

**A FRAMEWORK TO
FOSTER DIVERSITY:
Continuing the Process
2004-2009**

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

**A Strategy for Implementation of
Diversity Planning and Goals
in support of
A Framework to Foster Diversity at Penn State**

Adapted: December 2001

Modified: February 2004

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College of Arts and Architecture

Statement on the Importance and Value of Diversity

The faculty, administration, and staff of the College of Arts and Architecture reaffirm their conviction that all people provide essential contributions to the arts, to the education of our students, and to the cultural significance of our lives, regardless of their ethnicity, gender, religion, or sexual preference. Any form of discrimination is unacceptable in this college and contrary 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.

College of Arts and Architecture Strategic Plan for Diversity

Goal I. “Climate”

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

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

Action: Schedule the coordinator of multicultural programs to introduce new students, faculty, and staff to the college’s goal of promoting and maintaining a welcoming and inclusive climate for all persons.

- This occurs at each orientation meeting for new students, faculty and staff.

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 occurs at each orientation meeting for new students, faculty and staff.

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.

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. The College Diversity Committee is a cross-departmental standing unit, with members appointed to a two-year term and representing all departmental units, outreach units and the dean's office. The committee is charged with creating a "Celebration of Diversity in the Arts" celebration each spring semester. They are also charged to review the climate of the college on issues relating to gender, race, ethnicity, sexual orientation, and religious freedom and to recommend appropriate actions to correct any shortfalls.

Action: The coordinator of multicultural programs will work with student organizations in the college to promote and maintain an inclusive environment.

- Attempts to organize cross-college student activities around diversity and inclusivity have not been successful. As a result, beginning in Spring 2007, the college's multicultural programs coordinator will be working with student organizations in each unit in the college.

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

Action: Continue the planning and implementation for summer programs that will assist in recruiting underrepresented students.

- The Department of Architecture has developed a summer camp that has run very successfully for the past two years. This camp is of particular importance because minority students are very underrepresented in the architecture profession. In Summer 2005, five minority students attended the camp (out of 22 students) and in Summer 2006, six minority students attended the camp (out of 22 students.) In Summer 2007, the camp will expand to two sections in order to accommodate additional students.

Action: Charge the Arts and Architecture Diversity Committee with coordination of an annual lecture program that focuses on diversity issues in the arts. The Arts and Architecture Diversity Committee is charged with creating a "Celebration of Diversity in the Arts" celebration each spring semester.

- In 2005, the committee hosted Tonea Stewart, noted author, director and actress,

and head of Theatre at Alabama State University. She inspired many with her recounting of growing up in the rural south of the 50s. This coming spring they are hosting art exhibitions, plays and music performances that showcase our local diverse talent.

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. Based on our assessment, we will begin unit-by-unit programming anticipating that these efforts will be more effective.

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:

Czech artist **Tomas Lahoda** lives and works in Copenhagen, Denmark and Prague, the Czech Republic. His work can be characterized as a type of conceptual demystifying recycling process in which he reinterprets pictures while enacting different painting styles and genres.

Udi Aloni, an Israeli filmmaker, uses films and visual arts to explore the fascinating discourse that takes place between theology and politics.

Journalist **Phoebe Hoban**, who has covered culture and the arts for a variety of publications for the last 20 years, addressed issues surrounding the work, life, and death of contemporary African-American artist Jean-Michel Basquiat.

Yasmin Hernandez who uses her artmaking to recapture the essence of her cultural, spiritual and political history. As a Brooklyn born and raised Puerto Rican artist, she travels through time to explore the experiences of the Caribbean and its native and displaced African people living within a Spanish colonial system.

Vietnamese filmmaker, writer and composer **Trinh T. Minh-ha** addressed issues of identity and gender through a discussion of her six feature-length films and writings. One of her films won the 1992 Sundance jury's award for best cinematography and others have been honored in thirty retrospectives around the world, including the international art exhibition *Documenta 11* in Kassel, Germany 2002.

Miwon Kwon several disciplines including contemporary art, architecture, public art, and urban studies. She is a founding editor and publisher of *Documents*, a journal of art, culture, and criticism, and serves

on the advisory board of *October* magazine. She is the author of *One Place after Another: Site-Specific Art and Locational Identity* (MIT Press, 2002).

Shirin Neshat, Iranian American video artist whose videos explore her sense of displacement by trying to untangle the ideology of Islam through art.

Pablo Helguera, a New York based artist working with issues of Latino identity through installation, sculpture, photography, drawing, and performance.

African American artist and mathematician **John Simms**, the Coordinator of Mathematics at Ringling School of Art and Design, addressed issues of the intersection of art and mathematics.

The visit to campus of the noted Iranian writer **Salmon Rushdie** was co-sponsored by the Anderson Endowment.

Washington DC-born **DJ Spooky**, an African American electronic and experimental hip hop musician whose work is often called “illbient” or “trip hop.” He is a turntablist and producer.

David Ellis, whose work explores issues of race through public art projects on industrial buildings in Brooklyn, tobacco barns in Cameron, North Carolina, and on the exteriors of Mo Jo Trucking vehicles.

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

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: African American actor Keegan-Michael Key will be receiving the Alumni Achievement Award in 2007.

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.

The Palmer Museum of Art

Exhibitions

- *7: Rachelle Puryear*, summer and early fall 2005. (A portfolio of prints by an African American printmaker inspired by the work of seven poets of African descent, among them Langston Hughes, Paul Laurence Dunbar, and Sonia Sanchez)
- *Fantastic Tales: The Photography of Nan Goldin*, fall 2005. (Work by the noted photographer exploring gender issues and sexual identity)
- *Wos up man? Selections from the Joseph D. and Janet M. Shein Collection of Self-Taught Art*, fall-early winter 2005 (Work by “Outsider” artists, including work by southern Black folk artists, women artists, mentally challenged artists, and artists in prison)
- *Picturing the Banjo*, spring-summer 2006 (Exhibition exploring the manner in which American artists have enlisted this musical instrument as a vexed symbol of racial difference)
- *Couples Discourse*, fall 2006 (Examining the work of dual career artist-couples, including African American couples, mixed-race couples, and homosexual couples)

Education/Outreach Programs

Gallery Talks and Tours:

- Gallery Talk: *Rachelle Puryear* by Courtney Jordan, graduate assistant. June 3, July 29, and August 12, 2005.
- Gallery Talk: *Fantastic Tales: The Photography of Nan Goldin* by Joyce Robinson, curator. September 16, September 18, and October 7, 2005.
- Gallery Talk: *Peruvian Ceramics* by Dana Carlisle Kletchka, museum educator. September 23, October 28, 2005.
- Tour of *Fantastic Tales: The Photography of Nan Goldin* for members of Penn State’s Lesbian, Gay, Bisexual, and Transgender Support Network by Joyce Robinson. October 13, 2005.
- Gallery Talk: *Wos Up, Man? Self-Taught Art from the Shein Collection* by Joyce Robinson, curator. October 21, November 4, and December 2, 2005.

- Gallery Talk: *Perspectives Unbound* Ronald L. Jackson, II, Associate Professor of Communication Arts and Sciences, on *Twine* by Whitfield Lovell (presented a talk on race politics) November 3, 2006.

Lectures

- *The Outsiders and the Academy: How We Look at Contemporary Art* by Charles Russell, professor of English at Rutgers University and the associate director of the Rutgers Institute on Ethnicity, Culture, and the Modern Experience, in conjunction with the exhibition *Wos Up Man? Selections from the Joseph D. and Janet M. Shein Collection of Self-Taught Art*. October 26, 2005.
- Lecture and Panel Discussion: *Perspectives on the East Village Scene* in conjunction with *Fantastic Tales: The Photography of Nan Goldin*. November 12, 2005.
- *Ringin' de Banjo: Popular Music and the Minstrel Show* by Michael Lasser. The tambourine, the “bones,” and the banjo create the jingly, percussive, metallic twang of the Minstrel Show, the most important form of American entertainment in the nineteenth century. Its songs both influenced and reflected widely held racial attitudes and we still sing many of them today, though we've forgotten their original associations. Michael Lasser is a well-known music history lecturer, broadcaster, and host of the nationally syndicated public radio show, *Fascinatin' Rhythm*. Sponsored by the Friends of the Palmer Museum of Art and Bruce Roth. April 19, 2006.

CALL Class

- Monday, November 7, at 10:00 a.m. C.A.L.L. Class: *Wos Up, Man? Self-Taught Art from the Shein Collection* by Joyce Robinson, curator.

Come As You Are Film Series

- **Fall 2005:** The museum featured films from China and Japan in tandem with the performance of *Wadaiko Yamato* at the Center for the Performing Arts on November 15, 2005.
Come As You Are Film: *Farewell, My Concubine*. October 20 and October 23.
Come As You Are Film: *The Road Home*. October 27 and October 30.
Come As You Are Film: *Spirited Away*. November 3 and November 6.
Come As You Are Film: *Fallen Angels*. November 10 and November 13.
Come As You Are Film: *Ju-Dou*. December 1 and December 4.
- **Spring 2006:** The *Come As You Are* films for Spring 2006 explored “Things Worth Talking About,” or various challenging topics in contemporary society. Films are screened in conjunction with exhibition *Picturing the Banjo* at the Palmer Museum of Art and *The Great Tennessee Monkey Trial*, performed at the Penn State Center for the Performing Arts on February 7 and 8, 2006. Many films were preceded by a facilitated discussion by members of the Penn State community.
Come As You Are Film: *In the Realms of the Unreal: The Mystery of Henry Darger*. January 19, and January 22.

Come As You Are Film: *Ethnic Notions*. March 2 (talk by James Rolling).
Come As You Are Film: *Birth of a Nation*. (talk by Kevin Hagopian) March 16 and March 19.
Come As You Are Film: *Bamboozled*. (talk by Bill Kelly) March 23 and March 26.
Come As You Are Film: *Crash*. (talk by Ronald Jackson, II) April 6 and April 9.

- **Fall 2006:** The first half of the *Come As You Are* film series featured films from India in conjunction with the Anoushka Shankar sitar performance at the Center for Performing Arts, Penn State on Tuesday, October 24, 2006.
Come As You Are Film: *Asoka*. September 14 and September 17.
Come As You Are Film: *Monsoon Wedding*. September 21 and September 24.
Come As You Are Film: *Born into Brothels*. September 28 and October 1.
Come As You Are Film: *Salaam Bombay!* October 12 and October 15.
Come As You Are Film? *Bombay Calling* October 19 and October 22.
- **Workshop for Adults**
Ecstatic Ekphrastic Poetry with Julia Kasdorf, poet and associate professor of English and women's studies, and Courtney Jordan, graduate student in art history. June 25, 2006.
- **Art of Music performance**
The Art of Music performance: *Banjovial*, featuring Mike Evock (banjo), Jim Kerhin (banjo), Mike Loewen (tuba), and Roger Munnell (trombone/washboard). Sponsored by the Friends of the Palmer Museum of Art and Bruce Roth. April 19, 2006.

The Center for the Performing Arts

- During the 2004-05 season special programs were created in conjunction with the presentation of two culturally diverse companies. *Universes*, a diverse urban company that unites poetry, jazz riffs, hip-hop, blues and boleros in its work was in residence prior to its public performance. This residency included two poetry workshops for area high school students and a Friday night poetry slam at the HUB. The *Beijing Modern Dance Company* gave its first U.S. performance at Penn State. During its residency the artistic director of the company gave a talk for the Office of International Students and a master class for dance students. The Center hosted a dinner for the company and the Penn State Chinese Friendship Association.
- 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.

Pennsylvania Centre Stage

- *Fences*, 2005 season; From Wikipedia, “The play is set after the Korean War and before the Vietnam War, from 1957 to 1965. Like many other August Wilson plays, the main character is a tragic black man; in *Fences*, his name is Troy Maxson. Troy's last name is a direct reference to the Mason-Dixon line
- *Singin’ the Moon Up*, 2005 season; A theatre piece described as a hybrid, part concert, part story telling, and part fully played scenes all surrounded by a retrospective of the music and life of the American folk music icon Jean Ritchie.

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 minority student representation from 8.9% in 2003 to our current level of 9.8 %. Minority students represented 12% of our incoming 2006 first-year class.

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.

- For example, in the Department of Landscape Architecture, every prospective student identified as minority status received a phone call from one of the two departmental "diversity officers."

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.

- 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.

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.

- This program has allowed the college to reach a diverse group of students and to introduce them to our programs at Penn State. In the two years since its inception we have given awards to more than 77 students, 50% of these awardees have applied to Penn State.

Action: Expand learning programs (e.g., summer or Saturdays) targeted at schools that enroll significant numbers of minority students.

- This initiative was assessed and we determined that there was little interest in it. We will review our goals and determine if there is an approach that will be more useful.

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 created a collaborative effort with the Verizon HBCU Art Competition to encourage students to apply for graduate school in the arts 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.

- This program is being assessed for its effectiveness.

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 has been 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.

- The mentoring program was unsuccessful and will be revisited using a peer-mentoring program in the fall of 2007.

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 Associate Dean for Research and Graduate Studies has assumed a major role in this initiative and we should have student(s) participating in the 2007 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 strategically 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 contact and 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

- **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% we have increased faculty representation from identified underrepresented populations to 12.5% (Fall 2005) of the overall faculty in the college.
- **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% we have increased faculty representation of women on the faculty to 41% (Fall 2005) of the overall faculty in the college.
- **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% we have increased the number of underrepresented populations and women among the administrators in the college to 36% (Fall 2005).
- **Increase representation of underrepresented ethnic populations among the college staff from the Fall 2000 baseline of 10% to 15% (Fall 2009).**
- **Retain 60% of new women and underrepresented tenured and tenure-track faculty beginning Fall 2004.**

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 is included in the charge to all search committees.**

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.**

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 programs in the orientation of all new faculty, staff, and administrators to emphasize the college's commitment to diversity.

- The coordinator of multicultural programs 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.

- These guidelines are in the process of being developed.

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.

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 Department of Art History is currently conducting a search for a tenure-track faculty member in Asian art/architectural history.
- A female administrator was hired to direct the School of Music, the first woman to serve in this role in over 20 years.

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.

Units in the college are in the process of creating or revising the following courses that address this item:

- Landscape Architecture 65 (GA; US; IL): “Built Environment and Culture” was created to address special populations including minorities, gendered landscapes, landscapes of poverty and landscapes defined by age groups. In addition, this course is the college's first priority for development as an on-line offering for Fall 2007.
- Art History 4XX: “Studies in Traditional African Art” (in development; has been taught as a 497 special topics course.)
- Art History 4XX: “Modern and Contemporary African Art” (in development; has been taught as a 497 special topics course.)
- In addition, the Department of Art History is offering two 497 special topics courses: “Monuments of Asia” and “Envisioning the City in Modern Asia”
- Music 162, the introductory music history course for music majors, was revised to include a significant content of world music—music from Africa, Indonesia, India, Latin America, the Middle East, Japan and China, plus Native American 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 Music offered a seminar in summer 2004 for graduate students in music education on World Music Education (primarily for public school teachers who are enrolled in the summers-only M.M.E. program).
- The School of Music developed a course on World Music for the Classroom Teacher (Fall 2006) for world languages students in the College of Education.
- Planning, led by the School of Theatre, is underway for a Multicultural Arts Minor.

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 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.
- A group of 60 singers including faculty, alumni, students and friends, under the leadership of Tony Leach, director of *Essence of Joy*, went on a concert tour of South Africa in June 2005.
- The Symphonic Wind Ensemble was the first American band to be invited to perform the opening concert of the 2005 Flicorno D'Oro, an international band competition and festival in Riva del Garda, Italy in March 2005.
- International travel and performance tours are a priority for the School of Music. The Summer 2006 alumni newsletter focused on the international visibility of the School faculty and students—with professional activities (performances and lectures) in France, Ireland, China, Taiwan, England, Greece, Austria, Switzerland, New Zealand, Russia, Peru, Argentina, Thailand, Italy, the United Kingdom, Slovenia, Australia, Poland, and Canada.

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. Two students have completed the minor and seven 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 currently enrolls 80 students per semester. 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 began offering A&A 100 (GA; IL) “Introduction to International Arts” as a LEAP course in summer 2006. The college plans to continue this offering.

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

- Select University Resident Theatre Company (URTC) Productions that address international/intercultural issues include:

The Rimers of Eldritch, October 19-30, 2004; A simple look at the very fabric of Bible Belt America, exploring the hypocrisy and viciousness that can masquerade as morality.

The Colored Museum, February 1-19, 2005; A series of “exhibits” examines questions of identity and culture what it means to be black in America.

Translations, October 18-29, 2005; A history of divisions falls by the wayside when lover is the one true language, and cultures fail.

The Afghan Women, November 8-19, 2005; A heroic American woman, with the help of three very extraordinary Afghan women, will prevail over all odds in a not-so-foreign land to right the wrongs and save the people from a corrupt warlord.

Blues for an Alabama Sky, October 10-28, 2006; A realistic portrait of Harlem in the 1930’s as a Cotton Club blues singer and her closest friends struggle for the fulfillment of their dreams.

Cloud Nine, November 14-December 9, 2006; A hilarious riff on class sex and race set in colonial Africa in the heyday of Queen Victoria and beyond.

- *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 musics.

- Their fall concert included a major work depicting the culture and ultimate demise of the traditional Salish way of life (a Pacific Northwest Native American tribe), which was presented with extended program notes and narration. *Essence of Joy* continues to represent the college and university nationally through its performance tours, and was honored by the American Choral Directors Association (ACDA) with an invitation to perform the national ACDA convention in February 2005.
- 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 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*) support the Martin Luther King, Jr. celebrations.
 - In August 2006, the Hamer Center for Community Design organized and conducted a building “deconstruction” at 229 Garner Street, State College, on behalf of the Tri-County Habitat for Humanity (TCHfH). This project harvested dozens of doors and windows, light fixtures, oak flooring, sheathing boards, vanities, sinks, and even an original claw foot tub, for reuse. The TCHfH will use revenues from the sales of these materials and other donated materials to raise funds for their programs.
 - The Hamer Center for Community Design will be conducting 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 Architecture has entered into a collaborative arrangement with representatives of Harrisburg Mayor Stephen Reed’s staff, local Harrisburg architects and business leaders, and the Harrisburg Area Community College to seek service learning opportunities for architecture students in and around Harrisburg.
 - The Department of Architecture, in a collaborative project with the College of Engineering, has continued the American Indian Housing Initiative. In summer 2006, faculty, students, and alumni from Penn State and the University of Wisconsin completed an Early Childhood Learning Center at Chief Dull Knife

College on the Northern Cheyenne Reservation in Lame Deer, Montana. The American Indian House Initiative is a collaborative research and education program focusing on the application of sustainable building technologies on American Indian reservations.

- In Spring 2006, fourth year studio projects in the Department of Architecture investigated hot/humid urban conditions characteristic of New Orleans and Panamá. In New Orleans, the project addressed the McGraw Hill/Architecture competition for design addressing the need for “High Density on the High Ground” housing in response to the Katrina disaster. The students also contributed to the continuing investigation of the historic quarter of Panamá.
- 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.
- The School of Theatre held a Talk Back Session following *Afghan Women*, *Blues for an Alabama Sky* and *Cloud Nine* to discuss issues of diversity raised during these shows.

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.

The following exhibitions at the Palmer Museum of Art have addressed issues of diversity:

- *7: Rachelle Puryear*, summer and early fall 2005. (A portfolio of prints by an African American printmaker inspired by the work of seven poets of African descent, among them Langston Hughes, Paul Laurence Dunbar, and Sonia Sanchez)
- *Fantastic Tales: The Photography of Nan Goldin*, fall 2005. (Work by the noted photographer exploring gender issues and sexual identity)
- *Wos up man? Selections from the Joseph D. and Janet M. Shein Collection of Self-Taught Art*, fall-early winter 2005 (Work by “Outsider” artists, including work by southern Black folk artists, women artists, mentally challenged artists, and artists in prison)
- *Picturing the Banjo*, spring-summer 2006 (Exhibition exploring the manner in which American artists have enlisted this musical instrument as a vexed symbol of racial difference)
- *Couples Discourse*, fall 2006 (Examining the work of dual career artist-couples, including African American couples, mixed-race couples, and homosexual couples)

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

Such programs include gallery talks and tours and the *Come As You Are* film series.

Gallery Talks and Tours:

- Gallery Talk: *Rachelle Puryear* by Courtney Jordan, graduate assistant. June 3, July 29, and August 12, 2005.
- Gallery Talk: *Fantastic Tales: The Photography of Nan Goldin* by Joyce Robinson, curator. September 16, September 18, and October 7, 2005.
- Gallery Talk: *Peruvian Ceramics* by Dana Carlisle Kletchka, museum educator. September 23, October 28, 2005.
- Tour of *Fantastic Tales: The Photography of Nan Goldin* for members of Penn State's Lesbian, Gay, Bisexual, and Transgender Support Network by Joyce Robinson. October 13, 2005.
- Gallery Talk: *Wos Up, Man? Self-Taught Art from the Shein Collection* by Joyce Robinson, curator. October 21, November 4, and December 2, 2005.
- Gallery Talk: *Perspectives Unbound* Ronald L. Jackson, II, Associate Professor of Communication Arts and Sciences, on *Twine* by Whitfield Lovell (presented a talk on race politics) November 3, 2006.

Lectures

- *The Outsiders and the Academy: How We Look at Contemporary Art* by Charles Russell, professor of English at Rutgers University and the associate director of the Rutgers Institute on Ethnicity, Culture, and the Modern Experience, in conjunction with the exhibition *Wos Up Man? Selections from the Joseph D. and Janet M. Shein Collection of Self-Taught Art*. October 26, 2005.
- Lecture and Panel Discussion: *Perspectives on the East Village Scene* in conjunction with *Fantastic Tales: The Photography of Nan Goldin*. November 12, 2005.
- *Ringin' de Banjo: Popular Music and the Minstrel Show* by Michael Lasser. The tambourine, the "bones," and the banjo create the jingly, percussive, metallic twang of the Minstrel Show, the most important form of American entertainment in the nineteenth century. Its songs both influenced and reflected widely held racial attitudes and we still sing many of them today, though we've forgotten their original associations. Michael Lasser is a well-known music history lecturer, broadcaster, and host of the nationally syndicated public radio show, *Fascinatin' Rhythm*. Sponsored by the Friends of the Palmer Museum of Art and Bruce Roth. April 19, 2006.

CALL Class

- Monday, November 7, at 10:00 a.m. C.A.L.L. Class: *Wos Up, Man? Self-Taught Art from the Shein Collection* by Joyce Robinson, curator.

Come As You Are Film Series

- **Fall 2005:** The museum featured films from China and Japan in tandem with the performance of *Wadaiko Yamato* at the Center for the Performing Arts on November 15, 2005.
Come As You Are Film: *Farewell, My Concubine*. October 20 and October 23.
Come As You Are Film: *The Road Home*. October 27 and October 30.
Come As You Are Film: *Spirited Away*. November 3 and November 6.
Come As You Are Film: *Fallen Angels*. November 10 and November 13.
Come As You Are Film: *Ju-Dou*. December 1 and December 4.
- **Spring 2006:** The *Come As You Are* films for Spring 2006 explored “Things Worth Talking About,” or various challenging topics in contemporary society. Films are screened in conjunction with exhibition *Picturing the Banjo* at the Palmer Museum of Art and *The Great Tennessee Monkey Trial*, performed at the Penn State Center for the Performing Arts on February 7 and 8, 2006. Many films were preceded by a facilitated discussion by members of the Penn State community.
Come As You Are Film: *In the Realms of the Unreal: The Mystery of Henry Darger*. January 19, and January 22.
Come As You Are Film: *Ethnic Notions*. March 2 (talk by James Rolling).
Come As You Are Film: *Birth of a Nation*. (talk by Kevin Hagopian) March 16 and March 19.
Come As You Are Film: *Bamboozled*. (talk by Bill Kelly) March 23 and March 26.
Come As You Are Film: *Crash*. (talk by Ronald Jackson, II) April 6 and April 9.
- **Fall 2006:** The first half of the *Come As You Are film series* featured films from India in conjunction with the Anoushka Shankar sitar performance at the Center for Performing Arts, Penn State on Tuesday, October 24, 2006.
Come As You Are Film: *Asoka*. September 14 and September 17.
Come As You Are Film: *Monsoon Wedding*. September 21 and September 24.
Come As You Are Film: *Born into Brothels*. September 28 and October 1.
Come As You Are Film: *Salaam Bombay!* October 12 and October 15.
Come As You Are Film? *Bombay Calling* October 19 and October 22.
- **Workshop for Adults**
Ecstatic Ekphrastic Poetry with Julia Kasdorf, poet and associate professor of English and women’s studies, and Courtney Jordan, graduate student in art history. June 25, 2006.
- **Art of Music performance**
The Art of Music performance: *Banjovial*, featuring Mike Evock (banjo), Jim Kerhin (banjo), Mike Loewen (tuba), and Roger Munnell (trombone/washboard). Sponsored by the Friends of the Palmer Museum of Art and Bruce Roth. April 19, 2006.

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.

- The Center for the Performing Arts maintained this commitment in the 2004-05 and 2005-06 seasons. 52% of the 2004-05 featured culturally diverse artists or themes and for 2005-06 this percentage was 32%. The Center broadens the scope of impact of diverse events by offering at least one Informance (a public school-focused performance) each season by a culturally diverse artist or company. Not only does this allow young people exposure to these events, but also through interaction with the schools and teachers that exposure is linked to existing curriculum and provides a “living” example of the people and places they study. (See Appendix 2 for a list of the culturally diverse artists and companies presented by the Center for the Performing Arts in past the two seasons.)

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

- In each of the last two seasons, the Center has continued its commitment to devote at least 1/6 of its program slots to performing arts companies or artists from outside the U.S. In 2004-05-2003 those performances included artists from Germany, Spain, Japan, Great Britain, Canada, Poland and Russia. These performances offer more than the simple, but exciting opportunity to merely see the various cultures. In the 2003-2004 season the Center hosted groups from Germany, Brazil, Russia, China, Bulgaria, Great Britain, France and Taiwan. Each of these companies offered performing arts genres unique to their culture and interacted with the community beyond the evening performance.
- The Center’s continued commitment to bringing international artists is so strong that it often gets access to companies and performances with only limited touring stops in the U.S. The fact that artist agencies recognize the Center as a supporter of international work, allowed the Penn State community a once in a lifetime opportunity.

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

- *Fences*, 2005 season; From Wikipedia, “The play is set after the Korean War and before the Vietnam War, from 1957 to 1965. Like many other August Wilson plays, the main character is a tragic black man; in *Fences*, his name is Troy Maxson. Troy's last name is a direct reference to the Mason-Dixon line.

- *Singin' the Moon Up*, 2005 season; A theatre piece described as a hybrid, part concert, part story telling, and part fully played scenes all surrounded by a retrospective of the music and life of the American folk music icon Jean Ritchie.

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

Fall 2003: 31

Spring 2004: 69

Summer 2004: 16

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

Fall 2004: 34

Spring 2005: 65

Summer 2005: 23

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

Fall 2005: 33

Spring 2006: 87

Summer 2006: 28

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

APPENDIX II: list of the culturally diverse artists and companies presented by the Center for the Performing Arts in the past two seasons.

Performance	Date
2005-06	
Munich Symphony Orchestra	10/26/05
Ballet Flamenco José Porcel	11/10/05
Wadaiko Yamato	11/15/05
Blackwatch	1/11/06
Canadian Brass	2/22/06
Sir James Galway with Polish Chamber Orchestra	3/14/06
Carl Rosa Opera, <i>HMS Pinafore</i>	3/25/06
Russian National Ballet, <i>Sleeping Beauty</i>	3/31/06
Lincoln Center's Afro-Latin Jazz Orchestra	4/5/06
2004-05	
Gewandhaus Orchestra of Leipzig	10/20/04
Bale Folcolorico da Bahia	11/3/04
Stanislavsky Opera Company, <i>La Traviata</i>	11/9/04
Kuss Quartet	11/16/04
Scottish Christmas	12/1/04
Universes, <i>Slanguage</i>	1/22/05
Beijing Modern Dance Company	2/1/05
Opera Verdi Europa – <i>Aida</i>	2/5/05
Orlando Consort	2/11/05
Ysaye Quartet	2/15/05
Directions in Music	2/22/05
Artis Quartet	3/16/05
National Acrobats of Taiwan	3/17/05
Marcus Roberts Trio	4/5/05
St. Petersburg Ballet – <i>Giselle</i>	4/8/05
Informances	
Wadaiko Yamato	11/16/05
National Acrobats of Taiwan	3/18/05

Framework Challenges

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 the *Framework to Foster Diversity* 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 cultural significance of our lives, regardless of their ethnicity, gender, religion, or sexual preference. Any form of discrimination 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 is demonstrated in all areas of the College from students and recruiting, to the hiring and retention of faculty and staff, to curricular initiatives, to 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 are communicated to students and faculty at our new student and faculty orientation meetings. We also utilize email and posted literature to pass on information about diverse cultural activities throughout the year. The multicultural coordinator has an open door policy for all students, staff and faculty. This encourages the discussion of any issues that may arise.

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.

- The college’s *Framework to Foster Diversity* is available to all faculty, staff, and students through the college website and makes reference to University’s diversity strategic plan.

- Information related to diversity initiatives and hiring are discussed with each search committee in the college. 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.
- 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 continues to be an important part of our search process.

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. The committee is charged with creating a "Celebration of Diversity in the Arts" celebration each spring semester. They are also 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.

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 Executive Council.

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 that the College Diversity Committee organizes has been very successful in creating a cross-college climate in which to discuss diversity issues.
- The inclusion of diversity issues in each orientation meeting and 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.

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

- The college's multicultural coordinator is working with the each unit to establish unit-specific diversity training workshops, a sign that each unit is taking seriously the need for a discussion on diversity and for developing an understanding of diversity issues.

- The climate survey that the college is conducting this semester will establish a baseline for measuring progress. Having such a baseline is an important step in developing a shared understanding.

Challenge 2: Creating a Welcoming Campus Climate

Assessment Questions:

1. How does your unit's leadership demonstrate support for diversity?
 - The college's leadership regularly and actively promotes diversity in the recruitment and retention of students and faculty, as well as in exhibitions, performances and lectures.
 - The College Diversity Committee has been charged with creating specific events that foster and understanding of diversity and a dialogue about diversity issues. Each spring the committee organizes a "Celebration of Diversity in the Arts," a series of events that take place over the period of a month. The dean has provided funding for the committee.
 - The School of Music has formed a Diversity Committee of faculty and students that works to (1) enhance the understanding of diversity related legal mandates prohibiting discrimination, (2) support and promote polices of equal opportunity, and (3) create an environment in the School of Music characterized by equal access and respect for all groups and individuals regardless of cultural differences and personal characteristics. In addition, the committee plans activities that celebrate heritages, embrace difference and change, build respect for different perspectives and ideas, support curricular integration that promotes diversity, protect freedom of expression and encourage civility. The committee planned a concert for last spring "celebrating the diversity of music and people" in the School of Music, presented at Common Hour.
 - The School of Theatre Diversity Committee has scheduled a "Diversity Week" during March 28-April 4, 2007 to showcase a variety of performances celebrating international and cultural diversity. These include professional playwrights both within and outside the University community, student playwrights and dance professionals.
2. How does your unit identify climate issues?
 - A Climate Survey will be conducted among the students this fall and a similar survey will be conducted with the faculty in the spring. The college's multicultural coordinator and the College Diversity Committee actively attempt to identify any climate issues.
 - The multicultural coordinator has an open door policy for all students, staff and faculty. This encourages the discussion of any issues that may arise.
3. How does your unit monitor climate?
 - The college's multicultural coordinator and Diversity Committee strive to feel the pulse of the college on climate. The college regularly revisits its diversity plan. In addition, climate surveys, such as that mentioned above, provide insight and monitor climate issues.
4. How does your unit respond to climate issues?
 - When a climate issue arises, the multicultural coordinator talks to the department heads/school directors, deans, advisors, students as appropriate, to work out a solution.

- The College Diversity Committee and Executive Council seek solutions for broader climate issues.

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

- A Diversity Training Workshop is being developed for faculty and staff for individual departments/schools. The workshop will be led by the Affirmative Action Office and currently is being piloted by the School of Theatre. If this is successful other units in the college will be encouraged to schedule such training and discussions.
- "Diversity in the Arts Month" is developed and hosted by the college every spring semester.
- The School of Music held a workshop for faculty on the University's Sexual Harassment Policy in November 2005 (presented by Beth McLaughlin from the Affirmative Action Office). A similar workshop was held for graduate students in fall 2005 and repeated in fall 2006.

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 measurable outcomes.)

- Having a multicultural coordinator and a diversity committee have been very helpful for the college as they provide important momentum for diversity activities in the college.
- A college-wide multicultural reception was attempted and was not well attended. Receptions that are at the unit level are much more successful.

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

- Over the last year, the multicultural coordinator has seen an increase in student and faculty/staff willingness to come to him with issues. The college is also embarking on unit-by-unit diversity training to emphasize the priority we place on acceptance and tolerance within our college.
- The climate survey that the college is conducting this semester will establish a baseline for measuring progress.

Challenge 3: Recruiting and Retaining a Diverse Student Body

Assessment Questions:

1. Describe specific initiatives your unit 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 created relationships with targeted high schools and college fairs that attract minority audiences and focus on art, performance and design. Examples are the Charter High School for Architecture and Design in Philadelphia and the New Visions College Fair.

- 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 representatives at National Portfolio Days and specific college recruitment fairs.

- The School of Music has added a Recruitment/PR Committee to examine the school’s recruitment procedures and success. The committee created and administered an on-line survey to learn more about the reasons students chose to (or chose not to) attend Penn State. Of the 321 students who auditioned for acceptance in fall 2006, 115 students completed the survey; 67 will attend Penn State and 48 will attend a different institution. The committee has developed a “Best Practices in Recruitment” document for faculty as a follow-up.

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 adjustments 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 have created more internal collaboration between units to increase our focus on recruiting a diverse student population. The multicultural coordinator has established collaborative efforts with the Admissions Office out-of-state recruiters. This effort has identified more students of color interested in our programs.

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 reach 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 departmental structure, unit-specific retention efforts will be more effective.

- The use of Bunton-Waller fellowships has been very 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 8.9% in 2003 to our current level of 9.8 %. Minority students represented 12% of our incoming 2006 first-year class.

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 continues to emphasize our 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. The dean charges all search committees in the college to find the widest possible applicant pool. Additionally, the dean monitors searches to ensure that women and minorities are represented in the pool of candidates.
- The college continues 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.

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

- The college is exploring hiring based on alternative criteria and professional practice experience.

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 of multicultural programs is included in the orientation of all new faculty, staff, students, and administrators to emphasize the college's commitment to diversity.
- 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.
- In addition, the college recognizes and rewards faculty and staff who participate in college diversity efforts, both with appropriate merit salary adjustments and staff reviews.

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 hires, especially at the junior level.
- A best retention practice involves creating both a professional and a social community for underrepresented faculty. In addition, the college assigns mentors to each new hire.

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% we have increased faculty representation from identified underrepresented populations to 12.5% (Fall 2005) of the overall faculty in the college.
- From the Fall 2000 baseline of 32% we have increased faculty representation of women on the faculty to 41% (Fall 2005) of the overall faculty in the college.
- From the Fall 2000 baseline of 17% we have increased the number of underrepresented populations and women among the administrators in the college to 36% (Fall 2005).

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?

The college is in the process of creating or revising the following courses that address this item:

- Landscape Architecture 65 (GA; US; IL): “Built Environment and Culture” was created to address special populations including minorities, gendered landscapes, landscapes of poverty and landscapes defined by age groups. In addition, this course is the college's first priority for development as an on-line offering for Fall 2007.
- Art History 4XX: “Studies in Traditional African Art” (in development; has been taught as a 497 special topics course)
- Art History 4XX: “Modern and Contemporary African Art” (in development; has been taught as a 497 special topics course)
- In addition, the Department of Art History is offering two 497 special topics courses: “Monuments of Asia” and “Envisioning the City in Modern Asia”
- Music 162, the introductory music history course for music majors, was revised to include a significant content of world music—music from Africa, Indonesia, India, Latin America, the Middle East, Japan and China, plus Native American 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 Music offered a seminar in Summer 2004 for graduate students in music education on World Music Education (primarily for public school teachers who are enrolled in the summers-only M.M.E. program).
- The School of Music developed a course on World Music for the Classroom Teacher (fall 2006) for world languages students in the College of Education.
- Planning, led by the School of Theatre, is underway for a Multicultural Arts Minor.

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:

- 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).

- Anthony Cutler, Evan Pugh Professor of Art History, was appointed a Professeur invité à l'Université Paris I (Panthéon Sorbonne), UER 03 Archéologie et Histoire de l'art, from January to March 2006. He team taught a seminar on Byzantine art history, gave lectures at the Louvre and researched Byzantine and Islamic ivory carvings at the Louvre and Musée Guimet. In addition, Prof. Cutler was awarded an Aga Khan Postdoctoral Fellowship, from the Aga Khan Program for Islamic Architecture at the Sackler Museum at Harvard University, from March to June 2006 where he continued his research on Byzantine and Islamic ivory carvings.
- Elizabeth J. Walters, Associate Professor of Art History, presented a paper on “Hierakonpolis, Alexandria, and Athens: Women in the Cult of Isis” at the international symposium Roads and Relations, at the Museum of Fine Arts, Budapest, Hungary, November 20-22, 2006. The proceedings will be published in *Aegyptus et Pannonia Symposium IV*.
- Jonathan Farris, Visiting Assistant Professor in Art History, presented a paper, “Thirteen Factories of Canton: An Architecture of Sino-Western Collaboration and Confrontation,” at the joint meeting of the Southeastern College Art Association and the Mid-America College Art Association, held at Vanderbilt University, Nashville, Tennessee, October 25-28, 2006.
- 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 will assist her sabbatical research on “The Design and Construction of Santa Maria Novella, Florence” during the coming academic year, 2006-07.
- 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.
- Brian Curran, Associate Professor of Art History, was the Faculty Host of “Egypt--Gift of the Nile,” March 17-27, 2006. The trip included visits to Cairo, Giza, Abu Simbel, and a voyage up the Nile on the ship M/S Ti-Yi from Luxor to Aswan.
- Charlotte Houghton presented a paper, “Eros and Erasure in Michelangelo's London Entombment,” and was the co-organizer of a double session Homoeroticism in Early Modern Visual Culture at the annual conference of the Renaissance Society of America March 23-25, 2006, in San Francisco.
- 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.

- Dr. James Rolling, Assistant Professor of Art Education, whose research and creative work addresses diversity and identity issues. He was invited to exhibit his artwork in conjunction with the Manchester Metropolitan University conference in the UK. At that same conference he presented a research paper, “Uttered(ed) Blasphemy.” His writings on race and identity have appeared in several journals and he currently has two refereed manuscripts in press, one in the *Journal of Social Theory in Art Education*, the other in *Cultural Studies—Critical Methodologies*. He received five grants and awards in 05-06 for his research and writing, including the SIG Outstanding Dissertation Award from AERA and the Roy C. Buck Award in the College of Arts and Architecture.
- Carlos Rosas, Associate Professor of Art. The compelling aspect of his research project, “My Machine Has Racing Stripes: Finish Fetish, Code, And Culture” is that it will comment on “the effects that our increasingly consumed, digitally driven, speed culture...that efficiency and expediency do not necessarily translate into better [cultural] conditions.” It is these distortions, the “visual noise” of electronic communications that Professor Rosas’s represents and parodies in his creative work commenting upon the commodity fetishism of contemporary electronic technologies in ways that are similar to the Southern California finish fetish of 1960s custom car culture commonly associated with Chicano culture, namely the “low-riders.”
- Simone Osthoff, Assistant Professor of Art, had two chapters included in a bilingual French-English richly illustrated book published in Paris on the occasion of the *Festival Art Outsiders*. The festival focused on Brazilian new media art and the book titled *//Brasil* was edited by Annick Bureaud and published by Anomos/Hyx, Paris 2005. Also in the Fall of 2005, Osthoff was the recipient of two PSU grants—the first from the College of Arts & Architecture and the second from the Institute from the Arts and Humanities—for her project *Suplemento Dominical do Jornal do Brasil [Jornal do Brasil Sunday Supplement] 1956-1960: Art, Design, and Critical Theory in the Era of Bossa Nova*, new research in Brazil that Osthoff will begin in the summer 2006.
- Wanda Knight, Assistant Professor of Art Education, is an invited member of the Executive Leadership Team and co-chair of the Academic Issues Management Team of President Spanier’s Commission on Racial and Ethnic Diversity (CORED). She played an integral role in drafting the (2005-2006) action goals for hiring, retention, and promotion of underrepresented staff, technical service workers, and faculty. She also planned and facilitated the 2006 inaugural CORED sponsored Promotion and Tenure symposium targeting faculty of color, titled *What’s Diversity Got to Do With It?*

- Karen Keifer-Boyd, associate professor of art education and affiliate professor of women's studies, was awarded in April 2006 a Fulbright Scholar Grant to Finland for four months in fall 2006 to research "Technology as a Cultural Interface: Pedagogical Perspectives in Art Education" and to teach at the University of Art and Design in Helsinki. Included in her publications this past year is a chapter, "(In)Forming E-learning Communities through Group Portraits" in the anthology *Media communities*, edited by B. Hipfl and T. Hug (2006, Waxmann Publisher); and the article co-authored with Deborah Smith-Shank, "Speculative Fiction's Contribution to Contemporary Understanding: The Handmaid Art Tale" in *Studies in Art Education*.
- Cristin Millett, Assistant Professor of Art, explores issues of representation, science, and politics through her work. She had two installations *Teatro Anatomico* in a solo exhibition at the International Museum of Surgical Science in Chicago. She presented a lecture on her work, *Is Biology Destiny? Art Politic* and exhibited her work in two group exhibitions, *FAT: A Fusion of Art and Technology* at the School of Art Gallery at California State University, Fresno, and *MicroMonumentals*.
- Micaela Amato, Professor of Art, co-curated with Palmer Museum of Art Curator Joyce Robinson *Couple's Discourse*, a major exhibition of over 40 artist couples examining the work of dual career artist-couples, including African American couples, mixed-race couples, and homosexual couples.
- Helen O'Leary, Associate Professor of Art, exhibited her creative works at The Docks in Leitrum, Ireland (with Sarah Schwartz) and exhibitions at the Catherine Hammond Gallery and the University of Limerick Gallery in Ireland, and a collaborative Kite Festival intervention in India with Sarah Schwartz, and "Plants May Move" public work in Sligo, Ireland with Paul Chidester.
- Kimberly Powell, Assistant Professor of Art Education, edited a section on the body in arts education for a forthcoming international handbook on arts education research. In addition, she received a grant from the Institute for the Arts and Humanities, which has allowed her to co-develop a course based on visual methodology with Peter Aeschbacher, assistant professor of architecture and landscape architecture. The grant allowed the two of them to take a group of Penn State students to Panama City, Panama to study the lived physical environment of a marginalized Durban neighborhood.
- Stephanie Springgay, Assistant Professor of Art Education and Women's Studies, presented her work on feminist art education and the body at the International Society for Education in the Arts conference in Viseu, Portugal. In addition, she was the invited keynote speaker at the Irish Educational Studies Association conference in Dublin, Ireland. She is currently co-editing book with Dr. Debra Freedman (Penn State) titled *Curriculum and the Cultural Body*.
- Ann Clements, Assistant Professor of Music Education, researches on the Maori and has numerous articles and presentations related to this research. In addition, she has presented many workshops to public school teachers on multicultural music education.

- 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 serves as division chair of the Repertory and Standards Committee on Ethnic and Multicultural Perspectives for ACDA (Eastern division).

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

- Select University Resident Theatre Company (URTC) Productions that address international/intercultural issues include:

The Rimers of Eldritch, October 19-30, 2004; A simple look at the very fabric of Bible Belt America, exploring the hypocrisy and viciousness that can masquerade as morality.

The Colored Museum, February 1-19, 2005; A series of “exhibits” examines questions of identity and culture what it means to be black in America.

Translations, October 18-29, 2005; A history of divisions falls by the wayside when lover is the one true language, and cultures fail.

The Afghan Women, November 8-19, 2005; A heroic American woman, with the help of three very extraordinary Afghan women, will prevail over all odds in a not-so-foreign land to right the wrongs and save the people from a corrupt warlord.

Blues for an Alabama Sky, October 10-28, 2006; A realistic portrait of Harlem in the 1930’s as a Cotton Club blues singer and her closest friends struggle for the fulfillment of their dreams.

Cloud Nine, November 14-December 9, 2006; A hilarious riff on class sex and race set in colonial Africa in the heyday of Queen Victoria and beyond.

- The college implemented a new International Arts minor in 2004-05 and the new course work associated with it. Two students have completed the minor and seven students are currently 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 currently enrolls 80 students per semester. A&A 401 is offered as students require it to complete the minor. The college began offering A&A 100 (GA; IL) “Introduction to International Arts” as a LEAP course in summer 2006. The college plans to continue these offerings.
- 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 by 28% from the 2003-04 level. 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). [See Appendix I.]

- 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 Musics each semester (and in Summer 2005), a course that presents an overview of music of India, China, Japan, Indonesia, Africa and the Middle East.
- A group of 60 singers including faculty, alumni, students and friends, under the leadership of Tony Leach, director of *Essence of Joy*, went on a concert tour of South Africa in June 2005.
- The Symphonic Wind Ensemble was the first American band to be invited to perform the opening concert of the 2005 Flicorno D'Oro, an international band competition and festival in Riva del Garda, Italy in March 2005.
- International travel and performance tours are a priority for the School of Music. The summer 2006 alumni newsletter focused on the international visibility of the school faculty and students—with professional activities (performances and lectures) in France, Ireland, China, Taiwan, England, Greece, Austria, Switzerland, New Zealand, Russia, Peru, Argentina, Thailand, Italy, the United Kingdom, Slovenia, Australia, Poland, and Canada.
- *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 musics. Their fall concert included a major work depicting the culture and ultimate demise of the traditional Salish way of life (a Pacific Northwest Native American tribe), which was presented with extended program notes and narration. *Essence of Joy* continues to represent the college and University nationally through its performance tours, and was honored by the American Choral Directors Association (ACDA) with an invitation to perform the national ACDA convention in February 2005.
- 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*) support the Martin Luther King, Jr. celebrations.
- In August 2006, the Hamer Center for Community Design organized and conducted a building “deconstruction” at 229 Garner Street, State College, on behalf of the Tri-County Habitat for Humanity (TCHfH). This project harvested dozens of doors and windows, light fixtures, oak flooring, sheathing boards, vanities, sinks, and even an original claw foot tub, for reuse. The TCHfH will use revenues from the sales of these materials and other donated materials to raise funds for their programs.
- The Hamer Center for Community Design will be conducting 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 Architecture has entered into a collaborative arrangement with representatives of Harrisburg Mayor Stephen Reed’s staff, local Harrisburg architects and business leaders, and the Harrisburg Area Community College to seek service learning opportunities for architecture students in and around Harrisburg.
- The Department of Architecture, in a collaborative project with the College of Engineering, has continued the American Indian Housing Initiative. In summer 2006, faculty, students, and alumni from Penn State and the University of Wisconsin completed an Early Childhood Learning Center at Chief Dull Knife College on the Northern Cheyenne Reservation in Lame Deer, Montana. The American Indian House Initiative is a collaborative research and education program focusing on the application of sustainable building technologies on American Indian reservations.
- In Spring 2006, fourth year studio projects in the Department of Architecture investigated hot/humid urban conditions characteristic of New Orleans and Panamá. In New Orleans, the project addressed the McGraw Hill/Architecture competition for design addressing the need for “High Density on the High Ground” housing in response to the Katrina disaster. The students also contributed to the continuing investigation of the historic quarter of Panamá.
- 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.

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

- Of the college's regular course offerings, 26 courses carry a US designation and 96 courses carry an IL designation.
- The college offers an International Arts Minor. Two students have completed the minor and seven students are currently enrolled in the minor.
- The college, led by the School of Theatre, has begun planning for an Multicultural Arts Minor.

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.

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

- Of the college's regular course offerings, 26 courses carry a US designation and 96 courses carry an IL designation.
- The college has increased the participation of our undergraduate students in foreign study programs by 28% from the 2003-04 level. 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).

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.

2. What is the diversity profile of the unit's administrative and executive levels?
 - In Fall 2006, the college's interim executive officer is female. Among the academic administrators 20% are from underrepresented groups and 10% 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" (located on website) 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.

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 Office Professional Certificate Programs and all new unit heads are encouraged to take the Leadership and Management Programs designed for new leaders/heads.

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 proved very effective. In addition the charge by the dean to these search committees has been effective.

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 36% (Fall 2005). 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.

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?

- Specific diversity goals are included in the college's strategic plan. These goals include specific targets for diverse programming at units such as the Palmer Museum of Art, the Center for the Performing Arts, and Pennsylvania Centre Stage.
- Expanded international and intercultural emphasis in the curriculum, which is an important goal in the college's strategic plan.

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 allocated funding for recruiting and retention efforts. In addition, the College Diversity Committee receives funding from the dean for events and activities.
- Beginning in 2006, faculty and staff can apply to the Diversity Committee for funding for diversity activities.

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 activities that the committee recommends and organizes.

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 in the college. One, that of multicultural coordinator, involves diversity activities as varied as recruiting and retention of students to working with individual units in the college to organize diversity training. The position of International coordinator involves promoting study abroad to students and faculty and 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 population that is greater than 90% minority students.
- For the past two summers we have run a very successful architecture summer camp. We have worked with development and alumni to provide financial support for minority student enrolled in the camp. The camp will double in size beginning in the summer of 2007.

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 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.

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” month 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 impact of organizational change through the reconfiguration of a staff position in order to support internationalization can clearly be seen in the 28% increase from the 2003-04 level of the number of students studying abroad.

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

Fall 2003: 31

Spring 2004: 69

Summer 2004: 16

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

Fall 2004: 34

Spring 2005: 65

Summer 2005: 23

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

Fall 2005: 33

Spring 2006: 87

Summer 2006: 28

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

APPENDIX II: list of the culturally diverse artists and companies presented by the Center for the Performing Arts in the past two seasons.

Performance	Date
2005-06	
Munich Symphony Orchestra	10/26/05
Ballet Flamenco José Porcel	11/10/05
Wadaiko Yamato	11/15/05
Blackwatch	1/11/06
Canadian Brass	2/22/06
Sir James Galway with Polish Chamber Orchestra	3/14/06
Carl Rosa Opera, <i>HMS Pinafore</i>	3/25/06
Russian National Ballet, <i>Sleeping Beauty</i>	3/31/06
Lincoln Center's Afro-Latin Jazz Orchestra	4/5/06
2004-05	
Gewandhaus Orchestra of Leipzig	10/20/04
Bale Folcolorico da Bahia	11/3/04
Stanislavsky Opera Company, <i>La Traviata</i>	11/9/04
Kuss Quartet	11/16/04
Scottish Christmas	12/1/04
Universes, <i>Slanguage</i>	1/22/05
Beijing Modern Dance Company	2/1/05
Opera Verdi Europa – <i>Aida</i>	2/5/05
Orlando Consort	2/11/05
Ysaye Quartet	2/15/05
Directions in Music	2/22/05
Artis Quartet	3/16/05
National Acrobats of Taiwan	3/17/05
Marcus Roberts Trio	4/5/05
St. Petersburg Ballet – <i>Giselle</i>	4/8/05
Informances	
Wadaiko Yamato	11/16/05
National Acrobats of Taiwan	3/18/05

APPENDIX III: Palmer Museum of Art diversity highlights, Summer 2005-Spring 2007

Exhibitions

7: *Rachelle Puryear*, summer and early fall 2005

(A portfolio of prints by an African American printmaker inspired by the work of seven poets of African descent, among them Langston Hughes, Paul Laurence Dunbar, and Sonia Sanchez)

Fantastic Tales: The Photography of Nan Goldin, fall 2005

(Work by the noted photographer exploring gender issues and sexual identity)

Wos up man? Selections from the Joseph D. and Janet M. Shein Collection of Self-Taught Art, fall-early winter 2005

(Work by “Outsider” artists, including work by southern Black folk artists, women artists, mentally challenged artists, and artists in prison)

Picturing the Banjo, spring-summer 2006

(Exhibition exploring the manner in which American artists have enlisted this musical instrument as a vexed symbol of racial difference)

Couples Discourse, fall 2006

(Examining the work of dual career artist-couples, including African American couples, mixed-race couples, and homosexual couples)

Family Legacies: The Art of Betye, Lezley, and Alison Saar, spring 2007

(Examines the transmission of knowledge, cultural traditions and values, and communal memories in a family of artists of African, European, and Native American descent.)

Summer 2005 Education/Outreach Programs:

Gallery Talks

Friday, June 3 at noon. Gallery Talk: *Rachelle Puryear* by Courtney Jordan, graduate assistant.

Friday, July 29 at noon. Gallery Talk: *Rachelle Puryear* by Courtney Jordan, graduate assistant.

Friday, August 12, at noon. Gallery Talk: *Rachelle Puryear* by Courtney Jordan, graduate assistant.

Workshop for Adults

Saturday, June 25, Noon–3 p.m. Adult Workshops: *Ecstatic Ekphrastic Poetry* with Julia Kasdorf, poet and associate professor of English and women’s studies, and Courtney Jordan, graduate student in art history.

Fall 2005 Education/Outreach Programs:

Gallery Talks

Friday, September 16, at 12:10 p.m. Gallery Talk: *Fantastic Tales: The Photography of Nan Goldin* by Joyce Robinson, curator.

Sunday, September 18, from 3:00 to 4:30 p.m. Opening reception for *Fantastic Tales: The Photography of Nan Goldin*. Public welcome.

Friday, September 23, at 12:10 p.m. Gallery Talk: *Peruvian Ceramics* by Dana Carlisle Kletchka, museum educator.

Friday, October 7, at 12:10 p.m. Gallery Talk: *Fantastic Tales: The Photography of Nan Goldin* by Joyce Robinson, curator.

Thursday, October 13 at 7:30 p.m. Tour of *Fantastic Tales: The Photography of Nan Goldin* for members of Penn State's Lesbian, Gay, Bisexual, and Transgender Support Network.

Friday, October 21, at 12:10 p.m. Gallery Talk: *Wos Up, Man? Self-Taught Art from the Shein Collection* by Joyce Robinson, curator.

Friday, October 28, at 12:10 p.m. Gallery Talk: *Peruvian Ceramics* by Dana Carlisle Kletchka, museum educator.

Friday, November 4, at 12:10 p.m. Gallery Talk: *Wos Up, Man? Self-Taught Art from the Shein Collection* by Joyce Robinson, curator.

Friday, December 2, at 12:10 p.m. Gallery Talk: *Wos Up, Man? Self-Taught Art from the Shein Collection* by Joyce Robinson, curator.

Lectures

Wednesday, October 26, at 6:00 p.m. Lecture: *The Outsiders and the Academy: How We Look at Contemporary Art* by Charles Russell, professor of English at Rutgers University and the associate director of the Rutgers Institute on Ethnicity, Culture, and the Modern Experience, in conjunction with the exhibition *Wos Up Man? Selections from the Joseph D. and Janet M. Shein Collection of Self-Taught Art*.

Saturday, November 12, from 10:00 a.m. to noon. Lecture and Panel Discussion: *Perspectives on the East Village Scene* in conjunction with *Fantastic Tales: The Photography of Nan Goldin*.

CALL Class

Monday, November 7, at 10:00 a.m. C.A.L.L. Class: *Wos Up, Man? Self-Taught Art from the Shein Collection* by Joyce Robinson, curator.

Come As You Are series

The museum will also feature films from China and Japan in tandem with the performance of *Wadaiko Yamato* at the Center for the Performing Arts on November 15, 2005.

Thursday, October 20, at 7:00 p.m. *Come As You Are* Film: *Farewell, My Concubine*.
Sunday, October 23, at 1:00 p.m. *Come As You Are* Film: *Farewell, My Concubine*.

Thursday, October 27, at 7:00 p.m. *Come As You Are* Film: *The Road Home*.
Sunday, October 30, at 1:00 p.m. *Come As You Are* Film: *The Road Home*.

Thursday, November 3, at 7:00 p.m. *Come As You Are* Film: *Spirited Away*.
Sunday, November 6, at 1:00 p.m. *Come As You Are* Film: *Spirited Away*.

Thursday, November 10, at 7:00 p.m. *Come As You Are* Film: *Fallen Angels*.
Sunday, November 13, at 1:00 p.m. *Come As You Are* Film: *Fallen Angels*.

Thursday, December 1, at 7:00 p.m. *Come As You Are* Film: *Ju-Dou*.
Sunday, December 4, at 1:00 p.m. *Come As You Are* Film: *Ju-Dou*.

Spring 2006 Education/Outreach Programs:

Lecture

Wednesday, April 19, 6:00 p.m. Lecture: *Ringin' de Banjo: Popular Music and the Minstrel Show* by Michael Lasser. The tambourine, the “bones,” and the banjo create the jingly, percussive, metallic twang of the Minstrel Show, the most important form of American entertainment in the nineteenth century. Its songs both influenced and reflected widely held racial attitudes and we still sing many of them today, though we've forgotten their original associations. Michael Lasser is a well-known music history lecturer, broadcaster, and host of the nationally syndicated public radio show, *Fascinatin' Rhythm*. Sponsored by the Friends of the Palmer Museum of Art and Bruce Roth.

***Come As You Are* films**

The *Come As You Are* films for Spring 2006 explore “Things Worth Talking About,” or various challenging topics in contemporary society. Films are screened in conjunction with exhibition *Picturing the Banjo* at the Palmer Museum of Art and *The Great Tennessee Monkey Trial*, performed at the Penn State Center for the Performing Arts on February 7 and 8, 2005. Many films will be preceded by a facilitated discussion by members of the Penn State community.

Thursday, January 19, 7:00 p.m. *Come As You Are* film: *In the Realms of the Unreal: The Mystery of Henry Darger*. (talk by Janet Hartranft)
Sunday, January 22, 1:00 p.m. *Come As You Are* film: *In the Realms of the Unreal: The Mystery of Henry Darger*.

Thursday, March 2, 7:00 p.m. *Come As You Are* film: *Ethnic Notions*. (talk by James Rolling)
Sunday, March 5, 1:00 p.m. *Come As You Are* film: *Ethnic Notions*. (talk by James Rolling)

Thursday, March 16, 7:00 p.m. *Come As You Are* film: *Birth of a Nation*. (talk by Kevin Hagopian)

Sunday, March 19, 1:00 p.m. *Come As You Are* film: *Birth of a Nation*. (talk by Kevin Hagopian)

Thursday, March 23, 7:00 p.m. *Come As You Are* film: *Bamboozled*. (talk by Bill Kelly)

Sunday, March 26, 1:00 p.m. *Come As You Are* film: *Bamboozled*. (talk by Bill Kelly)

Thursday, April 6, 7:00 p.m. *Come As You Are* film: *Crash*. (talk by Ronald Jackson, II)

Sunday, April 9, 1:00 p.m. *Come As You Are* film: *Crash*.

Art of Music performance

Wednesday, April 19, 12:10 p.m. *The Art of Music* performance: *Banjovial*, featuring Mike Evock (banjo), Jim Kerhin (banjo), Mike Loewen (tuba), and Roger Munnell (trombone/washboard). Sponsored by the Friends of the Palmer Museum of Art and Bruce Roth.

Fall 2006 Education/Outreach Programs:

Come As You Are films

The first half of the *Come As You Are film series* features films from India in conjunction with the Anoushka Shankar sitar performance at the Center for Performing Arts, Penn State on Tuesday, October 24.

Thursday, September 14—*Come As You Are* Film: *Asoka*. 7:00 p.m.

Sunday, September 17—*Come As You Are* Film: *Asoka*. 1:00 p.m.

Thursday, September 21—*Come As You Are* Film: *Monsoon Wedding* 7:00 p.m.

Sunday, September 24—*Come As You Are* Film: *Monsoon Wedding*. 1:00 p.m.

Thursday, September 28—*Come As You Are* Film: *Born into Brothels*. 7:00 p.m.

Sunday, October 1—*Come As You Are* Film: *Born into Brothels*. 1:00 p.m.

Thursday, October 12—*Come As You Are* Film? *Salaam Bombay!* 7:00 p.m.

Sunday, October 15—*Come As You Are* Film? *Salaam Bombay!* 1:00 p.m.

Thursday, October 19—*Come As You Are* Film? *Bombay Calling*

Sunday, October 22—*Come As You Are* Film? *Bombay Calling*

Gallery Talks

Friday, November 3—*Perspectives Unbound* Gallery Talk: Ronald L. Jackson, II, Associate Professor of Communication Arts and Sciences, on *Twine* by Whitfield Lovell (presented a talk on race politics)

Spring 2007 Education/Outreach Programs:

Music Performances

Thursday, February 1, 7:00 to 9:00 p.m. Performance

Essence of Joy, directed by Ann Clements, assistant professor in Penn State's School of Music, to celebrate the opening of *Family Legacies: The Art of Betye, Lezley and Alison Saar*. Free admission.

Gallery Talks

Friday, February 9 at 12:10 p.m. Gallery Talk

Family Legacies by Joyce Robinson, curator

Friday, March 2 at 12:10 p.m. *Perspectives Unbound* Gallery Talk

Suzanne Adair, professional development specialist in Penn State's Affirmative Action Office, on *Affirmative Action* by Jerry Kearns

Friday, March 23 at 12:10 p.m. Gallery Talk

Family Legacies by Joyce Robinson, curator

Friday, April 13 at 12:10 p.m. Gallery Talk

Family Legacies by Joyce Robinson, curator

Lectures

Tuesday, February 27 at 6:00 p.m. *American Art Lecture Series* lecture

Storied Histories: The Art of Betye, Lezley, and Alison Saar by Jessica Dallow, assistant professor of contemporary art history, Department of Art and Art History at The University of Alabama at Birmingham, and co-curator of *Family Legacies: The Art of Betye, Lezley and Alison Saar*

Wednesday, March 7 at 6:00 p.m. 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 in Penn State's Department of Art History

Tuesday, April 17 at 3:00 to 4:30 p.m. Meet the artists

Lezley and Alison Saar in the exhibition *Family Legacies*, Special Exhibitions Gallery II

Tuesday, April 17 at 6:00 p.m. Lecture

HUB-Robeson Auditorium

The Family Legacies of Lezley and Alison Saar by Lezley and Alison Saar. Artists and sisters Lezley and Alison Saar will address themes of family, ancestral identity, and individual identity in relation to their artwork and the exhibition *Family Legacies: The Art of Betye, Lezley and Alison Saar*. The artists will be available to sign exhibition catalogs after the lecture. Co-sponsored by Penn State's Africana Research Center, Department of Art History, John M. Anderson Endowment in the School of Visual Arts, Department of African and African American Studies, and Diversity Committee of the College of Arts and Architecture.

Come As You Are films

The first half of the *Come As You Are film series* features films about dance in conjunction with the Sydney Dance Company's performance of *Grand* at the Center for Performing Arts, Penn State, on Thursday, March 22. The second set of films explores the dynamics of family related to the *Family Legacies* exhibition on display at the museum from January 30–April 22.

Thursday, March 1 at 7:00 p.m. *Come As You Are* film
Mad Hot Ballroom

Sunday, March 4 at 1:00 p.m. *Come As You Are* film
Mad Hot Ballroom

Thursday, April 12 at 7:00 p.m. *Come As You Are* film
The Story of the Weeping Camel

Sunday, April 15 at 1:00 p.m. *Come As You Are* film
The Story of the Weeping Camel

Thursday, April 19 at 7:00 p.m. *Come As You Are* film
Whale Rider

Sunday, April 22 at 1:00 p.m. *Come As You Are* film
Whale Rider

Thursday, April 26 at 7:00 p.m. *Come As You Are* film
Daughters of the Dust

Sunday, April 29 at 1:00 p.m. *Come As You Are* film
Daughters of the Dust