

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. Any form of discrimination based on race, ethnicity, sex, sexual preference, age, color, national origin, or veteran status is unacceptable in this College and contemptible 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 diversity 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 our 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.

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.

- This action has been occurring at each orientation meeting for new students, faculty and staff since the start of this planning cycle through 2009.

Action: The dean will introduce new students, faculty, and staff to the College’s goal of promoting and maintaining a welcoming and inclusive climate for all persons in annual orientation meetings.

- This action has been occurring at each orientation meeting for new students, faculty and staff since the start of this planning cycle through 2009.

Action: Continue to produce an electronic college newsletter for students, faculty, and staff, which will include information on diversity activities and topics and will reference the diversity calendar of the Office of Educational Equity, as well.

- The electronic newsletter is published bi-weekly and continues to include information on diversity activities and topics. In addition, emails about specific diversity events are sent to the entire college through the college listserv. This action also continues to be the case through 2009. Newsletter archives can be found at <http://www.artsandarchitecture.psu.edu/news/archive.html>.

Action: Charge the Arts and Architecture Diversity Committee to share with their respective units the College's commitment to diversity and to fostering a welcoming climate for all students, staff and faculty in their units. The dean will include this charge as the committee is reappointed in 2004.

- The committee was given this charge in 2004 and continues to fulfill it each year. The College Diversity Committee is a cross-departmental, standing committee with members appointed to a two-year term and representing all departmental units, outreach units and the dean's office. The committee is also charged with creating a "Celebration of Diversity in the Arts" each spring semester and with reviewing the climate of the college on issues relating to gender, race, ethnicity, sexual orientation, and religious freedom for the purpose of recommending appropriate actions to correct any shortfalls.
- During 2006 through 2009 the committee decided to spread out the funding rather than hold one major event. It contributed funds towards items within the College such as "Cultural Conversations", Lisa Iulo's recruitment poster for Architecture Camp, and other events.

Action: Sponsor a number of informal social events, planned by the coordinator of multicultural programs that encourage and promote cross-cultural student interaction.

- This effort was not well received in 2004-2006, so we began unit-by-unit programming anticipating that these efforts will be more effective. From 2007-2009, the Multicultural Coordinator has worked with the individual units. His office helped to fund the World Cultural Festival at the HUB and the Arts Crawl, an annual student-run event where A&A majors visit the studio or performance spaces of students in other A&A majors. The Multicultural Coordinator also sponsored a number of graduate student travel requests and an undergraduate student's attendance at a leadership conference in Germany. Finally, he has helped distribute information regarding other diversity-related events inside and outside the College.

Action: Through the John M. Anderson Endowment for Visiting Artists and other programs/initiatives within the College, continue to sponsor guest lectures and residencies focused on diversity issues.

- A number of John M. Anderson Endowment for Visiting Artists speakers have focused on either diversity or international issues. Since Fall 2004 these speakers have included 12 from Fall 2004-Fall 2006 and 7 from Spring 2006-Fall 2009.
- Appendix 3 lists guest lectures, visiting scholars, residencies, performances, and other events held in or sponsored by the College.

Action: Through the College's programs and awards, honor contributions of underrepresented artists, designers, and scholars. The College will also continue to participate in University programs that honor the contributions of minority persons and women.

College of Arts and Architecture Alumni Awards

2004

Frances Terpak, Art Historian at Getty Museum
Amy Wynn Pastor, on-air carpenter at TLC Network's "Trading Spaces"
Katherine Cowdrick Swensen, opera singer

2005

Heidi Hornik, Art Historian in higher education
Elizabeth Sacca, Art Educator in higher education
Carla Hargrove, Broadway actress

2006

Amy Schneckenburger, former executive with National Parks Service, now a consultant
Mary Dohne, director of Charles Cowles art gallery in New York
Honey Meconi, musicologist in higher education

2008

Patricia Kucker, Graduate Program Director and Associate Professor in higher education
Julia Triolo, Art Historian at the Getty Research Institute

2009

Eleanor Esser Gorski, Assistant Commissioner, Landmarks Division, City of Chicago
Linda O'Gwynn, Architect

Penn State University Alumni Achievement Award (for alumni 35 years of age and under)

2005

Colleen Meade Claps, a graphic design alumna, formerly associate creative director at Vanity Fair and now the owner of a design agency in New York.

2006

Carla Hargrove, Broadway actress

2007

Keegan-Michael Key, African American actor.

Other Awards

- Dr. Wanda B. Knight, Associate Professor of Art Education was honored with Penn State's Faculty/Staff Diversity Recognition Award in 2009. She serves on the University's Commission on Racial and Ethnic Diversity (CORED) [Past Chair]; and the Athletic Council for Diversity and Inclusion (ACDI) [Member]
- Lisa Faust, CPA audience services manager, was awarded the Joseph R. Cardenuto Service Award by the Sight Loss Support Group of Central Pennsylvania. The award reads "To our dedicated volunteers for the gift of their time and long term commitment to meeting the needs of our members." This award recognized Lisa's on-going support for providing audio description at CPA performances as well as the special care she and her staff take with the members of the sight loss community.
- Joyce Robinson, curator, was honored with the College Staff Award for Outstanding Service last year, in part for her excellent work in bringing diverse exhibitions, music performances by faculty and students, and works of art by African American artists to the Palmer Museum of Art.
- Lisa Iulo was nominated for the 2009 Penn State Award for Faculty Outreach representing the department and the College of Arts and Architecture for her contribution to promoting awareness of environmental issues among diverse ethnic communities in Central Pennsylvania,
- Tony Leach was appointed as the University Laureate for 200910.

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

- Appendix 3 lists these exhibitions and performances.

Goal II “Students”

College Goal. To increase the number of undergraduate and graduate students from underrepresented ethnic groups by 25% (41 students) by 2009, based on the 2001 baseline data.

- We have increased our multicultural student population from 169 students (9.8%) in 2006 to 208 students (12.1%) in 2009. Multicultural students also represented 18% of the incoming freshman class, up from 12% in 2006. Our Architecture department has increased from a 10% freshmen class in 2006 to 35% in 2009.
- Overall, we have surpassed our goal of increasing the number of undergraduate and graduate students from under-represented groups by 25%. The increase from 2001 to 2009 was 26.8%, from 164 students to 208. The majority of the increases happened within the last two years. See Appendix 4 for a breakdown of these figures.

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

Action: Expand the 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.

- The Multicultural Coordinator continues to support the efforts of the Multicultural Recruitment arm of the Admissions Office. The Coordinator attends on and off campus events that target multicultural students.
- The Coordinator attends Spend a Fall Day, Minority Accepted Student Day, and presents at the Minority Spend a Summer Day programs.

Action: Expand our comprehensive recruitment plan for targeted high schools as identified by the various academic units and coordinated by the Office of Multicultural Programs, with participation by faculty, students, and the Arts and Architecture Recruitment Committee.

- The Coordinator continues to nurture and improve the working relationships with the Charter High School of Architecture and Design. He is also building relationships with additional design, performing and creative arts schools such as Urban Assembly High School and Esperanza Charter School.

Action: Adopt and maintain an awards program for Pennsylvania Young Artists for all artists and designers in PA high schools. This program will be organized, staffed and maintained by collegiate-level staff members and will be funded by the College.

- The commonwealth was not receptive to the Creative Arts Award program that was created in 2005 so this program was canceled.

Action: Develop an effective working relationship with targeted historically black colleges and universities, Hispanic Serving Institutions, and Tribal Colleges that do not have graduate programs in the arts and humanities in order to identify and recruit high-quality, underrepresented graduate students.

- We have some connections with HBCUs through our Theatre program due to our hiring of multicultural professors from these institutions. We will continue to seek relationships that can encourage and foster increased multicultural applications, and offers, to our graduate programs. For example, one of our former graduates and current staff in music is attending Bethune-Cookman to speak to their music students about graduate study at Penn State.

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

Action: Complete the planning for a core program, to be required of all entering students in the design and visual arts fields. This will have an impact on the recruiting and retention of high quality, talented students from under-represented populations.

- The Core Program proved to be ineffective and was cancelled after two years.

Action: Share the core program mentioned above with appropriate 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.

- A modified version of the core program was shared with the Abington campus. The Altoona campus has developed its own foundation program in the visual arts. In addition to University Park, these are the two campuses at which students can begin study in the arts.

Action: Expand our relationship with charter school and magnet school programs in Pennsylvania that focus on the arts and design disciplines.

- We have created relationships with targeted high schools and college fairs that attract high minority traffic and cater to art, performance and design. Examples are the Charter High School for Architecture and Design in Philadelphia and the New Visions College Fair.

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 that identifies areas of concern or failure. Build a model to identify and assist students in “meeting the challenge” of academic life in the College and the university.

- The efforts of the Multicultural Coordinator within our College address our students' concerns and have negated the need for a persistence program with the Multicultural Resource Center. However, the relationship with the Resource Center is still strong and students are referred back and forth as needed.

Action: In the Fall of 2004, establish a mentoring program for underrepresented students, planned by the coordinator of multicultural programs.

- Continue to form a mentoring program for underrepresented students. With a higher number of students entering the programs, this becomes easier as there are upper-class students willing to assist. An example: Professor Caru Bowns, Landscape Architecture, has a luncheon with all students of color, which builds a mentoring atmosphere for the incoming students to the program.

Action: Revise the College advising program, as planned and coordinated by the Faculty Council of the College.

- This revision has taken place and a College-wide advising award has been created.

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

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

- The Multicultural Coordinator has reassumed the role of encouraging participation in the Ronald McNair Scholars program. He is collaborating with the Music, Visual, and Art History programs to identify students likely to pursue doctoral degrees and will be encouraging them to apply to the program.

Action: Make consistent and effective use of the Bunton-Waller Fellowships to recruit students from underrepresented populations.

- We have been successful in using these at both the undergraduate and graduate level. With more flexibility in the graduate program, we have been able to attract more students of color to our graduate programs.

Action: Expand our relationships with HBCUs that do not have graduate programs in the arts and architecture to include Hispanic Serving Institutions and Tribal Colleges.

- The Multicultural Coordinator is seeking contacts among his peers who have established recruiting practices at the HBCU graduate fairs so that he can expand his recruiting efforts.

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

Action: Increase faculty representation from identified underrepresented populations from the Fall 2000 baseline of 6% to 17% (Fall 2009) of the overall tenured and tenure-track faculty in the College.

- From the Fall 2000 baseline of 6%, the College increased faculty representation from identified underrepresented populations to 13% (Fall 2009) of the overall faculty in the College.

Action: Increase faculty representation of women on the faculty from the Fall 2000 baseline of 32% to 39% (Fall 2009) of the overall tenured and tenure-track faculty in the College.

- From the Fall 2000 baseline of 32%, the College increased faculty representation of women on the faculty to 42% (Fall 2009) of the overall faculty in the College.

Action: Increase the number of underrepresented populations and women among the administrators in the College from the Fall 2000 baseline of 17% to 33% (Fall 2009).

- From the Fall 2000 baseline of 17%, the College increased the number of underrepresented populations and women among the administrators in the College to 43% (Fall 2009).

Action: Increase representation of underrepresented ethnic populations among the College staff from the Fall 2000 baseline of 10% to 15% (Fall 2009).

- This goal was not met, currently underrepresented ethnic populations is 3% of overall staff in the College. This percentage represents 4 staff members. This is a negative trend and must be addressed in our new cycle of diversity strategic planning for 2010-15.

Action: Retain 60% of new women and underrepresented tenured and tenure-track faculty beginning Fall 2004.

- Fall 2004, the College hired four female and/or underrepresented ethnic tenured or tenure-track faculty members. Fall 2009, 50% of the cohort was retained.
- Fall 2005, the College hired four female and/or underrepresented ethnic tenured or tenure-track faculty members. An additional faculty member was hired Spring 2006. Fall 2009, 80% of the cohort was retained.
- Fall 2006, the College hired three female and/or underrepresented ethnic tenured or

tenure track faculty members. Fall 2009, 100% of the cohort was retained.

- Fall 2007, the College hired three female and/or underrepresented ethnic tenured or tenure track faculty members. Fall 2009, 100% of the cohort was retained.
- Fall 2008, the College hired two female and/or underrepresented ethnic tenured or tenure track faculty members. Fall 2009, 100% of the cohort was retained.

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

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.

- This action is included in the charge to all search committees and supported by the Dean.

Action: Continue the dean's charge to search committees in the College to find the widest possible applicant pool. Additionally, the dean will continue to monitor searches to ensure that women and minorities are represented in the pool of candidates.

- This action is continuing. The dean monitored the director search for both the School of Architecture and Landscape Architecture and School of Visual Arts to achieve diverse committees with representation from women and minorities.

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.

- This workshop is scheduled annually.

Action: Take a proactive role in identifying candidates from underrepresented groups in the search and hiring process for all staff positions by advertising these positions beyond the Centre Region, specifically in areas where there is a more diverse pool of candidates.

- This action has not been effective, as it has proved difficult to recruit from beyond the Center Region for staff positions.

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

Action: Continue to include the Coordinator of Multicultural Recruitment & Retention in the orientation of all new faculty, staff, and administrators to emphasize the College's commitment to diversity.

- The Coordinator of Multicultural Recruitment & Retention continues to be included in all

orientation meetings.

Action: Develop college guidelines and an orientation program for mentoring underrepresented staff and administrative hires similar to those recently developed for new faculty.

- This action has been completed.

Action: Continue the college mentoring program 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.

- This program is continuing. All new, underrepresented faculty and administrators are invited to participate in the College's mentoring program. Mentors are selected from among the full-time faculty within the academic units. For new faculty who are beginning tenure-track positions, faculty mentors are asked by their respective unit heads to serve. Mentors from within the academic unit are assigned for one year to give the new faculty member time to become familiar with others in the unit. At the end of the first year, the mentee can decide whether or not to continue the formal mentor relationship within the unit. In addition, the mentee can choose to seek further mentoring beyond the academic unit. Mentors are given a checklist of items they should review with the person they are mentoring. This list includes university resources, college resources, unit resources, and academic information pertaining to the discipline. Mentors also provide advice on community living, shopping, transportation, and entertainment

Action: Continue to recognize and reward faculty and staff who participate in college diversity efforts, both with appropriate merit salary adjustments and staff reviews.

- This action is continuing.

Objective 3: To contribute to university organizational change through increased diversity among faculty, administrators, and staff hires, retention efforts, our mentoring program (to ensure stability and retention) and by sustaining the welcoming environment in the college, as outlined in the goals, objectives, and actions described in this plan.

- The successful impact of organizational change in the College is demonstrated in the recent 2008 faculty/staff survey in the College where 84% of faculty/staff agreed that the workplace climate in their department/unit is welcoming for employees from underrepresented groups. Eighty-two percent of faculty/staff report that their department/unit actively supports the development of a shared and inclusive understanding of diversity. Within the College of Arts and Architecture, 66% of faculty/staff believe their department/unit provides visible leadership to foster diversity. Fifty-four percent of faculty/staff believe the acceptance of diversity in the workplace has improved on their campus in the past three years, and 42% were uncertain. Only 4% did not believe that acceptance of diversity has improved in the past three years.
- A female administrator was hired July 2005 to direct the School of Music, the first woman to

serve in this role in over 20 years.

- A female dean was hired June 2007 for the College of Arts & Architecture.
- A female was hired August 2008 for the newly created position of Director of Administrative Services.

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 curricular offerings reflect its commitment to the principles of diversity and international and intercultural understanding

Action: Create new permanent courses within the units of the College that include international and/or intercultural perspectives.

- Of the College’s regular course offerings, 32 courses (compared to 26 in 2006) carry a US designation, and 105 courses (compared to 96 in 2006) carry an IL designation.
- In Fall 2007, the Department of Architecture revised its curriculum to require students to take courses on “non-Western” architecture including:
 - ARCH 317: “Modern Japanese Architecture”
 - ARCH 312: “South Asian Architecture”
 - ARCH 311W: “Architectural and Planning Theories” (deals with cross-cultural issues that are relevant to both West and East Asia
 - ARCH 511: “Theoretical Perspectives” (provides an in-depth study into cross cultural phenomena in architecture and urbanism.
- Since Fall 2007, the Department of Art History has offered a number of multicultural special topics courses as follows. While these courses do not yet have permanent numbers, the list demonstrates that courses used to further multicultural understanding are offered semester.

Fall 2007:

- ART H 001S, “First-Year Seminar: Exhibiting Africa: Trends from 1980 to the present”
- ART H 497A, “Traditional Arts of Africa”
- ART H 497B, “Issues in Asian Art: Colonial Urbanism”

Spring 2008:

- ART H 001S, “First-Year Seminar: Exhibiting Africa: Trends from 1980 to the present”
- ART H 497B, “Urbanism, Urbanization & the Cinematic Asian City”
- ART H 497C, “Modernity & Photography in Africa”
- ART H 497D, “African American Art since 1900”

Fall 2008:

- ART H 350W, “Undergraduate Seminar: African Cinema”
- ART H 497A, “Contemporary African Art”

- ART H 497C, “Women Artists of the 20th century”
- ART H 597A, “A Historiography of Architecture, Urbanism and Art in Asia”

Spring 2009:

- ART H 001S, “First-Year Seminar: Nigerian Art”
- ART H 497D, “Colonial Urbanism in Asia”

Fall 2009:

- ART H 397A, “African American Art”
- ART H 497D, “Asian Cities / Film”

- The Department of Landscape Architecture has two courses meeting these criteria:
 - In 2008 it began offering an online version of LARCH 065 (GA; US; IL), “Built Environment and Culture,” through World Campus. This course exposes students to special populations including minorities, gendered landscapes, landscapes of poverty and landscapes defined by age groups.
 - For the past three years, LARCH 231 “Introduction to Design Implementation,” has included a lecture and exercise component on disability awareness.
- As a unit with a primary focus on General Education, the Department of Integrative Arts “consciously and intentionally” brings diversity issues into the majority of its General Education offerings.
 - INART 100w “Seminar in Integrative Arts,” offered each spring, is always developed as an “Other Cultures” course and brings in international perspectives on cultural issues using foreign and domestic motion pictures as a starting point for seminar discussions.
 - INART 062 “West African and African American Arts: From the 1960s to the present,” offered each semester of the academic year, compares and contrasts the arts of West Africa with those create in the African American community.
 - INART 115 “The Popular Arts in America: Popular Music” and INART 116 “The Popular Arts in America: The History of Rock and Roll – The 1950s” emphasize the influence and contribution of African/African American music and culture on popular music and social and cultural effects of that influence.
 - Similarly, INART 010 “The Popular Arts in America: Mass Medias Arts” and INART 110 “The Dramatic Arts in the Mass Media” place emphasis on issues of race, gender, and ethnicity in the arts of the mass media.
 - INART 005 “Performing Arts,” offered each semester of the academic year in cooperation with the Center for the Performing Arts, takes advantage of the diversity offerings of the CPA to intentionally include performance opportunities that can be used to address issues of race, ethnicity, gender, and internationalism.

- In 2008/2009, the Department of Integrative Arts offered a special topics course, Worlds Closer, which dealt with music as a multi-cultural language that bridges social, political, geographic, ethnic, and cultural boundaries.
- Currently, the department is working with the Department of African and African American Studies to develop a joint course offering tentatively titled “Jazz/Hip-Hop Cultural Fusion” that explores the social and cultural effects of jazz, hip-hop, and other African American musical forms on the culture-at-large. Hopefully, this will lead to further courses developed along similar lines that may play a part in a Popular Music Studies Minor planned as an interdisciplinary minor.
- The School of Music has several courses with diverse components:
 - MUSIC 009, “World Music,” was recently revised through the e-Learning Institute, and the redesign has allowed enrollment to be increased. MUSIC 009 is a popular on-line course, serving 100 students each semester.
 - MUSIC 162, “Introduction to Music History,” was revised to include music from Africa, Indonesia, India, Latin America, the Middle East, Japan and China, and Native American. In response to student feedback, one of the musicology faculty is revising the course again to provide an appropriate introduction to the study of music history, while continuing to include world music (revised course to be offered in Spring 2010).
 - MUSIC 342 “General Music Methods” and Music 395A “General Music Practicum” were revised to include world music, particularly African and Cuban drumming.
 - MUSIC 221 includes assignments using Haitian and Hebrew songs
 - MUSIC 431 holds a discussion of Nazi revisionism in the Music of Bruckner
 - The school also has a strong program in jazz education and performance with many concerts each year celebrating the diversity of music that forms the jazz tradition.
- The School of Theatre, is currently exploring the viability of adding a minor focused on African American drama and theatre.

Objective 2. To immerse all students within the college in international and intercultural activities and perspectives to educate them for living in an increasingly diverse society

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

- All School of Theatre MFA students are required to participate in a school-organized study abroad program in London and Toronto. Individual studies have included travel to South Africa, Scotland, Australia and South America.
- All undergraduates in the Department of Architecture and in the Department of Landscape Architecture spend a semester studying in Rome.
- The College has increased the participation of its undergraduate students in foreign study programs from 116 in 2003-04 to a peak number of 148 in 2005-06. This past year 130 students participated in study abroad programs. In addition to actual study abroad programs, others traveled abroad on non-credit concert tours and embedded field trips. Over 200 undergraduate A&A students traveled abroad last year to at least a dozen different countries. That number of students (200) represents over half of the average A&A graduating class (typically around 375).

Action: Implement the approved International Arts minor in 2004-05 and the new course work associated with it.

- The minor and the two new courses associated with it (A&A 100 (GA; IL): “Introduction to the International Arts” and A&A 401: “International Arts Minor Final Project”) have been offered since 2004. As of Fall 2009, 13 students have completed the minor and five students are currently in the minor.

Action: Through a reconfigured staff position in the College (effective Summer 2004) begin offering the required first course for the International Arts minor (a GA; GI course) and coordinating the capstone course for all students in the minor.

- A&A 100 (GA; IL): “Introduction to the International Arts” and A&A 401: “International Arts Minor Final Project” are both offered regularly. A&A 100 has increased its enrollment from 80 students in 2006 to 100 students in Spring 2009. An online version of A&A 100 is currently under development to attract more students into the minor. A&A 401 is offered as students require it to complete the minor.

Action: Explore offering a LEAP section of A&A 100 (GA; GI) “Introduction to International Arts” to introduce incoming first-year students to the international and intercultural scope of the arts.

- The College offered A&A 100 (GA; IL) “Introduction to International Arts” as a LEAP course in the Summers of 2006 and 2007. The College discontinued this offering in the summer as a result of the instructor assuming a twelve-month contract with other responsibilities. A&A 100 is currently offered to 100 students each spring semester.

Action: Increase the participation of our students in foreign study programs.

- In 2003-04, 116 Arts and Architecture undergraduate students studied abroad. In 2005-06 this had increased by 28% (see Appendix 1.) Students studied abroad in Italy, France, Australia, Ireland, Spain, Brazil, Austria, Panama, and Mexico. In 2005-06, the number

of A&A students that participate in formal study abroad program reached a high of 148, this past year (2008-09) the number of students who studied abroad was 130.

- In addition to actual study abroad programs, others traveled abroad on non-credit concert tours. The Philharmonic Orchestra performed at a festival in Spain during spring break, (69 students: 53 undergraduates and 15 graduate students) and eight music majors performed at a festival in France.
- Arts and Architecture graduate students studied the Czech Republic, Canada, and England.
- In summary, over 200 undergraduate A&A students typically travel abroad each year to at least a dozen different countries. That number of students (200) represents over half of the average A&A graduating class (typically around 375).

Action: Continue and expand intercultural courses and activities as an essential element of all degree programs in the college.

- See Appendix 3 for a list of activities and guest lectures.
- Essence of Joy is known for its performance of African American music, but in Fall 2006 the ensemble expanded their repertory to include more world music. Essence of Joy continues to represent the College and University nationally through its performance tours and is always involved in the Martin Luther King Day celebrations on campus. Additionally, they are routinely invited to perform at many other diversity campus events such as the opening ceremony for the Fall 2009 exhibit “Ghandi, King, Ikeda: Leaving a Legacy of Peace.” This event was co-sponsored by the Buddhist student group (Soka Gakkai International-PSU) and the Center for Ethics and Religious Affairs at the Pasquerilla Spiritual Center. The exhibit was conceived and sponsored by King Chapel of Morehouse College in Atlanta.
- The Hamer Center for Community Design conducted a Summer 2007 design/build studio in Waveland, Mississippi, for a “green” home for a family that lost its home in Hurricane Katrina. This project is part of the “Rebuilding After Katrina Using Local Resources” initiative to support the rebuilding efforts in New Orleans and on the Mississippi Gulf Coast.
- The Department of Landscape Architecture runs at least three outreach projects per semester to communities, often those in under-resourced areas. Past projects have included low-cost housing for Centre County, for single mothers in Harrisburg public housing, and for depressed areas in Philadelphia.

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.

- See Appendix 3 for a list of Palmer 2007-2009 exhibitions and events that have addressed issues of diversity:

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

- See Appendix 3.

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

- This action item is in process.

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.

- See Appendix 3 for a list of 2007-2009 performances and events that specifically promote intercultural and international perspectives and a more inclusive and responsible learning community.
- 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.

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

- The Center for the Performing Arts works with student organizations and University departments annually to provide appropriate venues and arts management support and guidance for a number of programs which offer the University and State College community opportunities to experience multicultural events such as the annual Martin Luther King, Jr. Evening Celebration and the Distinguished Speaker Series along with events sponsored by the Asian Pacific American Coalition, the RAAS Society, and Black

Caucus. The events and sponsoring organizations vary somewhat from year to year, but always include a significant percentage of the non-CPA events presented in the Center's two venues.

- The CPA has partnered in 2009-10 with the international student orientation program, supplying materials about programs at the Center for the Performing Arts for 1200 incoming international students

NEW Action: Continue to program at the Pennsylvania Center Stage a broadly diverse array of performances.

- See Appendix 3:

Framework Challenges

Campus Climate and Intergroup Relations

Challenge 1: Developing a Shared and Inclusive Understanding of Diversity

Assessment Questions

1. How does your unit define or describe diversity? How is this understanding demonstrated in areas of emphasis within your unit?

- Included in our amended *Framework to Foster Diversity: 2004-2009* plan of the College of Arts and Architecture is the following 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. Any form of discrimination based on race, ethnicity, sex, sexual preference, age, color, national origin, or veteran status is unacceptable in this College and contemptible 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 diversity 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 our 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.

- This understanding continues to be demonstrated in all areas of the College, including students and recruiting, hiring and retention of faculty and staff, curricular initiatives, and the diverse range of faculty research and creative activity.

2. How has your unit distributed information to students about the University's diversity initiatives? Does your unit have formal mechanisms in place for discussion of diversity initiatives with students? If so, please describe.

- Information about the College's diversity efforts continues to be communicated to students and faculty at our new student and faculty orientation meetings. We also employ email and post literature to distribute information about diverse cultural activities throughout the year. These are sent out either through the communications office, department offices, or the dean's office.
- The Multicultural Coordinator is the advisor to the A&A Student Council and has an

open door policy for all students, staff and faculty. This encourages the discussion of any issues that may arise.

- The School of Theatre has held ongoing conversations among faculty and students regarding diversity issues, including why shows are selected, casting concerns, and the availability of appropriate materials for in-class work. They have also created a new play festival called “Cultural Conversations” focused on broad diversity issues. This major event extends over a number of weeks
- Students within Graphic Design have traditionally held a competition to design a poster for MLK day each spring.

3. How has your unit distributed information to faculty and staff about the University’s diversity initiatives? Describe your unit’s formal mechanisms for discussion of diversity initiatives.

- Information related to diversity initiatives and hiring is discussed with each search committee in the college at the outset of the search. The dean charges search committees in the college to find the widest possible applicant pool. Additionally, the dean continues to monitor searches to ensure that women and minorities are represented in the pool of candidates.
- We hold an annual workshop led by 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 as part of our search process.
- The College Staff Council has hosted two Diversity workshops facilitated by Affirmative Action employees, one in Spring 2007 and the other in late Fall 2007.
- The School of Theatre held a mandatory Affirmative Action “refresher course” on MLK day in 2008 for all faculty and staff.

4. What is the role of your diversity committee? What is its composition?

- The College Diversity Committee is a cross-departmental standing committee with members appointed to a two-year term and representing all college units and the dean’s office. Members are charged to review the climate of the college on issues relating to gender, race, ethnicity, sexual orientation, religious freedom and to recommend appropriate actions to correct any shortfalls. Members are also expected to be liaisons to their individual units, communicating information regarding the Diversity Committee and its activities and taking forward any diversity-related issues that arise in their units.
- The College Diversity Committee is charged with creating a month-long “Celebration of Diversity in the Arts” each spring semester and has been allocated a budget to facilitate these events.
- Additionally, the School of Music, the School of Theatre, and the School of Visual Arts

(three of our largest units) have individual diversity committees charged with promoting diversity initiatives and addressing climate issues within their respective units. Furthermore, the School of Theatre reports that nothing is off limits to its diversity committee.

5. What is the role of your Multicultural Coordinator? (colleges)

- The Multicultural Coordinator serves multiple roles within the College. The Coordinator is the diversity liaison with the University committee, is involved with creating and accessing the College's diversity framework, and is the multicultural programmer for the College. The Multicultural Coordinator also organizes the entire College's recruitment efforts, with an emphasis on meeting our student diversity goals, and chairs the College Recruitment Committee. The coordinator serves as an ex-officio member of the College Diversity Committee and on the College Leadership Council. The coordinator also serves as an advisor to the A&A Student Council and is a source of funding for undergraduate and graduate travel and diversity-related events in the College.

6. Which strategies have been most successful in addressing this Challenge? Which have been least successful? Which could be termed "best practices"? (Best Practices are processes, programs, and procedures that most successfully lead to the unit's ability to reach the University's diversity goals and can be validated through measurable outcomes.)

- The "Celebration of Diversity in the Arts" celebration each spring semester continues to be very successful in creating a cross-college climate in which to discuss diversity issues.
- The inclusion of diversity issues as an explicit part of each search process continues to send a strong message to the College's various constituents about the importance of diversity. Results from the 2008 Faculty/Staff survey show that more faculty in our College attended orientation (p. C:15). The message is reaching new people.

7. What measures of success have you identified to gauge your progress in this Challenge? Include data demonstrating outcomes.

- The diversity climate survey done in Fall 2006 showed generally favorable results. Unfortunately, the Zoomerang account was not kept up and the details of the survey were lost. Appendix 5 summarizes the results. The climate survey was not repeated during the 2007-2009 period, when the College experienced a number of transitions within its leadership. A great majority of students felt they were graded fairly (84%) and given equal opportunity for success (84%) regardless of gender, ethnicity, sexual orientation, or physical ability. Areas for improvement in 2006 included more curricular integration of diverse topics and education of students regarding resources enabling them to deal with incidents of discrimination.
- Within the 2008 Faculty/Staff Report (p. 196) we scored an 82% for the question, "Department actively supports the development of a shared and inclusive understanding of diversity" and an 84% for "Department/unit workplace climate is welcoming for

employees from underrepresented groups. These two statistics were both higher than the average for Penn State, which fell at 77% for both categories.

Challenge 2: Creating a Welcoming Campus Climate

Assessment Questions

1. How does your unit's leadership demonstrate support for diversity?

- The College's leadership continues to actively promote diversity in the recruitment and retention of students and faculty, as well as in exhibitions, performances and lectures.
- The College Diversity Committee is now charged to help with the strategic planning process for the coming 2010-15 Framework to Foster Diversity. The Associate Dean for Undergraduate Education has been added as a member of the College Diversity Committee.
- The School of Theatre's "Cultural Conversations" is the country's only festival focusing on playwriting that addresses cultural diversity and awareness. Cultural Conversations is held each spring semester with collaborative funding from the College and other units on campus.

2. How does your unit identify climate issues?

- The Diversity Committee acts as a liaison between the units and the College and raises any diversity issues it finds.

3. How does your unit monitor climate?

- The College's Multicultural Coordinator and the Diversity Committee strive to feel the pulse of the college on climate issues. The College regularly revisits its diversity plan to provide insight and monitor climate.

4. How does your unit respond to climate issues?

- When a climate issues arises, the Multicultural Coordinator talks to the department heads/school directors, deans, advisors, students as appropriate, to work out a solution.
- The College Leadership Council and Diversity Committee seek solutions for the broader climate issues.

5. What unit-wide and individualized approaches have you developed to enhance overall climate and individual's satisfaction with the environment?

- "Diversity in the Arts Month" is developed and hosted by the College every spring semester.
- The A&A Diversity Committee was established to promote a commitment to diversity and a positive climate within the College that is welcoming to all regardless of ethnicity, gender, religion or sexual preference, and participates in planning and attending events

that honor the contributions of minority populations.

- The College's mentoring program 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. Mentors also provide advice on community living, shopping, transportation, and entertainment.

6. Which strategies for creating a welcoming campus climate for diversity have been most successful? Which have been least successful? Which could be termed "best practices"? (Best Practices are processes, programs, and procedures that most successfully lead to the unit's ability to reach the University's diversity goals and can be validated through measureable outcomes.)

- The Diversity in the Arts Month, which includes Cultural Conversations, is considered a best practice in the College.
- The student climate survey, conducted in 2007, indicated that the College was doing well in the areas of diverse class offerings, a welcoming climate, respectfulness, and equal access. We scored low with dissemination of diversity resources information. As expected, some of our students of color reported a lower rating in some of these categories. The units will be working to address these issues and the 2010 climate survey will help us to gauge the progress of our efforts.
- Having a Multicultural Coordinator and a diversity committee have been very helpful for the College as they provide important momentum and planning for diversity activities in the College.

7. What measures of success have you identified to gauge your progress in this Challenge?

- For the College of Arts and Architecture, the 2008 faculty/staff survey indicated 84% agreed that the workplace climate in their department/unit is welcoming for employees from underrepresented groups. Eighty-two percent of faculty/staff report that their department/unit actively supports the development of a shared and inclusive understanding of diversity.
- The 2006 student survey indicated that 84% of our students felt that all students were given and equal opportunity for success in the College regardless of ethnicity, sexual orientation, gender, or physical ability.

Challenge 3: Recruiting and Retaining a Diverse Student Body

Assessment Questions

1. Describe specific initiatives your units may have that are intended to contribute to recruiting or retaining undergraduate and/or graduate students from underrepresented groups.

- We have initiated a liaison with the “Verizon HBCU Art Competition.” This competition recognizes top artists from HBCUs across the country and the finalists are then invited to apply for graduate admission to Penn State.
- We have a partnership with the Charter High School for Architecture and Design in Philadelphia, a school that has a greater than 90% population of minority students. As part of this strategy to recruit minority students, Reggie Aviles (faculty member in the Department of Architecture) traveled with Curt Marshall (Coordinator for Multicultural Recruitment & Retention) to Philadelphia in 2008 to promote Penn State Architecture.
- The College has created a Recruitment Committee that examines and initiates College-wide activities that support the recruitment of students from underrepresented groups. This includes having representative at National Portfolio Days and specific college recruitment fairs.

2. Describe specific initiatives your unit may have that are intended to reduce intergroup disparities in enrollment, retention, and graduation rates.

- The Multicultural Coordinator is in constant contact with our diverse students to monitor their progress and social adjustment to the University. Students are steered towards tutoring or social activities based on their needs.

3. What mechanisms for collaboration has your unit established?

- We are renewing our efforts to open pipelines to HBCU colleges and Universities that may bring us future graduate students. Our Theatre and Music faculty and staff have some strong ties in some of these institutions, and we will double our efforts to produce collaborative programs and recruitment.

4. Which recruitment and retention initiatives have been most successful? Which have been least successful? Which could be termed “best practices”? (Best Practices are processes, programs, and procedures that most successfully lead to the unit’s ability to teach the University’s diversity goals and can be validated through measurable outcomes.)

- Best practices include targeted high school visits, inter-unit collaborations and personal one-on-one attention with our diverse populations. Our least successful efforts have been in programming aimed at college-wide-retention efforts. Based on our college structure, unit-specific retention efforts have been more effective.

5. What measures of success have you identified to gauge your progress in this Challenge?
Include data demonstrating outcomes.

- We have increased our minority student representation from 9.4% (Fall 2006) to 12.3% (Fall 2009).

Challenge 4: Recruiting and Retaining a Diverse Workforce

Assessment Questions:

1. How has your unit actively and successfully engaged in locating and recruiting faculty and/or staff from underrepresented groups?

- The College of Arts and Architecture continued to emphasize the goal to diversify and integrate underrepresented faculty, staff, and administrators in the charge to all search committees and to emphasize the College Faculty/Staff Search Procedure Guidelines as they pertain to the recruitment of underrepresented groups. The Dean charged all search committees in the College to find the widest possible applicant pool. Before candidates for any position are brought to campus, each unit head is required to submit a summary of the number of applications received and the demographics of the applicant pool to the Dean. If there is not sufficient diversity in either the applicant pool or the pool of candidates who will come to campus for an interview, the search committee is then charged with working to attract additional candidates. This has proven to be an effective strategy for faculty searches.
- The College continues to schedule annual workshops with the Office of Affirmative Action to inform and update administrators, school directors, department heads, and search committee chairs about procedures for recruiting and hiring underrepresented faculty, staff and administrators.
- The College has been successful in recruiting and retaining faculty from underrepresented groups. From the Fall 2000 baseline of 6%, we have increased faculty representation from identified underrepresented populations to 13% (Fall 2009) of the overall faculty in the College.

2. What strategies have been implemented to improve identification and assessment of credentials for purposes of hiring and promotion?

- The most successful recruitment strategy involves directors, department heads, and faculty contacting colleagues across the country to identify promising underrepresented faculty to fill vacant academic faculty positions.

3. What retention strategies have you implemented in your unit to retain and promote the success of faculty and/or staff from underrepresented groups?

- The College's Coordinator for Multicultural Recruitment & Retention is included in the orientation of all new faculty, staff, and administrators to emphasize the College's commitment to diversity.
- The College's mentoring program introduced underrepresented faculty, staff, and administrators in the College of Arts and Architecture to the diverse cultural resources on campus and in the Centre Region. Mentors also provide advice on community living, shopping, transportation, and entertainment.

4. Which recruitment and retention strategies have been most successful? Which have been least successful? Which could be termed “best practices”? (Best Practices are processes, programs, and procedures that most successfully lead to the unit’s ability to reach the University’s diversity goals and can be validated through measurable outcomes.)

- The College uses an intensive recruitment process that involves writing to all major professors in the field, personally inviting potential candidates to apply, using targeted hires and making full use of the President’s Opportunity Fund. This has resulted in successful faculty hires, especially at the junior level.
- A best retention practice involves creating both a professional and a social community for underrepresented faculty. All new, full-time faculty are invited to participate in the College’s mentoring program. Mentors are selected from among the full-time faculty within the academic units. Mentors from within the academic unit are assigned for one year to give the new faculty member time to become familiar with others in the unit. At the end of the first year, the mentee can decide whether or not to continue the formal mentor relationship within the unit. In addition, the mentee can choose to seek further mentoring beyond the academic unit. Mentors are given a checklist of items they should review with the new faculty whom they are mentoring. This list includes university resources, College resources, unit resources, and academic information pertaining to the discipline. Mentors also provide advice on community living, shopping, transportation, and entertainment.

5. What measures of success have you identified to gauge your progress in this Challenge? Include data demonstrating outcomes.

- From the Fall 2000 baseline of 6%, the College increased faculty representation from identified underrepresented populations to 13% (Fall 2009) of the overall faculty in the College.
- From the Fall 2000 baseline of 32%, the College increased faculty representation of women on the faculty to 42% (Fall 2009) of the overall faculty in the College.
- From the Fall 2000 baseline of 17%, the College increased the number of underrepresented populations and women among the executive/administrators in the College to 43% (Fall 2009).

Education and Scholarship

Challenge 5: Developing a Curriculum That Fosters Intercultural and International Competencies

Assessment Questions

1. What initiatives has your college taken in supporting multicultural curriculum efforts?

- In Fall 2007, the Department of Architecture revised its curriculum to require students to take courses on “non-Western” architecture. Katsuhiko Muramoto offers “Modern Japanese Architecture” (Arch 317). Jawaid Haider also offers a course on South Asian Architecture (Arch 312). The Department’s Rome program established in 1991 requires each student to stay for a semester in Rome, Italy. This program has exposed students to the European urban environment. “Architectural and Planning Theories” (Arch 311W) by Jin Baek also deals with partially cross-cultural issues that are relevant both to the West and East Asia. Baek’s “Theoretical Perspectives in Architecture” (Arch 511) for graduate students also offers an in-depth study into cross-cultural phenomena in architecture and urbanism.
- The Department of Art History has offered many special topics courses focused on multicultural themes including the following since 2007:

Fall 2007:

ART H 001S, “First-Year Sem.: Exhibiting Africa: Trends from 1980 to the present”

ART H 497A, “Traditional Arts of Africa”

ART H 497B, “Issues in Asian Art: Colonial Urbanism”

Spring 2008:

ART H 001S, “First-Year Sem.: Exhibiting Africa: Trends from 1980 to the present”

ART H 497B, “Urbanism, Urbanization & the Cinematic Asian City”

ART H 497C, “Modernity & Photography in Africa”

ART H 497D, “African American Art since 1900”

Fall 2008:

ART H 350W, “Undergraduate Seminar: African Cinema”

ART H 497A, “Contemporary African Art”

ART H 497C, “Women Artists of the 20th century”

ART H 597A, “A Historiography of Architecture, Urbanism and Art in Asia”

Spring 2009:

ART H 001S, “First-Year Seminar: Nigerian Art”

ART H 497D, “Colonial Urbanism in Asia”

Fall 2009:

ART H 397A, “African American Art”

ART H 497D, “Asian Cities / Film”

Spring 2010:
ART H 497A, “Images & Texts in Chinese Painting”

- The Department of Integrative Arts “consciously and intentionally” brings diversity issues into the majority of its General Education offerings.
- INART 100w “Seminar in Integrative Arts,” offered each spring, is always developed as an “Other Cultures” course and brings in international perspectives on cultural issues using foreign and domestic motion pictures as a starting point for seminar discussions.
- INART 062 “West African and African American Arts: From the 1960s to the Present,” offered each semester of the academic year, compares and contrasts the arts of West Africa with those create in the African American community.
- INART 115 “The Popular Arts in America: Popular Music” and INART 116 “The Popular Arts in America: The History of Rock and Roll – The 1950s” emphasize the influence and contribution of African/African American music and culture on popular music and social and cultural effects of that influence. Similarly, INART 010 “The Popular Arts in America: Mass Medias Arts” and INART 110 “The Dramatic Arts in the Mass Media” place emphasis on issues of race, gender, and ethnicity in the arts of the mass media.
- INART 005 “Performing Arts,” offered each semester of the academic year in cooperation with the Center for the Performing Arts, takes advantage of the diversity offerings of the CPA to intentionally include performance opportunities that can be used to address issues of race, ethnicity, gender, and internationalism.
- In 2008/2009, the Department of Integrative Arts offered a special topics course, “Worlds Closer,” which dealt with music as a multi-cultural language that bridges social, political, geographic, ethnic, and cultural boundaries.
- Currently, the department is working with the Department of African and African American Studies to develop a joint course offering tentatively titled “Jazz/Hip-Hop Cultural Fusion” that explores the social and cultural effects of jazz, hip-hop, and other African American musical forms on the culture-at-large. Hopefully, this will lead to further courses developed along similar lines that may play a part in a Popular Music Studies Minor planned as an interdisciplinary minor.
- Dr. Grace Hampton has served for the past four years as Head of African and African American Studies while retaining her faculty position in the Department of Integrative Arts and continuing to teach each semester the INART 062 course described above. (As of Fall Semester 2009, Dr. Hampton assumed the position of Senior Faculty Mentor working with Dr. Terrell Jones, Vice Provost for Educational Equity, and Suzanne Adair, Senior Director of the Office of Graduate Educational Equity Programs).

- The Department of Landscape Architecture
 - LARCH 65 (GA; US; IL): “Built Environment and Culture” was created in 2005 to address special populations including minorities, gendered landscapes, landscapes of poverty and landscapes defined by age groups. In addition, this course was offered on-line via World Campus in 2008 to reach a larger audience.
 - LARCH 231, “Introduction to Implementation,” has been revised to include a lecture and exercise component on disability awareness
- The School of Music
 - The School recently revised and updated MUSIC 009, “World Music,” through the e-Learning Institute, and the redesign has allowed enrollment to be increased. It is a popular on-line course, serving 100 students each semester.
 - MUSIC 162, “Introduction to Music History,” provides an overview of world music (required for all music majors). This course has been revised multiple times (in part to address accreditation standards for diverse music, and now includes Africa, Indonesia, India, Latin America, the Middle East, Japan, China, and Native American music). In response to student feedback, one of the musicology faculty is revising the course again to provide an appropriate introduction to the study of music history, while continuing to include world music (revised course to be offered in Spring 2010).
 - Many courses in the School of Music have assignments or modules related to diversity, such as MUSIC 221, which includes assignments using Haitian and Hebrew songs, and MUSIC 431 which involves discussion of Nazi revisionism in the Music of Bruckner (although Bruckner had died when the Nazis favored his music).
 - MUSIC 342 “General Music Methods” and Music 395A “General Music Practicum” were revised to include world music, particularly African and Cuban drumming.
- The School of Theatre is exploring the viability of adding a minor focused on African American drama and theatre. The School is engaged in “normalizing” these issues to the extent that it is not unusual to feature the work of African American, gay, or women authors and artists. Their goal is enfranchising these individuals and their work rather than featuring it as “extra” in any way.
- The School of Visual Arts takes full advantage of the trans-cultural and trans-national perspectives that its faculty offers to students; the works of artists of diverse cultural orientations, race, ethnicity, gender, and sexual orientation are consistently discussed in classes. Activities such as the Student Council Art exhibit in Rouse gallery (March 07): “Stranger in a Strange Land: Identity in America,” which displayed works by PSU students, was highly successful due to diversity of student artists and the multiple perspectives represented.

2. What research and teaching in your college has advanced the University's diversity agenda?

Substantial research across the College has focused on diversity issues. Such research includes:

The Department of Art History

- Dr. Chika Okeke-Agulu Assistant Professor of Art History has been appointed the curator of the African Pavilion at the Venice Biennale, 2007. In addition, He edited the first issue of African Arts (Spring 2006) that focused on modernism and is co-editor of Nka: Journal of Contemporary African Art (co-published by Cornell University).
- Elizabeth Bradford Smith, Associate Professor of Art History has received a \$10,000 grant from the Graham Foundation for Advanced Study in the Fine Arts. This assisted her sabbatical research during the 2006-07 academic year on "The Design and Construction of Santa Maria Novella, Florence."
- Nancy Locke, Associate Professor of Art History was awarded an NEH Summer Stipend for her project, "Cézanne's Shadows." The Summer Stipend funded two consecutive months of research. She conducted research in Paris and New York on Cézanne's interest in the art of the past.

The School of Visual Arts

- Lonnie Graham, Assistant Professor of Art and Integrative Arts had three solo exhibitions in significant venues, The Fabric Workshop and Museum and The Art Centre in Martinsburg, West Virginia, and he designed an exhibition catalogue for Carrie Mae Weems Kitchen Table Series to be published by Hollins University. His impressive group exhibitions include the Queens Museum in New York City, the African American Cultural Center in Pittsburgh, The Goethe Institute in Ghana, the "Saturday Night/Sunday Morning" touring exhibition, the African American Museum in Philadelphia, "Art of the State" in Harrisburg, the Edison Gallery in Washington, D.C, Maryland Art Place in Baltimore, "Youth Art Connection" in Atlanta, and the exhibition of "In Our Own Backyard," at the Southern Alleghenies Museum of Art in Altoona and the Sharadin Art Gallery at Kutztown University.
- Tony Leach, Associate Professor of Music, brings to the College his expertise in African American Music. His work includes the publication of arrangements of spirituals, the organization and presentation of the annual Celebration of African American Spirituals on campus, which involves an outreach component as high school choirs from around the region are invited to participate. In addition, Dr. Leach served as division chair of the Repertory and Standards Committee on Ethnic and Multicultural Perspectives for ACDA (Eastern division).

In addition to the new courses listed under #1, **teaching diversity initiatives** include:

- The College implemented a new International Arts minor in 2004-05 and the new course work associated with it. In 2006, two students had completed the minor and seven students were enrolled. By Fall 2009, thirteen students have graduated with the minor and five students are currently enrolled. A&A 100 (GA; IL): “Introduction to the International Arts” and A&A 401: “International Arts Minor Final Project” are both offered regularly. A&A 100 currently enrolls 100 students per semester. A&A 401 is offered as students require it to complete the minor. The College offered A&A 100 (GA; IL) “Introduction to International Arts” as a LEAP course in Summer 2006. The College is currently supporting the creation of A&A 100 as an online course in hopes of attracting more students to the minor. The expects to offer the online version during Fall 2010.
- Through the efforts of a staff member, whose position is dedicated to promoting internationalization, the College has increased the participation of our undergraduate students in foreign study programs [See Appendix I.]. Students studied abroad in Italy, France, Australia, Ireland, Spain, Brazil, Austria, Panama, and Mexico. In addition to actual study abroad programs, others traveled abroad on non-credit concert tours. The Philharmonic Orchestra performed at a festival in Spain during spring break, (69 students: 53 undergraduates and 15 graduate students) and eight music majors performed at a festival in France. Arts and Architecture graduate students studied in the Czech Republic, Canada, and England. In summary, over 200 undergraduate A&A students traveled abroad last year to at least a dozen different countries. That number of students (200) represents over half of the average A&A graduating class (typically around 375).
- All School of Theatre MFA students are required to participate in a school organized study abroad program in London and Toronto. Individual studies have included travel to South Africa, Scotland, Australia and South America.
- All undergraduates in the Department of Architecture and in the Department of Landscape Architecture spend a semester studying in Rome.
- The School of Music has offered Music 009, “Introduction to World Music,” each semester. This course presents an overview of music of India, China, Japan, Indonesia, Africa and the Middle East.
- The School of Music featured African American artists in master classes and lectures including jazz pianist Ahmad Jamal (in collaboration with the Institute for Arts and Humanities) and jazz violinist Regina Carter (in collaboration with the Center for the Performing Arts). The school also has a strong program in jazz education and performance with many concerts each year celebrating the diversity of music that forms the jazz tradition.
- Alice-Ann Darrow (Florida State), expert on music education research on students with hearing disabilities and special education, presented lectures and met with students.
- Faculty and ensembles (especially Essence of Joy) have supported the annual Martin Luther King, Jr. celebrations.

- The Hamer Center for Community Design conducted a Summer 2007 design/build studio in Waveland, Mississippi, for a “green” home for a family that lost its home in Hurricane Katrina. This project is part of the “Rebuilding After Katrina Using Local Resources” initiative to support the rebuilding efforts in New Orleans and on the Mississippi Gulf Coast.
- The Department of Landscape Architecture runs at least three outreach projects per semester to communities, often those in under-resourced areas. Last year projects included low-cost housing for Centre County, for single mothers in Harrisburg public housing, and for depressed areas in Philadelphia.
- In the School of Theatre, Susan Russell is heavily involved in exploring “the body” in the arts. Steve Broadnax has written produced plays on “the down low” (homosexuality in the African American community) and the history of Hip Hop music and culture. Charles Dumas and C. Patrick Tyndall research and write on subjects related to African American drama, particularly the works of August Wilson.
- “Cultural Conversations” is a new play festival focused on issues of diversity in its broadest definition. This is a major School of Theatre event that extends over a number of weeks.
- In Art History, Dr. Madhuri Desai’s research interests include the historiography of South Asian architecture, colonial urbanism in South Asia, and the relationship between the South Asian city and cinema.
- Donald Kunze in the Departments of Architecture and Integrative Arts researches cross-cultural structures of perception. His interest is in the discovery of perceptual systems that are independent of the Western system. He has incorporated data and study materials from Brazil, Japan, Africa, American Indian culture, and Asian thought.
- Katsuhiko Muramoto, Associate Professor of Architecture, researches cross-cultural architectural practices of Antonin Raymond, a Czech architect who accompanied Frank Lloyd Wright to Japan and decided to settle in the country.
- Jin Baek also researches cross-cultural issues in architecture and urbanism between East Asia and the West. His recent book entitled *Nothingness: Tadao Ando’s Christian Sacred Space* (Routledge, 2009) deals with Christian architecture by Tadao Ando, a world-famous Japanese architect, from the inter-religious dialogue between Buddhism and Christianity.
- In Spring 2008, the Palmer Art Museum partnered with the Comparative Literature department and the Asian Studies program to facilitate undergraduate internships. Two students per semester did research on Japanese woodblock prints in the Palmer collection in consultation with Charlotte Eubanks, assistant professor of Comparative Literature, Japanese, and Asian studies. The research is added to our object files and will eventually

be the basis of an exhibition highlighting these works of art.

- From the School of Music, Gerardo Edelstein's recent sabbatical research focused on orchestral music of lesser-known Argentinean composers.
- Professor Velvet Brown is a regular presenter at the International Women's Brass Conference. She is also an invited speaker on the upcoming Women Scholars Series at the University of Victoria (September 2009), presenting a lecture on music, gender and stereotypes, and performing works by Canadian women composers.
- Landscape Architecture professor, Caru Bowns, through a FIPSE grant and then individual efforts facilitated an exchange with two universities in Brazil resulting in students returning to PSU for advanced study
- Mallika Bose and Brian Orland are currently conducting a study "Increasing Minority Representation in Undergraduate Landscape Architecture Programs: The Case of Penn State"
- A recent book by Professor Kelleann Foster from the Department of Landscape Architecture showcases a wide cross section of diversity of practicing landscape architects
- Dr. Grace Hampton's research interests in the Dept of Integrative Arts include African and African American arts and culture, the role of the arts in community development, curriculum development in the arts and most recently, the role of West African colleges, universities and arts centers in the development of the contemporary visual arts in Africa.
- Faculty and graduate students from the School of Visual Arts participated in international conferences, including, among others, the August 2008 International Society for Education through Art 32nd World Congress in Osaka, Japan.
- Visiting Assistant Professor Rebecca Plummer Rohloff organized two student exhibitions for the first floor of the Arts Cottage. As part of her Diversity, Visual Culture and Pedagogy courses, Rebecca had students research, collect, and analyze sites of popular visual culture which represented issues of social inequity or injustice. The first exhibition, Artifacts of Cultural Interventions, was held during finals week in December. The second was held in conjunction with David Ebitz's Visual Culture and Art Education course, and featured a joint exhibition entitled This Is Happening & Project Manifesto.
- Karen Keifer-Boyd's 2009 Fulbright Teaching Position at Alpen-Adria-Universität Klagenfurt in Zentrum für Frauen- und Geschlechterstudien (Gender Studies) addressed questions such as "How do you think is visual culture constructing categories like gender, race, class or sexual orientation?" and "In which ways can activist art help to undermine the heterosexual norms in society?"
- Wanda Knight's research is in social justice issues in art education as they relate to race

and gender.

3. How is diversity integrated into the curriculum of your college?

- Of the College's regular course offerings, currently 32 courses (compared to 26 in 2006) carry a US designation, and 105 courses (compared to 96 in 2006) carry an IL designation.
- The College offers an International Arts Minor. Since its creation in 2005, thirteen students have completed the minor and five students are currently enrolled in the minor.
- The College, led by the School of Theatre, began planning in 2006 for a Multicultural Arts Minor. The effort was delayed due to sabbatical leaves among key faculty, but a proposal is expected within the coming year.

4. Which strategies for developing a curriculum that fosters intercultural and international competencies have been most successful? Which have been least successful? Which could be termed "best practices"? (Best Practices are processes, programs, and procedures that most successfully lead to the unit's ability to reach the University's diversity goals and can be validated through measurable outcomes.)

- Reconfiguring a staff position in the College (effective Summer 2004) to coordinate our international efforts and to begin offering the required first course for the International Arts minor (a GA; IL course) and coordinating the capstone course for all students in the minor has been very effective.
- Developing an International Arts Minor that includes a required study abroad experience also has been effective.
- The School of Theatre maintains ongoing conversations among faculty and students about Diversity issues, including why shows are selected, casting concerns, and availability of appropriate materials for in-class work.
- The Department of Art History has emphasized in recent years the hiring of excellent faculty in non-Western fields
- The School of Theatre held a mandatory Affirmative Action "refresher course" on MLK day in 2008 for all faculty and staff.
- In Fall 2009, all sections of the Architecture 431 Studio instructed by Lisa Iulo, James Wines and Madis Pihlak worked with a waterfront site in Toronto. The United Nations has stated that Toronto is the most diverse place in the world. The Greater Toronto School board translates their printed material into 96 languages and dialects. Dealing with urban issues in the studio combined with a short field trip is an effective way of exposing Penn State Students to diversity of contemporary urban life. As stated previously, the Rome Program has also been an effective way of promoting cross-cultural

awareness among architecture students.

- The School of Music reports that its international tours are among its most important contributions – most recently to South Africa (2008), the Pacific Rim (Tony Leach Essence of Joy in May-June 2009), France (Tony Leach and the Essence of Joy Alumni Singers in July 2009), and Bulgaria (Rob Nairn and double bass students). The School also routinely sponsors international guests who interact with our students (lectures, master classes, etc.). NOTE: the Essence of Joy Concert Tour of Taiwan, South Korea and Japan included performances in Taipei, Taichung, Taiwan; US Military Bases in South Korea - Camp Red Cloud, Camp Casey and Osan Air Force Base and the First Presbyterian Church, Gyeongju; Yokahama and Tokyo, Japan. Combined concerts with collegiate and high school choirs occurred in Taiwan; performance with a military band at Camp Red Cloud; and encounters with PSU alumni in Taiwan and Japan. (Ming-Jen Chuang, PSU music graduate coordinated all events in Taiwan.)
- Faculty in the School of Music also offer many workshops and events designed to expose students to cultural heritage issues. For example, they co-hosted a conference of the American Hunting Horn Society in Fall 2008, a movement steeped in French culture. Four French trompe artists performed and gave lessons and lectures. Three Penn State horn graduate students attended and helped to host the event in Chautauqua, NY.
- The Department of Landscape Architecture requires a semester of study abroad and integrates throughout its studio curriculum topics that address the under-served and under-privileged communities.
- The Department of Integrative Arts believes that the most effective way of advancing inter-cultural and international competencies among undergraduate students is through consciously designed high-quality General Education coursework that focuses on issues and aspects of race, ethnicity, gender, internationalism, etc. in areas of popular interest to students. The typical enrollment in courses that contain substantial focus on diversity issues is approximately 2000 each semester, due in large measure to courses offered in an online format.
- Many of the courses in Art Education address issues related to diversity, equity, and special needs in the classroom including:
 - The AED101S curriculum addresses diversity through the inclusion of special needs in the arts class room; reflection upon students' own racial, socio-economic, and gendered worldviews; issues of cultural assimilation and pluralism within schooling; and the stigmas associated with low-resource/income, imprisoned, or mentally and physically ill groups, specifically in relation to the possibilities for arts education interventions.
 - The AED 211 curriculum covers the anthropological, developmental (cognitive/affective), and social aspects of the arts. The course touches upon learning with special needs (Autism, ADHD, E); the arts experiences of outsider artists

(specifically persons labeled with psychiatric disorders); and intergenerational arts programming with elder/senior populations. Students are required to complete case study interviews with individuals from such various social groups.

- The AED 212 one-credit discussion sections attempt to address the power dynamics of school cliques, gender norms, and youth consumer identities.
- The AED 225 curriculum focuses on cultural diversity and criticism and takes a broad, interdisciplinary approach to equity and learning. Students are provided personal inventory activities as means for becoming aware of their own biases and assumptions of difference. They are exposed to the history and art connected to human rights and postcolonial struggles. They observe the fine arts, popular culture, and the lived environment to analyze racial representations and misrepresentations; class inclusion/exclusion, the consumer society and ideal of the American Dream; gender roles and the experiences of transgender people; ablism and ageism, religious intolerance, and globalization that are embedded within. They encounter and interview people ethnically and/or politically different from themselves. They complete a sustained, critical inquiry on a particular issue related to diversity and social justice in visual culture.
- AED 303 addresses issues of diversity relevant to pre-service elementary teacher development and integrative arts learning. Students learn to think in and through multiple media (transmediation). They consider citizenship and the establishment of democratic classrooms; the openness of the curriculum to culturally diverse home life stories and experiences of students; and awareness to gendered language and actions. They apply to their assignments the concepts of pluralism, interconnectivity, and the empowerment of voice and agency.
- In advanced studio courses in the School of Visual Arts, the art of collage is discussed in relation to the major contributions of African and African American artists like Romare Bearden, Wangechi Mutu, Chris Ofili, Kara Walker, and David Hammons.

5. What measures of success have you identified to gauge your progress in this Challenge? Include data demonstrating outcomes.

- Growth in the number of courses in the College since 2006 that carry the US and IL designations, from 26 to 32 and 96 to 105 respectively.
- The College has increased the participation of our undergraduate students in foreign study programs from 116 in 2003-04 to a peak number of 148 in 2005-06. This past year 130 students participated in study abroad programs. In addition to actual study abroad programs, others traveled abroad on non-credit concert tours and embedded field trips. Over 200 undergraduate A&A students traveled abroad last year to at least a dozen different countries. That number of students (200) represents over half of the average A&A graduating class (typically around 375).

- An important measure for the Department of Architecture is the National Architectural Accrediting Board Condition 12.11, Non-Western Traditions. Previous to curricular changes that added courses in Asian, South Asian and other non-western courses, NAAB in 2004 “did not find evidence of awareness related to this criterion within the required course work.” The most recent NAAB report in 2008 found this condition to be met.
- The Department of Landscape Architecture conducts numerical and peer comparisons for internal strategic planning as well as for Landscape Architecture Accreditation Board reporting purposes.
- For the Department of Integrative Arts and its emphasis on General Education, a primary means of measuring success is the popularity of those offerings among students (typically all sections fill every semester) and the SRTE data received for those courses (which continues to be solidly positive). The department also believes that a “diverse faculty and student body promotes diversity and internationalism in an immediate and concrete way that addresses all of the major aspects of The Framework to Foster Diversity at Penn State.” As a consequence, they have worked to achieve a high proportion of our faculty from traditionally underrepresented groups or international backgrounds as well as gender equity in hiring. “While most of our student body is not “recruited” per se, we find a significant proportion to reflect high levels of diversity in gender, ethnicity, racial difference, and international composition, which we believe is a result of the existence of a “welcoming climate” achieved in large measure because of the diversity of our faculty.”
- The School of Visual Arts places emphasis on whether the research of its faculty enters the national and international discourse on diversity in art and art education through conference presentations, published articles, and art exhibitions.

INSTITUTIONAL VIABILITY AND VITALITY

Challenge 6: Diversifying University Leadership and Management

Assessment Questions

1. How are unit leaders actively involved in diversity efforts?

- The Dean continues to introduce new students, faculty, and staff to the College's goal of promoting and maintaining a welcoming and inclusive climate for all persons in annual orientation meetings.
- In the School of Theatre, the Director has "assumed" a School-wide commitment to Diversity. He has worked directly with individuals in terms of diversifying their areas, an approach that has received general support from all faculty. He has made extensive use of the Opportunity Hire practice to recruit faculty and has accessed the President's Opportunity Fund to a large extent. The School operates with the belief that "clearly the world we are sending our students into is a diverse community of artists and that we do our students a tremendous disservice in terms of preparing them for that world if we do not address issues of Diversity in meaningful ways."
- Over a decade, the Department of Art History has made numerous efforts to create and continue faculty positions in Asian, African and Islamic art and architecture, despite continual financial erosion of permanent dollars in faculty lines and the resignation of top faculty (i.e. to accept a position at Princeton U.; to follow spouse to Vietnam).
- The Department Head in the Department of Architecture provides funding for student organizations promoting diversity awareness through student activities, travel for conferences and building projects. Travel support for the student representative of NOMAS and funds for invited lecturers are recent examples of direct financial support. Faculty and staff on relevant committees have been charged with activities promoting a greater pool of architecture applicants, including targeted recruitment trips, meetings with high school advisors, and the summer camp. The Department Head's committee assignment of our Advising Coordinator as NOMAS Advisor focuses attention on both recruiting and retaining minority students.
- Hiring minority faculty and staff members continues to be a priority for Architecture. The Department Head has overseen two recent hires (2007, 2009) including one faculty of Asian ethnicity and one female faculty out of a total of three new faculty members.
- The Director of the Palmer Art Museum encourages inter- and intra-disciplinary collaborations whenever possible in the museum's programming and selection of exhibitions. Furthermore, she encourages staff to participate in College and University diversity activities and committees. She promotes diverse programming and the selection of exhibitions that introduce new and/or diverse perspectives.
- The School of Music Director works closely with the Diversity Committee and search committees in fostering and carrying out diversity efforts. She also attended a CIC

WISELI workshop in June at the University of Wisconsin on implementing Climate Workshops for department chairs. The five Penn State representatives to attend that workshop are working with Blannie Bowen's office to present a climate workshop at a 2010 ALF meeting.

- The unit head in Landscape Architecture closely monitors applicant pools for faculty and staff positions and regularly consults with the College Multicultural Coordinator on issues of student diversity in recruitment and retention.
- The Head of Integrative Arts describes his role as “primarily to help foster a climate that is conducive to maintaining a diverse faculty and student body; a curriculum that fosters diversity through a focus on issues, topics, and areas of study with a clear and unambiguous emphasis on diversity/international topics; and making diversity/internationalism a primary concern of the department in all aspects of hiring, recruitment, and retention.” Furthermore, the department provides incentives and rewards for the advancement of diversity goals, and insists that a “welcoming climate” for students and faculty of diverse backgrounds is fundamental to the life of the department.
- The scholarship and publications of the director of the School of Visual Arts directly address the appreciation of cultural difference and expressions of subjectivity. In his conversations with faculty and students, intercultural experiences and an appreciation of differing cultural perspectives is foremost.

2. What is the diversity profile of the unit's administrative and executive levels?

- In Fall 2009, the College's executive officer is female. Among the academic administrators including the Associate Deans and unit Directors/Heads, two of the current nine (22.2%) are female. In addition, in the two non-academic units of the College (the Palmer Museum of Art and the Center for the Performing Arts), one director is female.

3. Describe the procedures followed to create both diverse applicant pools and search committees for administrative searches. How is information about expectations regarding candidates' skills and experience with managing diversity communicated to the committee and to the candidates?

- The College has developed guidelines called "Faculty Search Procedures for Tenure-Track Faculty Positions" (see Appendix 2) that specify that expectations of the search committee to create a diverse applicant pool, the process for reviewing the applicant pool to assess adequate representation of minorities and women, and the process for seeking funding from the President's Special Opportunity Fund for such hires. In addition, the College's human resources manager is invited to attend the first search committee meeting and review diversity issues.
- All units work to achieve balance in faculty composition of search committee, and each also draws heavily upon its peer contact network to generate diverse applicant pools for faculty positions. All faculty search committees follow O.H.R. and Affirmative Action

Office Search Guidelines.

- Procedures for faculty searches within the School of Music vary slightly from others in that committees are comprised of the faculty specialists most able to judge quality in that area and also most likely to know people/institutions to contact relative to expanding the pool of applicants. While the diversity of the committee membership is not the primary factor in selecting search committees, because of the size and diversity of the faculty, the School has generally been able to have diverse committees with expertise in the area of the search. For example, two years ago the School conducted four searches – piano, clarinet, voice/opera, and musicology, and the director appointed search committees in consultation with the piano, wind, voice, and music history areas. Three of the four committees included 2-3 women each, and the 4th had a minority faculty member. Each search committee met with the College HR manager and the director to discuss the search process and ways to develop a diverse pool of applicants for faculty positions, including advertising options. Faculty were charged to contact people and institutions as appropriate to each search in order to expand the pool. To date, the School has a good record of attracting women/individuals from historically excluded groups.
- It is a stated expectation that all unit heads/directors will study the data from the recent University Climate Survey and will be presenting information to units' Faculty Advisory Council and Diversity Committee representatives for possible action.

4. How does your unit identify staff and faculty from underrepresented groups who have administrative aspirations and potential, as well as assist them in developing leadership and management skills? How are such individuals supported in identifying opportunities for advancement?

- Staff are encouraged to take Mastering Supervision, Penn State Leader, and/or Office Professional Certificate Programs and all new unit heads are encouraged to take the Leadership and Management Programs designed for new leaders/heads.
- The SRDP process and the individual staff development plans and goals discussed through the SRDP process are the primary mechanisms through which leadership potential is identified and discussed with individual staff members. For example, as a result of this process, an administrative assistant was promoted in 2007 to a position as the stewardship coordinator in the College's development office.

5. Which strategies for diversifying your unit's leadership and management have been most successful? Which have been least successful? Which could be termed "best practices"? (Best Practices are processes, programs, and procedures that most successfully lead to the unit's ability to reach the University's diversity goals and can be validated through measurable outcomes.)

- Careful and thorough recruiting for administrative positions has proven effective. In addition the charge by the dean to these search committees has been effective.
- Each department has a representative on the College Diversity Committee where best

practices for faculty and student recruitment are shared and discussed at frequent intervals during the academic year.

6. What measures of success have you identified to gauge your progress in this Challenge? Include data demonstrating outcomes.

- From the Fall 2000 baseline of 17% we have increased the number of underrepresented populations and women among the administrators in the College to 43% (6 out of 14, Fall 2009). One such success was the hiring of a female director for the School of Music, the first woman to hold this position in over 20 years. The Dean and Director of the Palmer Art Museum are women, as is the current Interim Head in the Department of Landscape Architecture. In Summer 2008, a woman was appointed to the new position of Director of Administrative Operations for the College.

Challenge 7: Coordinating Organizational Change to Support Our Diversity Goals

Assessment Questions

1. How does your unit's strategic plan reflect the importance of diversity for meeting your goals and objectives?

- The College continues to advance teaching and learning by developing new courses and programs of study that address the changing demands of a world increasingly driven by a global economy and internationalization. Beginning in 2007, the Department of Art History offered new multicultural special topics courses including "First-Year Seminar: Exhibiting Africa: Trends from 1980 to the present."
- The vision statement of the College's strategic plan states, "To provide a climate that affirms cultural diversity, encourages internationalization, and positions the College as a leader in the arts within regional, national, and global communities."
- One of the core values in the College's strategic plan is diversity and respect.

2. What organizational realignments, systems of accountability, resource mobilization and allocation strategies, and long-term planning strategies have been implemented by your unit to ensure the realization of the University's diversity goals?

- The Dean has increased funding for minority recruiting and retention efforts. In addition, the College Diversity Committee receives funding from the Dean for sponsored events and activities. The A&A Diversity Committee was established to promote a commitment to diversity and a positive climate within the College that is welcoming to all regardless of ethnicity, gender, religion or sexual preference and participates in planning and attending events that honor the contributions of minority populations. The committee will also work on drafting (and updating as necessary) the College's A Framework to Foster Diversity 2010-2015.
- The Diversity Committee includes faculty representation from each of the College's seven academic units, the Center for Performing Arts, and the Palmer Museum of Art. Members are appointed by the Dean upon recommendation of the respective unit head/director. The Associate Dean for Undergraduate Studies and the College Coordinator for Multicultural Recruitment and Retention serve as ex officio members. The committee members elect the annual chair.
- Beginning in 2006, faculty and staff were able to apply to the Diversity Committee for funding for diversity activities and events.
- The College has hired both a Coordinator for Multicultural Recruitment and Retention and International Coordinator responsible for the achievement of diversity and globalization goals.

3. What budget and development approaches have been implemented by your unit to ensure

financial stability of diversity priorities?

- The Dean has made a commitment to the Diversity Committee to continue to provide financial support for the diversity activities that the committee recommends and organizes.
- The Dean has increased funding for minority recruiting and retention efforts.

4. Describe the systems of accountability and reward that support the achievement of diversity goals.

- Specific diversity goals are part of the explicit evaluation and reward for two staff positions: The Coordinator for Multicultural Recruitment and Retention and International Coordinator in the College. The Coordinator for Multicultural Recruitment and Retention is involved in diversity activities from recruitment and retention of students to working with individual college units to organize diversity training. The International Coordinator is involved in promoting study abroad to students and faculty as well as teaching in and coordinating the International Arts Minor.

5. What partnerships, with internal or external units and/or constituencies, have you created to advance the University's diversity goals?

- We have a partnership with the Charter High School for Architecture and Design in Philadelphia, a school that has a minority population of greater than 90%. As part of this strategy to recruit minority students, Reggie Aviles (faculty member in the Department of Architecture) traveled with Curt Marshall (Coordinator for Multicultural Recruitment & Retention) to Philadelphia in 2008 to promote Penn State Architecture.
- The Department of Art History has developed collaborations with both the African & African American Studies and Asian Studies to cross-list courses for the College of Arts & Architecture and the College of Liberal Arts.
- The School of Music Diversity Committee sponsored a Common Hour diversity presentation for music students, in cooperation with the Penn State New Music Theatre Festival (PSNMTF), performing *Preface*, a new mini-musical dealing with the controversial issue of same sex marriage. The performance was followed by a discussion. The PSNMTF encourages works of diversity and social consciousness to be submitted to the festival each year (as part of their mission statement). Each year they focus on a local charity and perform a fund-raising benefit concert; in Spring 2009 it was the AIDS Project of State College.
- The School of Music Essence of Joy is always involved in the Martin Luther King Day celebrations on campus, and they are routinely invited to perform at many other diversity campus events such as the opening ceremony for the Fall 2009 exhibit "Ghandi, King, Ikeda: Leaving a Legacy of Peace." This event was co-sponsored by the Buddhist student group (Soka Gakkai International-PSU) and the Center for Ethics and Religious

Affairs at the Pasquerilla Spiritual Center. The exhibit was conceived and sponsored by King Chapel of Morehouse College in Atlanta.

- Through the Anderson Endowment for visiting artists and scholars, the School of Visual Arts has partnered with the Palmer Museum of Art, other college units, and the College of Liberal Arts to bring culturally diverse artists and scholars to campus. In almost all of these cases, the presentation topic is about challenging assumptions of identity as they are socially and historically constructed through academic, institutional, and corporate forms of learning and to promote expressions of subjectivity and the appreciation of cultural differences.

6. Which strategies to coordinate organizational change in support of diversity goals have been most successful? Which have been least successful? Which could be termed “best practices”? (Best Practices are processes, programs, and procedures that most successfully lead to the unit’s ability to reach the University’s diversity goals and can be validated through measurable outcomes.)

- Charging the College Diversity Committee with the task of organizing specific diversity events and providing funding for these events is a best practice.
- Reconfiguring a staff position in the College to support study abroad and the International Arts Minor is a best practice.
- The College’s Coordinator for Multicultural Recruitment and Retention is being included in the orientation of all new faculty, staff, students, and administrators to emphasize the college’s commitment to diversity is a best practice.
- The strategy to increase the number of underrepresented population in executives, academic administrators, staff, and technical service has not been successful despite increasing the percentage of female administrators and executives. Overall, the percentage of underrepresented individuals within the category of “executives, academic administrators, staff, and technical service” has decreased from 7.7% (Fall 2005) to 6% (Fall 2009). This is a negative trend and must be addressed in our new cycle of diversity strategic planning for 2010-15.

7. What measures of success have you identified to gauge your progress in this Challenge? Include data demonstrating outcomes.

- One measure of success comes through events such as the “Celebration of Diversity in the Arts” held every spring and organized by the Diversity Committee. Such an event reaches across the College and brings the discussion of diversity to the foreground.
- The successful impact of organizational change in the College is demonstrated in the recent 2008 faculty/staff survey in the College:
 - For the College of Arts and Architecture, 84% agreed that the workplace climate in

their department/unit is welcoming for employees from underrepresented groups. Eighty-two percent of faculty/staff report that their department/unit actively supports the development of a shared and inclusive understanding of diversity.

- Within the College of Arts and Architecture, 66% of faculty/staff believe their department/unit provides visible leadership to foster diversity.
- Fifty-four of faculty/staff believe the acceptance of diversity in the workplace has improved on their campus in the past three years, and 42% were uncertain. Only 4% do not believe that acceptance of diversity has improved in the past three years.

Appendix 1:

Total Arts & Architecture undergraduate students who studied abroad by semester:

Total A&A undergraduates who studied abroad in 2003-04: 116

Fall 2003: 31

Spring 2004: 69

Summer 2004: 16

Total A&A undergraduates who studied abroad in 2004-05: 122

Fall 2004: 34

Spring 2005: 65

Summer 2005: 23

Total A&A undergraduates who studied abroad in 2005-06: 148

Fall 2005: 33

Spring 2006: 87

Summer 2006: 28

Total A&A undergraduates who studied abroad in 2006-07: 116

Fall 2006: 28

Spring 2007: 63

Summer 2007: 25

Total A&A undergraduates who studied abroad in 2007-08: 135

Fall 2007: 54

Spring 2008: 51

Summer 2008: 30

Total A&A undergraduates who studied abroad in 2008-09: 130

Fall 2008: 58

Spring 2009: 57

Summer 2009: 15

Appendix 2:

Faculty Search Procedures for Tenure-Track Faculty Positions

1. All requests for new or replacement faculty positions must be approved by the Dean. Formal request for such positions from the unit head must be accompanied by the following:
 - a. position description (unit head develops description in consultation with the faculty and/or search committee);
 - b. Faculty Clearance Form (academic title recommended; specific requirements);
 - c. a detailed recruitment plan to expand the pool of minority and women applicants;
 - d. the pay range recommended with verification of available funds, and, if necessary, a request for funding or partial funding from the College.
2. The unit head establishes a search committee generally comprised of at least four members. At the discretion of the unit head, the committee may include staff or students or may include members of other campus units with similar expertise or interests. This committee is advisory to the unit head and the dean.
3. The search committee will act in accordance to Affirmative Action Guidelines and procedures. "Getting Different Results" booklet (available from Human Resources) should be used as a reference.
4. At the first search committee meeting, the unit head will provide the charge to the committee and a chair will be appointed. The human resources coordinator will attend this first meeting to review Affirmative Action guidelines, federal regulations, and guidelines regarding candidates who are not U.S. citizens or permanent residents of this country.
5. The search committee develops or assists in the development of evaluation criteria used to assess all applicants. Final approval of the criteria is the responsibility of the unit head, then shared with the dean.
6. National advertising is generally required for all standing (permanent) appointments and all position announcements must contain the affirmative action statement. Before advertising the position, the position announcement must be approved by the Office of Human Resources and the Office of Affirmative Action.
7. The unit head appoints a staff person in the unit to collect, verify, and maintain materials submitted by applicants. At the direction of the unit head or search committee chair, this staff person may also be responsible for scheduling search committee meetings, drafting correspondence regarding applicants for the chair's signature, as well as sending affirmative

action data cards with letters of acknowledgement to all applicants. Applicant files will be made available for review by the search committee as they are received.

8. Immediately after the close of the search and before the evaluation of materials begins, the dean, unit head, and search committee chair will review statistical information to assess adequate representation of minorities and women. If inadequate numbers from these classifications are not represented, the dean, in consultation with the unit head, may chose to reconfigure the search process.

9. The search committee evaluates all applicants and develops a list of semifinalists and recommends them to the unit head.

10. The unit head or the chair of the search committee shall be responsible for the coordination of checking multiple references of all semi-finalist candidates. In addition to contacting references provided by the applicant, other persons who would have knowledge of the applicant's professional qualifications should be included. The chair of the search committee may choose to seek the applicant's permission prior to contacting references "off-list."

Procedures at Penn State University, as well as Federal Law, allow for telephone reference checks to persons not listed as references by the applicant. However, search committees may choose to do "off-list" reference checks and offer the candidate the opportunity to exclude certain people (immediate supervision, etc.). In order to provide consistency and prohibit misunderstanding, search committees may wish to use the following phrases:

"In an effort to ensure the best possible candidates for open positions and that those candidates' interests, abilities, and expertise parallel the qualifications needed in the position, Penn State University requests from each applicant permission to contact persons not listed as references by the candidate. Those contacts will observe the same rules, procedures, and laws that govern any reference check, and all candidates will be treated equitably in this process."

(At this point, ask the person for their permission to call.)

If permission is denied, you may wish to advise:

"It is your right to exclude any individual or group from these potential contacts, and requests for such exclusions will be strictly observed, but in doing so you must realize that not allowing us to contact such references may jeopardize your continued consideration for the position for which you have applied."

11. After telephone reference checks are completed and all information gained is shared with the committee, they evaluate the semifinalists and forward a list of finalists to the unit head for approval.

12. The unit head informs the dean of the finalists, provides abbreviated vita for each candidate (to be used by the dean in preparing for interviews with the finalists), and solicits approval for campus visits.

13. Campus visits by the finalists are arranged. The chair of the search committee generally will act as host; staff support from the unit will arrange transportation, accommodations, and the schedule. The schedule shall include, at minimum, meetings with the search committee, the unit head, the unit faculty and staff, group meetings with students, and, except in unusual circumstances, the dean. The Associate Dean for Graduate Studies and the Associate Dean for Undergraduate Studies are also available for finalist interviews if appropriate. Either may be asked to substitute for the dean if scheduling conflicts arise.

14. The search committee meets at the conclusion of all visits and prepares recommendations to the unit head on each finalist, and at the direction of the unit head, may be asked to submit a ranking.

15. The unit head negotiates the contractual terms with the candidate to be hired. If this applicant is a woman or protected class minority, the unit head notifies the dean who will seek financial assistance from the President's Special Opportunity Fund to augment the hiring salary. The dean will notify the unit head of any available assistance.

16. After the unit head has completed contract negotiations, it is the responsibility of the dean to confirm with a successful candidate in writing of the offer of employment.

17. An Affirmative Action Recruitment Report must be completed when a successful candidate has been hired.

Appendix 3:

Diversity-Related Activities and Events within the College of Arts and Architecture, 2007-2009

Lectures and Residencies:

School of Music

- African American artists in master classes and lectures including jazz pianist Ahmad Jamal (in collaboration with the Institute for Arts and Humanities) and jazz violinist Regina Carter (in collaboration with the Center for Performing Arts).
- Alice-Ann Darrow (Florida State), expert on music education research on students with hearing disabilities and special education, presented lectures and met with students.
- February 26th and 27th, 2009 – the School of Music held the Celebration of African American Music Festival, with lecture-presentations by Greg Drane (Marching Bands in Historically Black Colleges), Vincent Benitez (Hitsville, USA: The Musical Legacy of Motown) and Anthony Leach (The Congregational and Concert Traditions of the African American Spiritual).

School of Visual Arts

- Penn State alumnus Ching-Yuan Hsiao, Assistant Professor in Early Childhood Education at National University of Tainan, Taiwan, to continue work with Dr. Christine M. Thompson on young children's art education.
- Visiting scholar Yasser Elsayed Eldoushe of Helwan University collected photos of student sculpture in a K-12 school and returned to Egypt in May to complete his dissertation.
- Professor Richard Kabiito from Makerere University in Uganda visited in April, 2009, as part of a sequential strategy to develop faculty and student exchanges with an international university outside North America or Europe.
- Visiting Assistant Professor Rebecca Plummer Rohloff organized two student exhibitions for the first floor of the Arts Cottage. As part of her Diversity, Visual Culture and Pedagogy courses, Rebecca had students research, collect, and analyze sites of popular visual culture which represented issues of social inequity or injustice. The first exhibition, *Artifacts of Cultural Interventions*, was held during finals week in December. The second was held in conjunction with David Ebitz's Visual Culture and Art Education course, and featured a joint exhibition entitled *This Is Happening & Project Manifesto*.

School of Architecture and Landscape Architecture:

- Kevin G. Montgomery, African American architect, gave a lecture on his architectural works and philosophy in Fall, 2007.

- Malika Bose at the department of Landscape Architecture invited Protip Biswas, Executive director for the Regional Commission of Homelessness in Atlanta and a staff of United Way of Metropolitan Atlanta, to meet with the Hamer Center Board. Biswas also participated in the fourth year architecture studio (Arch 432) taught by Lisa D. Iulo to discuss the significance of designs attentive to diverse communities.

The Department of Art History:

- April 17, 2007—co-sponsored the lecture *The Family Legacies of Lezley and Alison Saar*
- March 6, 2008—Gallery Talk for *Resonance from the Past: African Sculpture from the New Orleans Museum of Art* by Olubukola A. Gbadegesin, visiting instructor of art history. Location: Palmer Museum of Art, March 6, 2008.
- February 5, 2009—Co-sponsored lecture *Jewish Contributions to the Promotion of Swedish National Identity, circa 1900*, by Michelle Facos, Associate Professor of the History of Art, Indiana University.
- April 22, 2009—Art History Lecture, *Old Forms and New Styles from Africa: Research Notes from the Niger River Delta*, by Dr. Perkins Foss, Visiting Instructor of Art History, Penn State

The Palmer Museum of Art

- *Storied Histories: The Art of Betye, Lezley, and Alison Saar* lecture. 2/27/07
- Mary F. Linda Memorial Lecture: *Dwelling on the Edge of Empires: Architecture, Foreigners, and Canton China* by Jonathan Farris, visiting assistant professor of art history at Penn State. 3/7/07
- *The Family Legacies of Lezley and Alison Saar* lecture by Lezley and Alison Saar. 4/17/17
- “Alternative” *Portraiture and Self-Portraiture in the Contemporary Collection* lecture by Dana Carlisle Kletchka, curator of education. 6/1/07
- *Baglione’s World: Rome in the Early Seventeenth Century*, lecture by Joseph Connors, professor of the history of art and architecture at Harvard University and director of Villa Tatti, The Harvard University Center for Italian Renaissance Studies in Florence, Italy. 11/12/07
- Mary F. Linda Memorial Lecture: *Behind the Scenes: The Art of the Begram Ivory and Bone Carvings* by Dr. Sanjyot Mehendale, visiting scholar, Center for Buddhist Studies, University of California, Berkeley. 4/10/08

Events and Performances

The School of Music

- On February 26th and 27th, 2009 – the School of Music held the Celebration of African American Music Festival, led by Prof. Tony Leach. Performing ensembles included the Tuba/Euphonium Ensemble, Mallet Ensemble, Tuba Quartet, Graduate Brass Quintet, Blue Note Quartet, SAI Leading Tones, Essence of Joy and the University Choir. Featured soloists included faculty members Velvet Brown, tuba, and Langston J. Fitzgerald, trumpet; students Elise Sun, piano, and Alexis Rhoades, soprano; and School of Music alumni Orieyama Linebarger, soprano, Lachele Jack Vaughan, soprano, and Paris Alexander Nesbitt, tenor.
- The Penn State Opera Theatre performed excerpts from George Gershwin's opera, *Porgy and Bess*.
- Essence of Joy is always involved in the Martin Luther King Day celebrations on campus, and they are routinely invited to perform at many other diversity campus events such as the opening ceremony for the Fall 2009 exhibit "Ghandi, King, Ikeda: Leaving a Legacy of Peace." This event was co-sponsored by the Buddhist student group (Soka Gakkai International-PSU) and the Center for Ethics and Religious Affairs at the Pasquerilla Spiritual Center. The exhibit was conceived and sponsored by King Chapel of Morehouse College in Atlanta.
- The School of Music cooperated with the Jazz Club, UPAC, Integrative Arts, and EOPC to present a series of concerts called "Worlds Closer" in Esber Recital Hall.
- The School of Music Diversity Committee sponsored a Common Hour diversity presentation for music students, in cooperation with the Penn State New Music Theatre Festival (PSNMTF), performing *Preface*, a new mini-musical dealing with the controversial issue of same sex marriage. The performance was followed by a discussion. The PSNMTF encourages works of diversity and social consciousness to be submitted to the festival each year (as part of their mission statement). Each year they focus on a local charity and perform a fund-raising benefit concert; in Spring 2009 it was the AIDS Project of State College.

The Palmer Museum of Art

- *Essence of Joy* performance. February 1, 2007.
- *The Art of Music* performance: *A Celebration of Baroque Art and Culture*: performance on oboe and bass by Timothy Hurtz and Rob Nairn, associate professor of music. September 19, 2007.
- *The Art of Music* performance: *A Celebration of Baroque Art and Culture: Italian Songs and Arias*, performed by selected undergraduate and graduate voice students with Amanda Maple, harpsichord. October 17, 2007.
- *The Art of Music* performance: *A Celebration of Baroque Art and Culture*: Baroque Ensemble, directed by Robert Nairn, associate professor of music. November 14, 2007.

- *The Art of Music performance: A Celebration of Baroque Art and Culture*: Chamber Singers, conducted by Christopher Kiver, assistant professor of music. December 12, 2007.
- *First Thursday: African dance performance* by NOMMO Performing Arts Company and the students of Dance 281: Introduction to African Dance, under the direction of Kikora Franklin, assistant professor of dance. April 3, 2008.
- *The Art of Poetry*: Readings by The Centre Women Writer's Group. February 6, 2008.
- *First Thursday*: Poetry reading by Gabeba Baderoon, South African poet and post-doctoral fellow, Africana Research Center. February 7, 2008.
- *The Art of Poetry*: reading by Patricia Jabbeh Wesley, assistant professor of English, Penn State Altoona. November 5, 2008.
- *The Art of Poetry*: reading by Robin Becker, professor of English and women's studies. March 4, 2009.

The Center for the Performing Arts

- The Center for the Performing Arts works with student organizations and university departments annually to provide appropriate venues and arts management support and guidance for a number of programs which offer the university and State College community opportunities to experience multicultural events such as the annual Martin Luther King, Jr. Evening Celebration and the Distinguished Speaker Series along with events sponsored by the Asian Pacific American Coalition, the RAAS Society, and Black Caucus. The events and sponsoring organizations vary somewhat from year to year, but always include a significant percentage of the non-CPA events presented in the Center's two venues.

- | | |
|---|-------------|
| • Count Basie Orchestra w/Nnenna Freelon | 9/29/2007 |
| • Ballet Folklorico de Mexico | 10/10/2007 |
| • Global Drum Project | 10/16/2007 |
| • Ballet Argentino, Bocca Tango | 11/9/2007 |
| • Shaolin Warriors | 11/14/2007 |
| • Evidence Dance Company | 12/1/2007 |
| • Tania Perez Salas | 1/29/2008 |
| • Compania National De Danza | 3/4/2008 |
| • Preservation Hall Jazz Band | 4/12/2008 |
| • Jazz @ Lincoln Center Orchestra | 10/9/08 |
| • Sphinx Chamber Orchestra | 10/16/08 |
| • Hairspray | 10/23/08 |
| • Dallas Children's Theatre, Mufaro's Beautiful Daughters | 10/26-27/08 |
| • Angelique Kidjo | 10/30/08 |

- Jimmy Heath Quartet 11/20/08
- McCoy Tyner Quartet 2/19/09
- Mariza 2/24/09
- KODO 3/18/09
- Ain't Misbehavin' 4/14/09

Pennsylvania Centre Stage

- *Baby*, 2007, was cast with diversity in mind, changing one of the three couples to African American.
- *Out of Line*, 2007, featured two Black and one Latino characters and included gay characters and themes.
- *Ordinary Days*, 2008, featured a gay character as one of four people in the show.
- The 2009 season featured African American actors in various non-traditional roles.

URTC (mainstage)

- *Word Up*, 2008
- *The Wiz*, 2009

Exhibitions

The Palmer Museum of Art

- *Family Legacies: The Art of Betye, Lezley, and Alison Saar*
January 30–April 22, 2007: Family Legacies united the work of three nationally recognized African American artists: mother Betye and daughters Lezley and Alison Saar, who share a passion for transforming found objects and materials in their richly evocative art. Influenced by their mixed-race heritage (African American, European, and Native American), the three artists explore issues related to family, identity, race, and gender.
- *Early Soviet Photography*
February 6–May 6, 2007: This exhibition focused on photography in the Soviet Union during the 1920s and 30s, a period during which sanctioned photographers were asked to discard their traditional aesthetics and instead create portraits of an idealized collective state, with well-fed workers laboring in pristine factories and content farmers managing productive farms. Chief among these artists is Alexander Rodchenko, who in an effort to wed his work to Communist ideology, turned to photography as a model for shifting Constructivism toward a more utilitarian and political design. Also included were images by Arkadii Shaikhet, who faithfully captured the progress of Soviet industry, and Max Alpert's photo-documentary series on family life and factory work.
- *A Celebration of Baroque Art: Giovanni Baglione's St. Sebastian Healed by an Angel*
Fall 2007: In October 2007, the Palmer Museum of Art unveiled *St. Sebastian Healed by an Angel* (c. 1601–03), a painting by the early Italian Baroque artist Giovanni Baglione (c. 1566–1644), donated to the Palmer by Penn State alumna Mary Jane Harris (B.A. 1946, M.A. 1947). Baglione was a lifelong resident of Rome. As a young artist in the

final years of the sixteenth century, he received numerous papal commissions to carry out portions of the decorative programs at the Vatican and the Lateran, projects that were headed by painters steeped in the late Mannerist tradition. Around 1600, Baglione began to experiment, quite successfully, with the naturalistic innovations of Caravaggio. *St. Sebastian Healed by an Angel*, with its dramatic contrast of light and shadow, marks the height of this emulation.

The exhibition of the Baglione and related prints at the Palmer Museum of Art was part of *Moments of Change: The Early Seventeenth Century and the Roots of Modernity (c. 1600–1625)*, a yearlong initiative of Penn State's Institute for the Arts and Humanities.

- *Manet and Friends*

An Exhibition of Prints in Memory of George Mauner

January 15–April 6, 2008: *Manet and Friends* was offered as a tribute to George Mauner, distinguished professor emeritus of art history, who passed away June 7, 2004. Dr. Mauner, a leading scholar of nineteenth-century French and Swiss art, taught at Penn State from 1962 until 1995. Perhaps best known for his work on Edouard Manet, he published *Manet, Peintre Philosophe* in 1975 and wrote the catalogue for the exhibition *Manet: The Still-life Paintings*, which opened at the Musée d'Orsay in Paris during the Fall of 2000.

The exhibition featured about thirty-five etchings and lithographs, about half of which were executed by Manet during the 1860s and early 1870s. The remaining objects, mostly portraits of Manet's colleagues and associates, were created by artists with whom Manet often worked closely, including Félix Bracquemond, Alphonse Legros, and Marcellin Desboutin. *Manet and Friends* was accompanied by a catalogue with an essay by Nancy Locke, Penn State associate professor of art history.

- *Resonance from the Past:*

African Sculpture from the New Orleans Museum of Art

February 19–May 11, 2008: *Resonance from the Past* featured nearly 100 works from the New Orleans Museum of Art's extensive collection of African art. The exhibition highlighted works from Central and West Africa and included ancestral masks and figures, musical instruments, and ceramics, as well as fabric and beadwork costumes. *Resonance from the Past* is a collaboration between the Museum for African Art, New York, and the New Orleans Museum of Art. Frank Herreman is the guest curator. This exceptional selection began touring the country beginning in 2005 and was on view at the National Museum of African Art of the Smithsonian Institution before coming to Penn State.

- *Miniature Worlds: Art from India*

June 15–August 10, 2008: Watercolors, drawings, and sculpture spanning 400 years of Indian history were on view in *Miniature Worlds: Art from India*. Drawn from the extensive permanent collection of The Art Complex Museum in Duxbury, Massachusetts, the exhibition illuminated various forms of Indic media from the fifteenth to the nineteenth centuries as well as aspects of its religion and history. The exhibition also

included three-dimensional works including a Dancing Ganesha and other sculptures depicting Hindu deities. Miniature Worlds is a program of ExhibitsUSA, a national division of Mid-America Arts Alliance and The National Endowment for the Arts.

- *Face of Asia: Steve McCurry Photographs*
June 21–August 16, 2009: Born in Philadelphia, Steve McCurry studied film and cinematography in the College of Arts and Architecture at Penn State. McCurry’s career as a freelance photojournalist started with his first trip to India in 1978, but widespread recognition came one year later with his compelling images from rebel-controlled Afghanistan just before the Russian invasion. His coverage won the Robert Capa Gold Medal for Best Photographic Reporting from Abroad, an award dedicated to photographers exhibiting exceptional courage and enterprise.

For more than twenty-five years, McCurry has covered areas of international and civil conflict, including the Iran-Iraq war, the disintegration of the former Yugoslavia, Beirut, Cambodia, the Philippines, and the Gulf War. This exhibition highlighted his extensive work from Asia, including images from India, Cambodia, Afghanistan, and, most recently, Tibet. His focus, as always, is on the human consequences of war. Although clearly tied to the places and people of Asia, McCurry’s haunting photographs provide a glimpse of what he calls the “broader landscape” of the human condition.

Gallery Talks and Tours:

Palmer Museum of Art

- Gallery Talk: *Family Legacies* by Joyce Robinson, curator. 2/9/07
- Gallery Talk: *Perspectives Unbound* by Suzanne Adair, human resources specialist in Penn State’s Affirmative Action Office, on *Affirmative Action* by Jerry Kearns. 3/2/07
- Gallery Talk: *Family Legacies* by Joyce Robinson, curator. 4/13/07
- Gallery Talk: *Marisol’s Blackfoot Delegation to Washington, 1916* by Becca Brittain, graduate assistant. 6/22/07
- Gallery Talk: *Manet and Friends* by Patrick McGrady, Charles V. Hallman curator. 2/1/08
- Gallery Talk: *Resonance from the Past: African Sculpture from the New Orleans Museum of Art* gallery talk by Joyce Robinson, curator. 2/22/08
- *First Thursday* Gallery Talk: *Resonance from the Past: African Sculpture from the New Orleans Museum of Art* by Olubukola A. Gbadegesin, visiting instructor of art history. 3/6/08

- Gallery Talk: *Perspectives Unbound* by Charlotte Eubanks, professor of comparative literature and Japanese, on Japanese traditions surrounding the visual representation of poetic travel in woodblock prints. 3/7/08
- Gallery Talk: *Resonance from the Past: African Sculpture from the New Orleans Museum of Art* by Joyce Robinson, curator. 3/21/08
- Gallery Talk: *Manet and Friends* by Patrick McGrady, Charles V. Hallman curator. 3/28/08
- Gallery Talk: *Resonance from the Past: African Sculpture from the New Orleans Museum of Art* gallery talk by Joyce Robinson, curator. 4/18/09
- Gallery Talk: *Miniature Worlds: Art from India* by Joyce Robinson, curator. 6/20/08
- Gallery Talk: *Ways of Being: Women Artists in the Palmer Museum of Art* by Dana Carlisle Kletchka, curator of education. 6/27/08
- Gallery Talk: *Miniature Worlds: Art from India* by Joyce Robinson, curator. 7/11/08
- Gallery Talk: *Ways of Being: Women Artists in the Palmer Museum of Art* by Dana Carlisle Kletchka, curator of education. 7/25/08
- Gallery Talk: *Miniature Worlds: Art from India* by Joyce Robinson, curator. 8/8/08
- Gallery Talk: *Face of Asia* gallery talk by Greg Kordas, assistant registrar, and Dana Carlisle Kletchka, explored the complex relationship between photographers and their subjects. 6/26/09
- Gallery Talk: *Face of Asia* by Gerald Lang, artist and professor emeritus of photography, and Joyce Robinson, curator, discussed McCurry's training as a photographer at Penn State in the early 1970s and its impact on his career as a photojournalist. 7/10/09
- Gallery Talk: *Face of Asia* gallery talk by Madhuri Desai, assistant professor of art history, and Joyce Robinson, curator, examined issues of colonialism as they question whether a photographer can ever authentically represent members of another culture. 8/14/09

Come As You Are Film Series

Spring 2007:

Come As You Are Film: *Whale Rider*. April 19 and April 22.

Come As You Are Film: *Daughters of the Dust*. April 26 and April 29.

Fall 2007:

Come As You Are Film: *Caravaggio*. October 4 and October 7.

Come As You Are film: *Manufactured Landscapes*. December 6 and December 9.

Summer 2009:

Come as You Are Film: *The Search for the Afghan Girl, 2002*. June 21 and 28, July 5, 12, 19 and 26, August 2, 9, and 16.

Workshops

- *Wos Up, Man? Self-Taught Art from the Shein Collection* by Joyce Robinson, curator. 11/7/2007 C.A.L.L. Class:
- *Art & Asana: Mindfulness* yoga session with Gabriela Winqvist, yoga instructor. June 22, 2008.
- *Teeny Tiny Tales* children's workshop by Jorge Lucero, art educator and graduate student. June 28, 2008.
- *Art & Asana: Myth* yoga session with Gabriela Winqvist, yoga instructor. June 29, 2008.
- *Ahimsa: Compassion in Action* yoga session with Gabriela Winqvist, yoga instructor. July 20, 2008.
- *Aligning Mind and Heart* yoga session with Gabriela Winqvist, yoga instructor. July 27, 2008.
- *Inspiration from Nature* yoga session with Gabriela Winqvist, yoga instructor. August 10, 2008.
- *Capturing Portraits* workshop for adults with Lonnie Graham, assistant professor of art and integrative arts. June 27, 2009.

Appendix 4: Historical Fall Official Enrollments 2001-2009

Source: EIS Student Enrollments and Student Historical Enrollments

Student Count as values		Fall 2001	Fall 2002	Fall 2003	Fall 2004	Fall 2005	Fall 2006	Fall 2007	Fall 2008	Fall 2009	
Under-graduate	Declined to Report	135	112	106	102	112	98	92	91	43	
	American Indian / Alaskan Native	0	0	0	1	5	5	4	7	3	
	Black / African American	40	46	38	38	34	48	47	52	44	
	Asian / Pacific American	64	60	63	61	64	60	56	63	38	
	Latino / Hispanic American / Puerto Rican	39	33	34	29	35	38	38	51	62	
	White	1358	1290	1238	1261	1246	1304	1257	1224	1229	
	International	14	13	18	22	20	24	25	20	22	
	Two or more Races										29
	Native Hawaiian or Other Pacific Islander										1
Subtotal	1650	1554	1497	1514	1516	1577	1519	1508	1471		
Diverse (non-WHT, non-INT)	143	139	135	128	133	146	141	166	174		
% Diverse (non-WHT, non-INT)	8.7%	8.9%	9.0%	8.5%	8.8%	9.3%	9.3%	11.0%	11.8%		

Graduate	Declined to Report	3	1	10	6	9	12	16	18	7	
	American Indian / Alaskan Native	1	1	1	0	1	1	2	2	0	
	Black / African American	10	8	7	8	8	6	6	8	12	
	Asian / Pacific American	4	2	2	6	5	3	3	5	6	
	Latino / Hispanic American / Puerto Rican	6	6	7	8	6	8	8	6	7	
	White	140	147	150	148	156	151	136	127	139	
	International	43	45	41	39	47	41	37	43	46	
	Two or more Races										5
	Native Hawaiian or Other Pacific Islander										1
Subtotal	207	210	218	215	232	222	208	209	223		
Diverse (non-WHT, non-INT)	20	16	16	22	19	17	17	19	31		
% Diverse (non-WHT, non-INT)	9.7%	7.6%	7.3%	10.2%	8.2%	7.7%	8.2%	9.1%	13.9%		

Grand Total	1857	1764	1715	1729	1748	1799	1727	1717	1694
Total % Diverse (non-WHT, non-INT)	8.8%	8.8%	8.9%	8.7%	9.0%	9.4%	9.5%	11.3%	12.3%
Counts of Diverse students	164	156	152	151	158	169	164	194	208

Appendix 5: Responses to the Fall 2006 A&A Climate Survey

	Strongly Agree	Agree	% Agree
Please indicate your level of agreement with the following statements about your major.			
I feel I can work effectively with my academic advisor in my major area of study	31%	39%	70%
I feel comfortable asking questions in my classes in my major.	45%	39%	84%
I feel comfortable voicing my opinion in my classes in my major.	35%	39%	74%
I feel comfortable meeting one-on-one with faculty members who teach in my major.	43%	36%	79%
I feel I can work effectively with other students in my major.	37%	41%	78%
I feel that I am treated with respect in my major	38%	33%	71%
Please indicate your level of agreement with the following statements about your department or major.			
My department has made efforts to make me feel welcome.	29%	40%	69%
I feel that the courses in my major enable me to study the arts/design from many different ethnic cultures.	18%	34%	52%
I feel that the courses in my major enable me to study the arts/design styles developed in my own ethnic culture.	28%	38%	66%
I feel that my culture/ethnicity is respected in my department.	42%	37%	79%
I feel that the faculty members in my major grade students fairly regardless of gender, ethnicity, sexual orientation, or physical ability.	52%	32%	84%
I feel that the faculty members in my major encourage the professional development of students regardless of gender, ethnicity, sexual orientation, or physical ability.	52%	33%	85%
I have witnessed an incident of discriminatory behavior.	10%	7%	17%
Please indicate your level of agreement with the following statements about the College of Arts and Architecture			
I feel that students are given an equal opportunity for success in the College of Arts and Architecture regardless of gender, ethnicity, sexual orientation, or physical ability.	44%	40%	84%
I have personally experienced an incident of discriminatory behavior.	8%	6%	14%
I have witnessed an incident of discriminatory behavior.	9%	7%	16%
I know what resources are available to me to deal with incidents of discrimination.	12%	31%	43%
I plan to complete my degree in the College of Arts and Architecture.	70%	19%	89%