funding for programs will be designated for specific purposes. Individual donors, corporations and foundations will stipulate terms and monitor outcomes of investments in the arts. It is anticipated that corporate patronage will prompt changes in development and foundation policies, as well.

LEADERSHIP

What do the responses you have provided in the questions above indicate about leadership in 2018 and the preparation needed to be effective at that time?

The arts dean will need to work effectively with multiple stakeholders and be accountable to each. Students, their parents, accrediting agencies, governmental agencies, institutional partners, corporations, donors, and community arts organizations will have increasing expectations and transparency demands. Three examples include: More parents will engage in hovering, censoring and consumer-like behaviors. More politicians will be looking out for the “public good” of higher education, especially economic development outcomes. Partnerships will call for sharing governance.

Meanwhile, within the arts units, deans will be leading a workforce which prefers to make art than to teach students. The employees will expect supervisors to balance their work/life priorities. Some will approach the workplace with entitlements that will present resource constraints. Thus, the leadership for the next decade will use formal and informal authority wisely. It will be based on four attributes:

- Ethical behavior
- Integrity
- Inclusive decision-making
- Judicious use of personal power

Managing this profound change will necessitate excellent interpersonal skills, because deans will lead different generations of faculty simultaneously. High emotional intelligence will be necessary to demonstrate care, thought, and accurate understandings regarding the political and economic future globally. Deans will have the challenge to “think forward” and present new staffing plans. New faculty will need to be recruited and

“Leadership time will be dominated by striking partnerships and cultivating relationships for fund development.”

supported to build innovative curriculum. Deans will need to re-conceive operational and reward systems through shared governance to retain the forward thinkers.

Leadership time will be dominated by striking partnerships and cultivating relationships for fund development. As in the past, deans

will require mastery of arts content, especially knowledge of trends. Deans with a broad curiosity and genuine interest in all arts and pedagogy will be well positioned to lead change. Their keen attention to the post-techie art world, for example, will be critical to skillful planning for appropriate technology.

Systems thinking and political savvy will help deans manage in various teams within and outside of the academy. In addition to general management skills, they will be well served in bringing refined skills in managing complex expense budgets, facility management/construction, intellectual property issues, and principles of law in higher education. These skills are expected to be in high use by 2018.

Finally, it will be incumbent upon them to prepare the next generation of leaders with fresh views, pressures, challenges, expectations and measures.

CONCLUSION

In this research project, use of the Delphi technique enabled a creative and systematic process of examining expert thinking about the future of the arts in higher education. The results are daunting and provocative. They present likely scenarios encompassing political, economic, community, educational, technological, philanthropic and global developments. They offer insights for new ways of leading.

Just how viable are future scenarios in a climate of unprecedented and unrelenting change?

Economic, enrollment, earnings and consumer confidence forecasts are subject to many predictable and unpredictable factors. If the trajectory of trends and implications of research are rigorously analyzed, it is possible to extrapolate and project a likely course of events. At the same time, it is important to recognize factors which can intervene, cause unintended consequences, and upset the likelihood of events.

Healthy non-profit institutions and for-profit corporations engage in forecasting in order to plan intelligently. It is hoped this report provides some insight for discussion and a platform for planning among the membership of the International Council of Fine Art Deans.

ABOUT THE DELPHI PANEL OF EXPERTS

Fourteen experts served as the research panel and contributed their best thinking to this project. The experts were invited to participate in the study based on their "domain knowledge," that is, the breadth and depth of experience leading the arts in higher education. They had an average of 25 years of experience as an arts leader. The totality of domain knowledge was 350 years.

The breadth and depth of disciplinary expertise was measured through their comprehensive assignments for multiple arts, but also through their disciplinary specialty. The individuals held advanced degrees in the following areas: 4 Visual arts, 4 Theatre, 2 Dance, 1 Film/video, 3 Music. By position, the panel was constituted by dean-level administrators. During the research project, two deans moved to positions of higher responsibility (i.e., associate vice president and president). The panel currently holds positions in a diverse set of institutions, including public, private, liberal arts, comprehensive, research, urban, rural, large, medium and small institutions.

THE DELPHI PANEL INCLUDED THE FOLLOWING:

Associate Vice President Karen Bell, The Ohio State University
 Dean Sarah Blackstone, University of Victoria
 Dean Ann Calvert, University of Calgary
 Dean Jeff Huberman, Bradley University
 President Mark Heckler, Valparaiso University
 Dean Lucinda Lavelle, University of Florida
 Dean Don Para, California State University Long Beach
 Dean Ron Jones, University of South Florida
 Dean Richard Ranta, University of Memphis
 Dean Andrew Svedlow, University of Northern Colorado
 Dean Scott Sullivan, Texas Christian University
 Dean Richard Toscan, Virginia Commonwealth University
 Dean Raymond Tymas-Jones, University of Utah
 Dean David Woods, University of Connecticut

The author thanks Sam Hope for advance review of the Delphi research design. All photos are courtesy of the College of Fine Arts at Western Michigan University.

10. Proposal Process and Key Documents

Task Force Charter:

University of Wisconsin –Madison

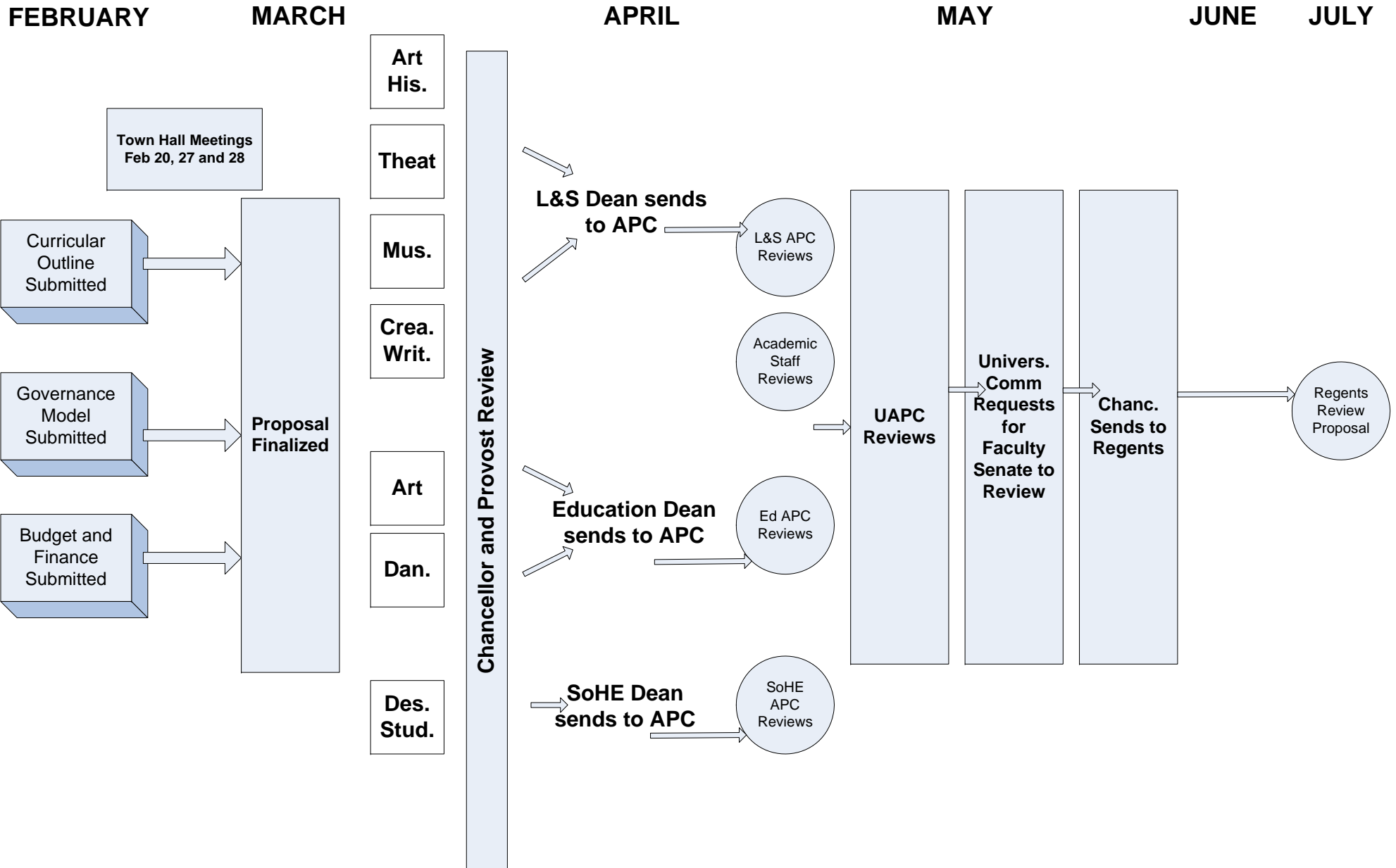
College of the Arts Proposal– Project Charter

Project Name	College of the Arts Proposal: the following document outlines a specific process for creating the proposal and vetting it through governance organizations
Executive Sponsors	Chancellor David Ward, Provost Paul DeLuca: requested a proposal for creating a College of the Arts
Sponsor	Julie Underwood, Dean, School of Education
Project Lead	Norma Saldivar, Director, Arts Institute
Key Players	Arts Institute Board, Planning Team Members (see list that follows)
Charge	Create and vet a proposal for the formation of a College of the Arts at UW-Madison.
Outcomes	<ol style="list-style-type: none"> 1) Create proposal for the formation of a College of the Arts at UW-Madison including the following elements: <ul style="list-style-type: none"> • Curricular outline that addresses how existing courses, majors and credit values are housed in the college • Model or models for governance that addresses how tenure decisions, facilities, resource allocation and decisions will be made within the college, consistent with Faculty Policies and Procedures (FP&P). • Full financial and budgetary information including likely or promised donors to the college 2) Vet the proposal through the full governance process on campus (see “governance map”) and receive approval for proceeding up to the Board of Regents.
Timeline <i>(Key dates)</i>	<p>Create and Submit Preliminary Proposal to Chancellor (October, 2011)</p> <p>Develop Model(s) for Governance (December, 2011)</p> <p>Develop a Proposal for Endowment (December, 2011)</p> <p>Create Curricular Outline (February, 2012)</p> <p>Package Proposal for Vetting (February, 2012)</p> <p>Vet with UW Governance Bodies (April, 2012)</p>
Next Steps	Approve charter with sponsor and executive sponsor; create preliminary proposal

List of Key Players

Name	Department/Unit	Role/Responsibility
Chancellor David Ward	Chancellor's Office	Executive Sponsor
Julie Underwood	School of Education	Sponsor
Norma Saldivar	Dept of Theatre, Arts Institute	Project Leader, Planning Team
Andrew Taylor	School of Business	Governance Committee Member, Planning Team Member
Tom Loeser	Art Dept	Governance Committee Member
Li Chiao-Ping	Dance Dept	Governance Committee Member
Ann Archbold	Dept of Theatre and Drama	Governance Committee Member
Judy Mitchell	Creative Writing Program	Governance Committee Member
John Stevens	School of Music	Governance Committee Member
Thomas Dale	Dept of Art History	Governance Committee Member
Tino Balio	Dept of Communication Arts	Governance Committee Member
Wei Dong	Dept of Design Studies	Governance Committee Member
Diane Sheehan	Dept of Design Studies	Governance Committee Member
Michael Connors	Art Dept	Curriculum Committee Member
Julie Ganser	Art Dept	Curriculum Committee Member
Andrea Harris	Dance Dept	Curriculum Committee Member
Karen McShane-Hellenbrand	Dance Dept	Curriculum Committee Member
John Harrington	Dept of Landscape Architecture	Curriculum Committee Member
Sean Bishop	Creative Writing Program	Curriculum Committee Member
Judy Mitchell	Creative Writing Program	Curriculum Committee Member
Janet Jensen	School of Music	Curriculum Committee Member
Scott Teeple	School of Music	Curriculum Committee Member
Patti Atwood	School of Music	Curriculum Committee Member
Roberto Rengel	Design Studies Department	Curriculum Committee Member
Patricia Boyette	Dept of Theatre and Drama	Curriculum Committee Member
Michael Peterson (Manon van de Water)	Dept of Theatre and Drama	Curriculum Committee Member
Jim Stauffer	Dept of Theatre and Drama	Curriculum Committee Member
Andrew Taylor	School of Business	Planning Team Member
Ken Chraca	Arts Institute	Planning Team Member
Darin Harris	Office of Quality Improvement	Project Manager, Planning Team
Tim Hamilton	Arts Institute	Project Assistance, Planning Team
Aaron Brower	Provost Office	Project Advisor
David Musolf	Secretary of the Faculty	Project Advisor

Visual Roadmap for College of the Arts Proposal Review Process 2012



11. Curriculum Report

The charge to the members of the CotA curriculum committee was to learn more about each other's programs, to compile data on existing courses and programs, and to explore how unification under one College could increase collaborative opportunities in many areas, including advocacy and recruiting, public relations, inter-college organizations, and perhaps most importantly, innovations in curriculum.

As the flagship university in the State, we have the opportunity to lead the arts in innovation, research and teacher education.

The arts on campus share many similar concerns, including but not limited to commitment to the development and investigation of contemporary and traditional aesthetics, commitment to fostering understanding of the arts in cultural and social contexts, dedication to student and faculty excellence, the need for access to state-of-the-art resources and facilities, and the willingness to share the fruits of their productivity across the campus, the UW system, the Madison community, the State and beyond. Through their practices, each unit is committed to serving as ambassadors for the university, always and continuously enriching the larger community by providing open access to student and faculty work. The organizational support provided by a CotA would facilitate all the above, and would also lay the groundwork for improvement in collaboration with areas outside the arts, such as in business, computer science, and engineering.

ABOUT THE COMMITTEE:

The Curriculum Committee met for five extended sessions between November 2011 and January 2012 to discuss and develop a curricular outline that addresses how existing courses, majors and credit values might be housed in the proposed College of the Arts (CotA). The units studied as the "core" of the College of the Arts were the Art Department, the Dance Department, the School of Music and the Department of Theatre and Drama, although inclusion in the College is open to other arts programs. All arts programs on campus were invited to be a part of this committee. Faculty representatives from the Department of Landscape Architecture, the Design Studies Department and the Program in Creative Writing also participated on this committee along with faculty and staff representatives from the core units.

All meetings were open and operated under policies of faculty governance. These meetings were seen as an opportunity to envision the future of the arts on campus, to share experiences and perspectives, to discuss what was and was not working within our curriculum presently and determine how a CotA might be able to address problem areas. Our goal was to create an infrastructure for addressing present and future curricular needs and interests. Included in our discussions were the Wisconsin Idea, the UW Strategic Plan, teaching and learning (LEAP) requirements, the recent Innovation Initiative, and their impact on curriculum. Although there are many models of successful colleges of the arts outside of our institution, we were charged with investigating what a college of the arts would look like within our own culture and therefore have not included comparisons with other institutions in this document.

The committee included faculty and staff from arts units across campus as indicated below:

- Patti Atwood, School of Music
- Sean Bishop, Program in Creative Writing
- Patricia Boyette (chair), Department of Theatre and Drama
- Michael Connors, Art Department
- Julie Ganser, Art Department
- Andrea Harris, Dance Department
- Janet Jensen, School of Music
- Karen McShane Hellenbrand, Dance Department
- Judy Mitchell, Program in Creative Writing
- Roberto Rengel, Design Studies Department
- Jim Stauffer, Department of Theatre and Drama
- Scott Teeple, School of Music
- Manon Van de Water, Department of Theatre and Drama

Norma Saldivar, Executive Director of the Arts Institute, participated as project lead; Darin Harris of the Office of Quality Improvement served as facilitator; Ken Chraca participated as part of the CotA planning team; and Tim Hamilton, project assistant for the Arts Institute, served as planning team support staff.

The Curriculum Committee submits this report as a point of departure for further discussions and deliberations among faculty and staff in the various departments and programs in the arts as well as for the university at large.

Submitted by Patricia Boyette, Chair on behalf of the College of the Arts Curriculum Committee.

12. Governance Report

A productive discussion about the proposed College of the Arts requires detailed information and recommendations about how such a college would be governed. Issues of tenure, promotion, curriculum, research, facilities, and resource allocations are all deliberated and determined through faculty governance in departments and colleges, in the context of governance for the entire University of Wisconsin-Madison. While any final decisions about governance would be made through more formal channels, a Governance Committee convened to explore the structure and strategy for governance in the proposed new college as a foundation for continuing faculty and department discussion.

This cross-departmental working group included faculty, emeritus faculty, and academic staff from a diverse spectrum of departments and units in the arts, including:

- Ann Archbold, Chair, Theatre & Drama Department
- Tino Balio, Emeritus, Communication Arts Department
- Thomas Dale, Chair, Art History Department
- Wei Dong, Chair, Design Studies Program
- Li Chiao-Ping, Chair, Dance Department
- Tom Loeser, Chair, Art Department
- Judy Mitchell, Director, Creative Writing Program
- Li Chiao-Ping, Chair, Dance Department
- Diane Sheehan, Emerita, Design Studies Program
- John Stevens, Director, School of Music
- Andrew Taylor (committee chair) Director, Bolz Center for Arts Administration, Wisconsin School of Business

Norma Saldivar, Director of the Arts Institute, also participated as a project lead. The team was facilitated by Darin Harris of the Office of Quality Improvement, and supported by Arts Institute project assistant Timothy Hamilton. Other faculty and staff participated in the committee's open discussion process, as well, bringing a range of perspectives and concerns to the conversation.

The charge for the committee was to explore and create a model (or models) for governance that addresses how tenure, promotion, facilities, and resource decisions will be made within the college, consistent with Faculty Policies and Procedures (FP&P), and informed by existing governance models on campus. The three outcomes for committee discussions would be:

1. An assessment of the College of the Arts faculty relationship to the divisional committees for the purposes of tenure and curricular review;
2. A recommendation of the most appropriate structure for overseeing the College of the Arts in terms of facilities, tenure, and resource allocation;
3. A recommendation of the most effective ways to share resources such as facilities and personnel among arts units across campus, given that units are physically dispersed.

A College of the Arts would align research/creative work, curriculum, and external relations for the arts programs on campus. It would allow for a formalized mechanism for governance over what constitutes

research and creative work in the arts, it would hold fast the diversity of educational modalities that make arts curriculum unique, which along with classroom instruction include: specialized studios, laboratories, rehearsals, and instruction in entertainment technical mechanical, digital media, and innovative technologies, as well as all manner of performative presentations. It would allow for a centralized mechanism for governance over arts curriculum, budgeting, development, human resources, and new initiatives. Finally, a College of the Arts would serve as an official gateway for prospective students who wish to study at the University of Wisconsin-Madison, alumni, and prospective donors.

In the committee discussions, three key themes emerged as essential to any governance structure for the proposed college, to advance its positive impact on the arts at UW-Madison:

1. **Educational Innovation**

The governance structure should support both strong core disciplines and vital connections across and within disciplines. It should encourage greater interdisciplinary opportunities for students within the college, but also across the campus in the sciences, humanities, professional schools, and cultural initiatives. It should also promote improved integration of scholarship and practice in the arts through teaching, research, and service.

2. **Administrative Efficiency**

The College of the Arts offers an important opportunity to align departments, curriculum, support functions, business operations, student services, and a range of other essential elements, both for efficiency and effectiveness. The governance structure should be responsive to these opportunities.

3. **Strong Outreach**

A comprehensive and cohesive College of the Arts also offers opportunities for philanthropy and community engagement within Wisconsin, across the country, and globally. Governance for the college must also focus on attracting financial resources and building vibrant connections through development, outreach, community-focused programming and initiatives, partnerships, and public impact.

The Governance Committee offers these recommendations as a framework for conversation and deliberation among faculty, departments, programs, and units across the arts.

Submitted by Andrew Taylor, committee chair on behalf of Proposal for College of the Arts Governance Committee