

**College of Arts and Architecture
The Pennsylvania State University**

**A Strategy for Implementation of
Diversity Planning and Goals**

**in support of
A Framework to Foster Diversity at Penn State
2002-05**

Adapted: December 2001
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College of Arts and Architecture Statement on the Importance and Value of Diversity

The faculty, administration, and staff of the College of Arts and Architecture reaffirm their conviction that all people provide essential contributions to the arts, to the education of our students, and to the culture and beauty of our lives, regardless of their ethnicity, gender, religion, or sexual preference. Racism or any other form of discrimination is contemptible to this College and to the spirit of cultural diversity that is the foundation of our creativity and scholarship.

In the College of Arts and Architecture we celebrate the multiculturalism that unites us all. We are a community that promotes and maintains a welcoming and inclusive climate for all students, faculty, and staff and that affirms its commitment to continue to identify and recruit students of high academic quality from all diverse groups of prospects. The recruitment and retention of faculty, staff, and administrators from underrepresented groups is also a top priority for cultural diversification in the College. Our curricula exemplify the ideals of difference and reflect an appreciation of and understanding for the contributions of all groups and individuals.

College of Arts and Architecture Strategic Plan for Diversity

Goal I. "Climate"

College Goal. To promote and maintain a welcoming and inclusive climate for all persons in the College of Arts and Architecture

Objective 1. To help students, faculty, and staff embrace the value and benefit of a diverse community through the dissemination of information on the College's diversity goals and objectives

Action: Schedule the Coordinator of Multicultural Programs to introduce new students, faculty, and staff to the College's goal of promoting and maintaining a welcoming and inclusive climate for all persons.

- The college now includes the Coordinator of Multicultural Programs in orientations for both new students and new faculty each fall. Beginning with the spring of 2004, we will include a presentation on diversity to the college's Staff Council retreat, emphasizing the importance of our diversity efforts.

Action: Schedule a presentation by the Dean on climate and diversity at the first all-college faculty meeting each fall.

- We have determined that there are better ways to accomplish this action, since the first all-college faculty/staff meeting does not occur until late in the fall semester. Instead, the Dean will charge each unit's representative to College Diversity Committee with presenting on diversity issues at their respective faculty meetings.

Action: Schedule a presentation each fall by the Coordinator of Multicultural Programs on climate and diversity in each of the College units' faculty meetings.

- Rather than expect the coordinator to do this, at the busiest time of the year for recruitment of students, the College will charge the Arts and Architecture Diversity Committee with taking this message back to each of their units. The dean will include this charge as the committee is reappointed in 2005.

Action: Assemble a calendar of diversity events through the Office of Multicultural Programs in advance of each semester to inform and help engage the participation of students, faculty, and staff in diversity programs.

- The college will reference the campus calendar of diversity events provided through the Office of Educational Equity, rather than produce a redundant document. In addition, we will publish activities in our weekly online college newsletter (see next action, below).

Action: Create an electronic College newsletter for students, faculty, and staff, which will include information on diversity activities and topics.

- This action was completed in 2002-03 and continues to be an ongoing and excellent communication tool within the college.

Objective 2. To create opportunities to involve students, faculty, and staff in diverse programming and activities

Action: Study the feasibility for a summer program to recruit underrepresented students.

- The Department of Architecture will host its first Architecture Summer Camp in 2004. One objective of the camp is to introduce minority students to architecture. The College Development Office is assisting us in identifying potential donors to support minority students' tuition. Faculty, staff, and current students will participate in the camp.
- The School of Music runs an annual summer camp. Underrepresented students who attend this camp will be recruited for undergraduate study in music.

Action: Sponsor a lecture series that focuses on diversity issues in the arts. The series will present three lectures each semester by faculty and invited guests.

- In addition to the successes listed below, the college will charge the Arts and Architecture Diversity Committee with producing a diversity presentation once a year that is applicable to all faculty, staff, and students in the college.

The college has sponsored several lectures focused on diversity issues, including:

- The School of Visual Arts John M. Anderson Endowment for Visiting Artists and Scholars sponsored a lecture by Henry Glassie, College Professor of Folklore, Indiana University, Bloomington, Indiana on "Art, Tradition and Passion," February 13, 2002.
- The School of Visual Arts John M. Anderson Endowment for Visiting Artists and Scholars sponsored a storytelling performance by Steve Thunder-McGuire, Associate Professor in the School of Art & Art History and the Department of Curriculum & Instruction, The University of Iowa in Iowa City, February 20, 2002.
- The School of Visual Arts John M. Anderson Endowment for Visiting Artists and Scholars cosponsored with the Palmer Museum of Art a lecture by African American artist Carrie Mae Weems on her creative work, April 1-2, 2002.
- The School of Visual Arts John M. Anderson Endowment for Visiting Artists and Scholars sponsored a lecture by Geraldo Orthof, artist, writer, editor, illustrator and designer, and independent curator on his creative work. He has been the chair of the Visual Arts Department at the University of Brasilia as well as the director of the Latin American House of Culture at that University, April 17, 2002.
- The School of Visual Arts John M. Anderson Endowment for Visiting Artists and Scholars cosponsored with the Department of Women's Studies and the Department of African and African American Studies a lecture by African American artist and author Faith Ringgold on her creative work, October 3, 2002.
- The School of Visual Arts John M. Anderson Endowment for Visiting Artists and Scholars sponsored a lecture by Native American artist James Luna on his creative work, November 6, 2002.
- The School of Visual Arts John M. Anderson Endowment for Visiting Artists and Scholars cosponsored with the Palmer Museum of Art a lecture by Native American artist Jaune Quick-to-see Smith on her creative work, November 16, 2002.
- The School of Visual Arts John M. Anderson Endowment for Visiting Artists and Scholars sponsored a lecture by artist Eleanor Antin on her creative work (related to gender and diversity issues) September 15, 2003.

- The Department of Art History co-sponsored with the Palmer Museum of Art a lecture by Dr. Michael Harris (U. of N. C. at Chapel Hill) on “Is Aunt Jemima Really a Black Woman?” October 15, 2003.
- The Department of Art History co-sponsored with the School of Visual Arts a lecture by Dr. Robert Farris Thompson (Yale U.) on “New York: The Secret African City,” November 7, 2003. Professor Thompson has served as visiting curator at UCLA’s Museum of Ethnic Arts and the National Gallery of Art. His books include *African Art in Motion* and *Face of the Gods: Art and Altars of Africa and the African Americas*.

Two plays focusing on diversity issues were performed.

- The School of Theatre presented *SubUrbia* in the Citizens Bank Theatre downtown, a play centering on the effects of racism directed at the Pakistani owners of a 7-11 convenience store.
- The School of Theatre sponsored a reading of the play *WOLF BY THE EARS* by Professor Charles Dumas at the Downtown Theatre Center. The play focuses on the long-term effects of slavery.

Additionally, the School of Visual Arts selected alumnus Beverly McIver, '92 MFA, Drawing and Painting, as its recipient of the Alumni Achievement Award for 2003. Ms. McIver (African American), a Professor of Art at Arizona State University, was recently honored with a Guggenheim Fellowship and a Radcliff Institute Fellowship in Cambridge for her provocative paintings, which deal with issues of racial representation.

Action: Sponsor a number of informal social events that encourage and promote cross-cultural student interaction.

- Sponsored and hosted by the Coordinator of Multicultural Programs, these social activities have become an important part of the college’s efforts in promoting interaction throughout our student body.

Action: Sponsor monthly brown-bag lunches to engage faculty, staff, and administrators in constructive dialogue on diversity topics.

- In addition to the lecture series listed above, the college will charge the Arts and Architecture Diversity Committee with hosting a brown bag seminar on a topic relevant to diversity once a year, a topic that is applicable to all faculty and staff in the college.

Action: Create public programs at the Palmer Museum and the Center for the Performing Arts that specifically promote intercultural and international perspectives and a more inclusive and responsible learning community.

- The Palmer Museum of Art and the School of Visual Arts cosponsored a lecture by Jaune Quick-to-See Smith, a painter of Salish, French, Cree, and Shoshana heritage in the Lipcon Auditorium.
- At the Center for the Performing Arts the 2002-03 and 2003-04 seasons have included a focus on the jazz idiom, which is considered a uniquely American product, but also embraces the history and culture of African Americans. Its evolution includes Latin influences as well.
- The Center for the Performing Arts strives to present performances that exemplify the impact of cultural growth on certain forms, such as *Bring in da Noise, Bring in da Funk*. Savion Glover developed this production as a history of not only tap dancing, but of the cultural progression of African Americans in civil rights and politics. The study guide created by the company and provided to students was as important as seeing the event.
- *Curriculum Connections* links Center for the Performing Arts events with Penn State courses that have a direct relationship to them. It is provided to the professors of these related courses at the beginning of each semester.
- Every performance, except those on the *Forever Young* series, includes a pre-performance lecture, usually involving the featured artist, a company member, or in some cases, an expert on the genre from the Penn State faculty so that the audience has the opportunity to engage in a dialogue before experiencing the event.
- To develop a more inclusive learning environment the staff of the Center for the Performing Arts makes the arts accessible to all through services like audio description and the infrared listening assistance system.
- The Department of Integrative Arts, in cooperation with the Palmer Museum of Art and the Center for the Performing Arts, has continued its support of the Palmer “Come As You Are” Film series, gallery exhibitions at the Palmer, and the performance program of the CPA through INART 100W, a course that focuses on diversity themes and subjects.
 - In the fall of 2002, the course focused on “Images of Native Americans in Motion Pictures” and “Dance as a Metaphor” utilizing films from England, Japan, Australia, and Spain in addition to the United States. Coupled to the film series was a gallery installation by Jaune Quick-To-See Smith, noted Native American artist, performances at the CPA by the *Compania Nacional de Danza* from Spain and *Bring In Da Noise, Bring In Da Funk* by African American dancer/choreographer Savion Glover, and a presentation of Valerie Red Horse’s *Naturally Native* with a question and answer session by Ms. Red Horse after the showing.
 - In the spring of 2003, the course focused on “Arts from Africa” and “The Artist in Motion Pictures.” Films from Senegal, South Africa, the Congo, and Mali were presented in the “Arts of Africa” section along with performances by the Urban Bush Women and the National Song and Dance Company of Mozambique. Youssou

N'Dour of Senegal was also scheduled, although his tour was cancelled because of the Iraq war. The "Artist in Motion Pictures" dealt with films about Puerto Rican artist Miguel Pinero, African American artists Jean-Michel Basquiat, Charlie Parker, and Saul William. The final film in the program was about French sculptress Camille Claudel and was linked to the Gates of Hell exhibition of works by Rodin.

- In the fall of 2003, the course focused on "Films from Latin and Latin American Filmmakers" and included films from Mexico, Brazil, and Spain. The second section of the course dealt with "Contemporary Art, Films, and Performing Arts by Women about Women." Films made by women about women were shown at the Palmer that dealt with the experience of African American, Mexican, and Mexican American women. Performances at the CPA included African American singers Patti Austin and Cassandra Wilson. In addition, a gallery exhibition at the Palmer focused on "Women and Self-Representation in Contemporary Art."

Additionally, in the spring the Dean sponsors a table at the Forum on Black Affairs' Martin Luther King Jr. annual banquet and the Commission for Women's annual banquet. A diverse group of administrators, faculty, and staff from the college attends each of these banquets to represent the college.

Goal II. "Students"

College Goal. To increase the current (2001) number of students from underrepresented ethnic groups by 30% in three years.

- From 2001 to 2003 the number of students in the college from underrepresented groups decreased by 7%. This is of serious concern to us and we are developing actions to address this in our diversity strategic plan for 2004-2009.

Objective 1. To cooperate in University recruitment activities for attracting and enrolling underrepresented students.

Action: Develop an effective working relationship with MACA (Minority Admissions and Community Affairs) to use its services, expertise, database, prospects lists, contacts, and other resources in identifying and recruiting high-quality underrepresented students.

- Recruitment travel was coordinated with MACA's New York and New Jersey Coordinators to identify targeted high schools and areas for out-of-state students. Also fostering relationships with MACA's Recruitment Centers in the Philadelphia, Harrisburg, and Pittsburgh areas to find talented and academically prepared in-state students.

Action: Create a comprehensive recruitment plan for targeted high schools, identified by the various academic units and coordinated by the Office of Multicultural Programs.

- The Recruitment Task Force, coordinated by the Office of Multicultural Programs, and consisting of representatives from the five units that actively recruit first-year students, a Recruitment Specialist from Admissions, and the Associate Dean for Undergraduate Studies was created in 2003. This group implemented a College Recruitment Plan for the next two academic years. The plan was reviewed and approved by the Dean. The College began sending representatives from music, theatre and visual arts to several Performing Arts Fairs on the East coast beginning in 2002-03. We are maintaining meticulous records of these visits to assess the outcome, both in targeting minority students as well as majority students. We will continue this active recruitment process.
- In addition, the Department of Landscape Architecture has begun to use its Alumni Affiliate Program Group to assist in identifying potential students. The department has developed a CD that is used in conjunction with its website, and copies are being sent to prospective students as well as to alumni volunteers. Though addressing students of all backgrounds, these materials have been crafted to emphasize the Department's strengths in areas such as community development, which are especially friendly to students from disadvantaged backgrounds. Additionally, beginning last year, all prospective first-year students who identified themselves as being either African American or Asian American (a total of five) received personal phone calls. As a result, two Asian American women accepted admission offers.

Action: Charge a faculty and staff planning team to develop a high school art and design competition, and/or expanded learning programs (e.g., summer or Saturdays) targeted at schools that enroll significant numbers of minority students.

- The College's Executive Committee has endorsed a plan to develop *Pennsylvania Young Artists*, a competitive awards program for talented high school juniors. We will plan for this award during the spring semester of 2004 and begin the competition in Fall 2004.
- Several units are discussing plans for summer enrichment programs that impact potential minority student recruitment.

Objective 2. To encourage and support students from underrepresented populations, particularly those from less advantaged school systems, in the exploration of majors and potential careers in the arts.

- The College has established a relationship with the Charter High School of Architecture and Design (CHAD) in Philadelphia. That collaboration is

taking several forms: in 2003 we invited their junior class to visit Penn State and hosted them in the college for a day with visits to all the applicable units; we have arranged for a transfer of computers to CHAD with the assistance of ITS at Penn State and Apple Computer, Inc.; we have arranged for Apple to provide services to CHAD. This school has over 90% minority enrollment. CHAD's first student at Penn State began in the fall of 2003 as a first year student in Architecture.

- The College is developing a working relationship with the Manchester Craftsman's Guild, an after school art training facility, that services low income and underrepresented high school students in the Pittsburgh area. The College will work with the Guild to provide activities such as portfolio preparation workshops, a bus trip to see the work of current Penn State students, and a possible student internship in the School of Visual Arts.
- The College is developing a marketing strategy, in conjunction with the Harrisburg Recruitment Center and Cornish & Associates, to introduce the College to the Harrisburg area, primarily to the African-American and Hispanic communities.

Action: Explore the feasibility of a foundation program in the arts and the impact that a flexible first year curriculum could have on the recruiting and retention of high quality, talented students from under-represented populations.

- For two years the college has been conducting informational meetings with faculty and staff about this proposed foundation program. In 2004, we will complete this introduction and submit a college-wide plan to the Faculty Senate for approval.

Action: Share the foundation program in the arts with selected campuses in the Penn State system to aid in recruitment efforts and to provide a bridge for students with potential arts interests, but who are inhibited by financial, social, or family constraints from considering a four-year program of study at the University Park campus.

- When developed, the core design program mentioned in the action above will be made available to all Commonwealth Colleges and Campus Colleges of Penn State University. This will enable all students to complete this course of study without compromising their graduation date.

Objective 3. To develop effective retention programs for underrepresented students, in addition to continuing strong efforts in one to one relationships with those from underrepresented populations.

Action: Establish a persistence program in collaboration with the Multicultural Resource Center to identify areas of concern or failure and to build a model to

identify and assist students in “meeting the challenge” of academic life in the College and the University.

- The College Coordinator of Multicultural Programs is developing a student and faculty mentor program for new minority students that will be implemented in Fall 2004.
- In addition, the Coordinator will work closely with the Multicultural Resource Center (MRC) to ensure that all students know their counselor and the resources available to them through the Center. We continue to meet with students, one-on-one, to assess their progress both academically and socially.
- In addition, the college has charged the College Faculty Council with evaluating our current advising structure across the college and with making recommendations for improvements and modifications.

Action: Create a fall semester LEAP-model program in the College, in addition to the current summer program, to provide additional options and opportunities for first-year students from underrepresented populations.

- After careful consideration, the College has reconsidered this action and it will be deleted from our Strategic Plan.

Objective 4. To identify and encourage students from underrepresented groups to pursue graduate study

Action: Cooperate with the McNair Scholars Program to identify and support potential undergraduate students from underrepresented populations who plan to pursue graduate study.

- Since the summer of 2000 faculty in the College of Arts and Architecture have served as mentors to seven students participating in Summer Research Opportunities Program (SROP), sponsored by the Office of Graduate Educational Equity. Of these seven, one student has subsequently enrolled in a graduate program in the College.

In addition, the college makes effective use of Bunton-Waller Fellowships to recruit minority students.

- Matthew Fenner, a Hispanic American M.A. Candidate, was recruited to Penn State (starting Fall 2003) with a Bunton-Waller Graduate Award. The Department of Art History will match this assistantship support during the student’s second year.
- Sharif Bey (male, African American) who formerly taught at the highly acclaimed Manchester Craftsman’s Guild in Pittsburgh was recruited in Fall 2002 and is currently a doctoral student in the Art Education Program. After his first year of course work he applied for and received a Fulbright Fellowship to conduct research about the education of artists in the Slovak Republic.

- Wendell Franklin, an African American MFA candidate was recruited on a Bunton-Waller Fellowship in the Fall of 2003. The School of Theatre will match this fellowship in the second and third years of study.

GOAL III. “Faculty, Staff, and Administrators”

College Goal. To recruit underrepresented faculty, staff, and academic administrators into the College of Arts and Architecture, mentor them, and fully integrate them into the fabric of the College.

- **By Fall 2005, increase faculty representation from identified underrepresented populations from the current (F-2000) 6% to 11% of the overall tenured and tenure-track faculty in the College.**
 - In Fall 2003 there were 138 tenured and tenure-track faculty in the College. Of these, 15 (10.87%) are from underrepresented populations.
- **By Fall 2005, increase faculty representation of women on the faculty from the current (F-2000) 32% to 36% of the overall tenured and tenure-track faculty in the College.**
 - In Fall 2003 there were 138 tenured and tenure-track faculty in the College. Of these, 50 (36.23%) are women.
- **Increase the number of underrepresented populations and women among the administrators in the College from the current (F-2000) 17% to 33% in three years (F-2003) and 40% in five years (F-2005).**
 - In Fall 2003 there were 11 administrators in the College. Of these, 3(27.27%) are from underrepresented populations and women.
- **Increase representation of underrepresented ethnic populations among the College staff from the current (F-2000) 10% to 12% in three years (F-2003) and 15% in five years (F-2005).**
 - In Fall 2003 there were 72 staff in the College. Of these, 8 (11.11%) are from underrepresented populations.

Objective 1. To recruit faculty, staff, and administrators in the College of Arts and Architecture to diversify its cultural representation

Action: Include a presentation from the Multicultural Coordinator in the charge to all faculty and administrative search committees.

- After further consideration, the College Executive Council believes this action is unrealistic, given the demands on the time of the

Multicultural Coordinator. This action will be removed from this plan. Our current practice, which we will continue, is to have each search committee for the college be given a charge from the dean and a copy of the procedures for ensuring the broadest possible applicant pool from underrepresented populations. The dean monitors every faculty and administrative search to ensure that we receive sufficient applications from women and minorities and is prepared to cancel any search if there is insufficient representation from underrepresented populations.

Action: Continue to emphasize the College's goals to "diversify and integrate underrepresented faculty, staff, and administrators" in the charge to all search committees and to emphasize the College Faculty Search Procedure Guidelines as they pertain to the recruitment of underrepresented groups.

- As stated in the action above, each search committee for the college is given a charge from the dean and a copy of the procedures for ensuring the broadest possible applicant pool from underrepresented populations. The dean monitors every faculty and administrative search to ensure that there are sufficient applications from women and minorities. Additionally, the human resource coordinator is invited to attend the first meeting of each search committee to emphasize the importance of diversity in the role of the search committee as they search for diverse candidates and select them for interviews. For minority candidates who are finalists for positions, meetings are arranged with faculty or community members who could assist them with specific questions about their needs as a minority member of the community.

Under this objective, the following administrators were hired in the College from underrepresented groups:

- Dr. Yvonne Gaudelius, a female Associate Professor of Art Education and Women's Studies, was hired as the Associate Dean of Undergraduate Studies and Outreach (beginning Fall 2003).

Under this objective, the following senior women faculty and faculty members from under represented groups were hired in the College with the support of the President's Special Opportunity Fund and the Women's Recruitment Fund:

- Dr. Mary Ann Stankiewicz, a female Associate Professor of Art Education was hired by the School of Visual Arts (beginning Fall 2000) with partial assistance from the Women's Recruitment Fund.
- Dr. Christine Thompson, a female tenured Associate Professor of Art Education, was hired by the School of Visual Arts (beginning Fall 2001) with partial assistance from the Women's Recruitment Fund.

- Dr. Wanda Knight, a female, African American Assistant Professor of Art Education was hired by the School of Visual Arts (beginning Fall 2001) with partial assistance from the President's Special Opportunity Fund.
- Simone Osthoff, a female, Hispanic Assistant Professor of Art, was hired by the School of Visual Arts (beginning Fall 2001) with the assistance of the President's Special Opportunity fund. Professor Osthoff is the recipient of a Fulbright Fellowship to Brazil where she is currently spending a semester teaching at the University of Brazilia and conducting research on contemporary Brazilian art in the country.
- Carlos Rosas, a Hispanic male, was hired as an Associate Professor of Art (beginning Fall 2001) with the aid of the President's Special Opportunity Fund.
- Langston Fitzgerald, III, an African-American male joined the faculty of the School of Music at the rank of Professor (beginning Fall 2002) with assistance from the Dean's office and the President's Special Opportunity Fund.
- Dr. Mallika Bose, a female Assistant Professor was hired by the Department of Landscape Architecture (beginning Fall 2002) with partial assistance from the President's Special Opportunity and spousal hiring funds.
- Michael Rios, a Hispanic male, was moved from a Fixed Term position to a tenure-track Assistant Professor in Architecture and Landscape Architecture (beginning July 1, 2003). This change of appointment was accomplished with help from the President's Special Opportunity Fund by using internally "recycled" departmental funds in Landscape Architecture.
- Lonny Graham, a male, African American, was hired as an Assistant Professor of Art and Integrative Arts (beginning Fall 2003) with the aid of the President's Special Opportunity Fund.
- Dr. Nancy Locke, a female, tenured associate professor, was hired by the Department of Art History (beginning Fall 2003) with partial assistance from the President's Special Opportunity Fund.
- Velvet Brown, an African-American woman, was hired by the School of Music as an Associate Professor (beginning Fall 2003) with assistance from the Dean's office and President's Special Opportunity Fund.
- Dr. Caru Bowns, an African American woman, was hired as an Assistant Professor of Landscape Architecture (beginning Fall 2003) with partial assistance from the President's Special Opportunity Fund.

Additionally the College hired the following junior women faculty.

- Cristin Millett was hired as an Assistant Professor of Art (beginning Fall 2001)

- Billie Grace Lynn was hired as an Assistant Professor of Art (beginning Fall 2001)
- Ann Clements was hired as an Assistant Professor of Music Education (beginning Fall 2003).
- Dr. Toni Horton was hired as an Assistant Professor of Landscape Architecture (beginning December 2003.)

Action: Continue to schedule annual workshops with the Office of Affirmative Action to inform and update school directors, department heads, and search committee chairs about procedures for recruiting and hiring minority faculty and administrators.

- The college hosts these workshops annually, coordinated by the Dean's office.

Action: Take a proactive role in identifying candidates from underrepresented groups in the search and hiring process for all staff positions.

- Beginning in Spring 2004, units in the College will be required to recruit new staff by advertising beyond the Centre Region, specifically in areas where there is a more diverse population of candidates.

Objective 2. To mentor and retain underrepresented faculty, staff, and administrators.

Action: Include the Multicultural Coordinator in the orientation of all new faculty, staff, and administrators to emphasize the College's commitment to diversity.

- The college conducts an all-day orientation session every fall for new faculty and administrators. The Multicultural Coordinator does a presentation at each of those sessions.

Action: Develop College guidelines for mentoring underrepresented staff and administration hires similar to those recently developed for new faculty.

- The Dean of the College, through regular bi-weekly meetings, mentors new administrators in the College.
- The Dean and the human resources coordinator will determine before the end of spring 2004 ways in which the human resources office, in conjunction with the unit, can mentor new minority staff.

Action: Adapt the College orientation program to emphasize issues for newly hired underrepresented staff and administrators that complements the one instituted in fall 2001 for new faculty.

- This action is in progress. Once it is determined who the new hires will be for fall 2004, the human resources coordinator will work with the Dean to implement these issues into the fall orientation.

Action: Develop a mentoring process that introduces underrepresented faculty, staff, and administrators in the College of Arts and Architecture to the diverse cultural resources on campus and in the Centre Region.

- In 2001, the college developed a mentoring program for all new faculty and administrators. As soon as new faculty arrive at University Park, each is assigned a senior faculty member to serve as mentor throughout their progress toward tenure, but especially during their first year at Penn State. New faculty are paired with mentors appropriate to their discipline, and in cases of minority faculty they may be matched to another minority faculty member or given the opportunity to meet with faculty members who could assist their specific needs as a minority in the community. The mentor is expected to take the mentee to breakfast or lunch early in the fall semester and to confer with him or her at regular intervals during the first year. This program has received accolades from those involved and we understand that this program is being used as a model for others at Penn State University. In the spring, the dean, associate dean, and human resources coordinator conduct breakfast evaluation sessions for new faculty about the mentoring program. Suggestions for modifications and improvement are incorporated into the program for the following fall.

GOAL IV. “Curriculum and Programming”

College Goal. To insure that curricula in the College of Arts and Architecture provide all students with an understanding of and appreciation for the diverse social, cultural, and ethnic populations and their expressions in art

Objective 1. To ensure that the College’s General Education offerings reflect its commitment to the principles of diversity and international and intercultural understanding.

Action: Expand the sectional offering of INART 100w (GA) (GI) (W), an online offering of the Department of Integrative Arts, and develop versions of the course specifically for distribution to other campus locations through the Campus Course Exchange.

- For the second year, this course has been offered and continues to be very successful. The enrollment in this course has been doubled (from 45 to 90), and we will continue to offer this class on a regular basis.

Action: Create a two-course series in 20th-Century African/African American Art (GA) in partnership with the Kwame Nkrumah University of Science and Technology in Kumasi, Ghana, as an online General Education offering available, simultaneously, to students at Penn State and in Ghana.

- Professor Grace Hampton created a new course, INART 062: West African and African American Arts 1960 to the Present, in cooperation with Kwame Nkrumah University of Science and Technology in Ghana. The course is currently being offered in two sections of 20 each semester and is being prepared for a forthcoming online offering that will link students at University Park with classmates in Kumasi, Ghana.

Action: Create new courses in African and Asian Art (GA) (GI) through the Department of Art History.

- A new course, ART H 335 (GA:GI) “African Art,” was approved in 2003 and is cross-listed with African and African American Studies.

Additionally, this action was revised since there were existing GA:GI courses in the Department of Art History that had not been taught for several years because faculty with the appropriate expertise were not available. This has been remedied as follows:

- For the first time, the Department of Art History has hired a full-time art historian in Asian art and architecture: Paul Lavy (Instructor, 2002-04, will enter the tenure-track Fall 2004). He has taught the following courses since his appointment:
 - ART H 120 (GA:GI) Asian Art and Architecture
 - ART H 320 (GA:GI) Chinese Art
 - ART H 330 (GA:GI) Islamic Architecture and Art
- During 2002-03, the Department of Art History hired a visiting assistant professor in African art, Dr. Andrea Frohne. She taught:
 - ART H 001 (GA) First Year Seminars (on African Topics)
 - ART H 130 (GA:GI) African, Oceanic, and Native American Art

Paul Lavy will be developing new permanent courses in Asian art and architecture in the near future. Dr. Joyce Robinson, Affiliate Assistant Professor, is developing proposals to make her African American art history courses permanent. The Department of Art History is currently conducting a search to hire an instructor in African art to begin Fall 2004.

Action: Revise and redesign MUSIC 009, Introduction to World Musics (GA) (GI), as an online offering by the School of Music and develop versions of the course specifically for distribution to other campus locations through the Campus Course Exchange.

- This action was completed in the spring of 2004, when the online version of Music 009 was made available to students.

New Action: Assistant Professor David Gissen, of the Department of Architecture, has revised both ARCH 210 (GA) “Contemporary Design and Planning Theories” and ARCH 311W “Architectural and Planning Theories” to place greater emphasis on cultural influences.

New Action: For the first time in Fall 2003, the Department of Architecture offered a course on the Theory of Japanese Modern Architecture, taught by Katsu Muramoto. This course will continue to be developed as a Gen Ed offering.

New Action: The School of Visual Arts has introduced a new diversity-focused course into its curriculum. Art Education 225 (GA:GI) “Diversity, Pedagogy, and Visual Culture,” takes an interdisciplinary approach to critically understanding issues of diversity and identity in art and education. Particular focus is given to issues of race, class, religion, gender, sexual orientation, disability, and age as they intersect with artistic and educational epistemological frameworks.

New Action: The Department of Integrative Arts revised INART 005 (GA) “The Performing Arts” as an online course in cooperation with the Center for the Performing Arts and the support of the Schreyer Institute. The current enrollment of 240 students each semester will expand to 480. Part of the focus of this course is to include performing arts events of diversity interest and concern. In the fall of 2003, performances by African American artists Cassandra Wilson and Patti Austin and the Drummers of West Africa from Senegal were included in the course. In the spring of 2004, performances will include *Chi*, *Acrobats from China* and a range of events with diversity content including *Miss Saigon* and *Othello*.

Objective 2. To immerse all students within the College in international and intercultural activities and perspectives that educates them for lives in an increasingly diverse society

Action: Make international courses and activities an essential element of all degree programs in the College.

- In 2004, the college will complete planning for an International Arts minor for submission to the Faculty Senate. In addition, we have reconfigured a staff position in the college, and in Fall 2004 the person in this position will teach the required first course for the minor (a General Education GA;GI course) and will coordinate the capstone project for all students in the minor.
- The college continues to expand its international collaboration efforts and has agreements or exchange programs with universities and colleges in Australia, Brazil, and the United Kingdom. We have hosted visiting faculty and staff from all these universities.

- The college continues to offer study abroad programs in Ireland, Mexico, Italy, the Czech Republic, and the United Kingdom. The staff person mentioned above recruits students for all these programs.
- We continue to offer a mandatory study abroad program, *Sede di Roma*, for architecture and landscape architecture in Italy.
- Our International Affairs Coordinator wrote a successful grant and hosted a week-long celebration of International programs in the fall of 2003. Each academic unit in the college participated and provided sessions for the celebration.
- The newly developed course ART/ART H 497H, “Brazilian Art and Culture,” to be taught in Spring 2004 by Simone Osthoff, is cross-listed between the School of Visual Arts and the Department of Art History.
- Professor Muramoto of the Department of Architecture took twelve third-year students to Japan for two weeks this fall. This traveling studio was supported by a grant from the Rotch Foundation.
- Professor Alexandra Staub of the Department of Architecture took a section of ARCH 231 to Berlin in Spring 2003.
- The Hamer Center, under the direction of Professor Michael Rios, is the US Lead Institution in an International Consortium on Sustainable Urban Design (the other partners are The State University of New York, Syracuse, the University of Brasilia, and the University of Rio Grande do Sul). Professors Simone Osthoff and Carlos Rosas, of the School of Visual Arts, are currently working on a community-based research project in Brazil under this initiative. The consortium will facilitate student and faculty exchanges during each fall semester over a three-year period beginning in the fall of 2003. Participation in this program is open to both undergraduate and master students. Todd McCannon, a Masters of Education student in Art Education is spending the spring 2004 semester in Brazil working on this project .

Action: Increase the participation of our students in foreign-study programs by at least 20%.

- All students in the Departments of Architecture and Landscape Architecture are required to spend a semester in Rome. Participation in foreign study programs among other students has remained steady in the College at approximately 12.5%. The reconfigured staff position in the college and the addition of the International Arts Minor (both mentioned above) should increase participation.

New Action: The American Indian Housing Initiative (AIHI) introduces students each summer to Native American populations through a service-learning course. The program is housed in the Department of Architectural Engineering and operated in collaboration with the Departments of Architecture and Landscape

Architecture (and a number of outside affiliates).

New Action: The Philadelphia Building Workshop introduces architecture students working on service-learning projects to diverse populations in inner city Philadelphia.

New Action: Revise MUSIC 162, "Introduction to Music History." This required course for all music majors has been revised to include a section on music of the world. This course has been approved effective Fall 2004.

New Action: In the Department of Architecture, the entire design studio faculty made issues of universal access for persons with physical or other impairments a primary criterion for all studio design problems during 2003-04. The entire second-year studio (ARCH 231) was devoted to universal design issues this fall. A guest lecturer who was an expert in universal design was invited to speak, and several wheelchair-bound Penn State students agreed to speak to the ARCH 231 class.

New Action: The Art Education Program of the School of Visual Arts is in the process of establishing the placement and supervision of its student teachers in the Pittsburgh Public Schools where they will learn to work with diverse populations of students and teachers. Additionally, these students will be introduced to community arts programs like the nationally known Manchester Craftsman's Guild, which provides creative opportunities for disenfranchised youth.

New Action: The content of Art 122W "Commentary on Art" was revised to include diversity as an organic and integral characteristic of our culture and society and, thus, a natural referent for the cultural functions and relationships of artists and audience. Included in the course is the work of artists such as Shimon Attie, Fred Wilson, Maya Lin, and Whitfield Lovell, cultural issues such as the appropriation of native cultures, the art of the Holocaust (WW II), or the hostile responses in Los Angeles' Little Tokyo district to a Barbara Kruger mural, in order to better understand how different ethnicities, beliefs, and histories contribute to the way we create, understand, and respond to art.

New Action: Encourage faculty and student participation in international experiences through opportunities such as the Fulbright Scholars program. Since Fall 2000, the College has had three students and four faculty who received Fulbright grants.

Objective 3. To create outreach programs at the Palmer Museum of Art and the Center for the Performing Arts reflective of diverse artists and performers

Action: Continue to present culturally diverse exhibitions at the Palmer Museum of Art in appropriate proportion to other types of shows.

- “Through the Looking Glass: Women and Self-Representation in Contemporary Art” (October 21, 2003—January 25, 2004) is an exhibition that grew out of the Women's Self-Representation Project, a Penn State interdisciplinary research forum on the subject of gender and historical constructions of selfhood. The exhibition, international in scope, includes the work of nine artists and was curated by Dr. Sarah K. Rich, assistant professor of art history. The catalogue was published with support from the Department of Art History's George Dewey and Mary J. Krumrine Endowment.
- “What's New? Recent Acquisitions” includes work by five contemporary African American artists and complements the installation in the contemporary gallery of works by three others. These, and other works as they are added to the collection, will be rotated in the galleries. It was particularly helpful to have them on view in the fall when Dr. Joyce Robinson, Curator and Affiliate Assistant Professor in Art History was teaching a course in African-American Art that she teaches every year in the fall or spring.
- The special long-term loan exhibition “Devotion and Diversity: South Asian Sculpture from the Philadelphia Museum of Art” has been on view since October 2001 and continues until fall 2004. Several pieces will stay for another year or two while the remaining group will be returned to Philadelphia.

Action: Create public programs at the museum that specifically promote intercultural and international perspectives and a more inclusive and responsible learning community.

- A symposium held in conjunction with the exhibition “Through the Looking Glass: Women and Self-Representation in Contemporary Art” engaged a broad spectrum of students and faculty and a lively discussion ensued. Dr. Sarah Rich of the Department of Art History, Dr. Joyce Robinson of the Palmer Museum of Art and Professor Micaela Amato of the School of Visual Arts collaboratively organized this symposium. A number of the works in the exhibition are from the museum's permanent collection and will be used in future classes offered in the School of Visual Arts, the Department of Art History, and Women's Studies.
- Three works by African-American artists were illustrated in the museum's Fall 2003 newsletter.
- The annual Mary F. Linda Memorial Lecture will be given by Paul Lavy, April 18, 2004. His subject is “A Tale of Two Temples,” Preah Vihear (in northeastern Cambodia) and Wat Phu (in southern Laos).

- In October, noted African-American art historian, Dr. Michael Harris, presented the first lecture in the museum's annual American Art series. Harris, an associate professor at the University of North Carolina at Chapel Hill, is author of the book, *Colored Pictures: Race and Visual Representation*. He will also serve as one of the authors in the museum's future catalogue for the exhibition "Picturing the Banjo."
- The "Come As You Are" film series, co-sponsored by the Palmer Museum of Art and the Department of Integrative Arts, continued this year and featured Latino and Latina films and films by and about women. The museum strives to present films that further the museum's and the college's diversity goals (this series is discussed in more detail under Goal 1, Objective 2.)

Action: As the Palmer Museum continues to add to its holdings of works by contemporary artists of national and international reputation, it will expand the growing number of American works by underrepresented artists. Develop, regularly consult, and update a list of important artists (e.g., Michael Ray Charles, Carrie Mae Weems, Kiki Smith). Solicit advice from appropriate units (e.g., Art History, SVA, Robeson Center).

- Over the last three years the Museum has acquired 39 works by women and/or minority artists (31 by women and 10 by minorities, with some overlap between the two categories.) This represents about 38% of the Museum's contemporary art acquisitions during this period. Some of the key artists now included in the Museum's collection are Donald Camp, Glen Ligon, Romare Bearden, Sam Gilliam, Michael Ray Charles, Whitfield Lovell, Carrie Mae Weems, Lorna Simpson, Alison Saar, Ana Mendieta, Beverly Pepper, and Cindy Sherman.

Action: Maintain the present level of commitment (25 to 35%) to the programming of culturally diverse artists and groups at the Center for the Performing Arts.

- The 2002-2003 programming featured 27% culturally diverse artists or themes and the 2003-2004 programming increased that to 31%. It is important to note that the Center broadens the scope of impact of diverse events by offering an Informance (a public school-focused performance) by as many of these artists and companies as possible. Not only does this program allow young people exposure to these events, but also through interaction with the schools and teachers, that exposure is linked to existing curricula and provides a "living" example of the people and places they study.

Action: Continue to program at the CPA a broadly diverse array of international performing artists and groups.

- In each of the last two seasons, the Center has committed 1/6 of its program slots to performing arts companies or artists from outside the U.S. In 2002-2003 those performances included artists from London, Spain, Japan, Mozambique, and St. Petersburg, Russia. These performances offer more than the simple, but exciting opportunity to merely see the various cultures. The *Dance Company of Mozambique*, for example, performed in conjunction with an American dance company, *Urban Bush Women*, and together they told the story of young girl struggling to find her place in a new town where she looked different from everyone else. In another collaborative effort, the choreographer from one of the two Japanese dance companies the Center presented spent significant time with *Orchesis*, a Penn State student modern dance company and shared with the group a completely different process and aesthetic for modern choreography. During the first half of the 2003-2004 season the Center has hosted a group from West Africa and another from Siberia. Each of these companies offered performing arts genres unique to its culture and interacted with the community beyond the evening performance. The Drummers of West Africa provided an Informance, which was attended by more than 1200 local school children, and the Krasnoyarsk Dance Company of Siberia participated in a workshop with members of Penn State's International Dancers. The remainder of this season includes performers from China and London.
- The Center's continued commitment to bringing international artists is so strong that it often is able to schedule companies and performances with only limited touring stops in the U.S. For example, the *Compania Nacional de Danza* (the National Dance Company of Spain) performed in only a handful of cities and most had much larger populations than State College. The fact that artist agencies recognize the Center as a supporter of international work, allowed the Penn State community a once in a lifetime opportunity.