I. Welcome from Dean David Wohl

II. Approval of Minutes from March 27, 2015 Meeting

III. Appointment of CVPA Faculty Assembly Parliamentarian & Vice-Chair for 2015-2016
   a. Vice-Chair
   b. Parliamentarian

IV. Announcements
   a. Welcome New Staff:
      i. Joshua Kuensting, Fine Arts
      ii. Megan Fleagle, Music Department Office
   b. Welcome New Faculty:
      i. Anne Fiala, Fine Arts
      ii. Seth Rouser, Fine Arts
   c. Faculty who received Promotions
      i. To Full Professor
         1. Janet Gray, Theatre & Dance
         2. Ron Parks, Music
         3. Seymour Simmons, Fine Arts
   d. Personnel Announcements
      i. Andrew Vorder Bruegge, Acting Assistant Dean & Graduate Director
      ii. Director of the Office of Special Projects
      iii. Sabbaticals:
         a. Fall 2015 - Mark Lewis, Music
         b. Spring 2016 - Marge Moody, Fine Arts and Tomoko Deguchi, Music

V. Information from Academic Leaders Meetings – Dean Wohl

VI. CVPA Items

VII. CVPA Department & Unit Director/Coordinator Reports
   a. Acting Assistant Dean – Andrew Vorder Bruegge
   b. Design – Chad Dresbach
   c. Fine Arts – Tom Stanley
   d. Music – Don Rogers
   e. Theatre & Dance – Daniel Gordon
   f. Graduate Director – Andrew Vorder Bruegge
   g. MAAA – Andrew Vorder Bruegge
   h. Office of Special Projects
i. Winthrop University Galleries – Karen Derksen
j. Arts in Basic Curriculum Project – Christine Fisher
k. Student Services – Anna Fredericks

VIII. Old Business
a. CVPA Bylaws – Vote on changes (see below)

IX. New Business - Elections
a. CVPA Personnel Committee – at-large representative (replacing Connie Hale, Music)
b. If Bylaws changes approved – at-large representative to Bylaws Committee

X. Adjournment

XI. CVPA Graduate Faculty Assembly

XII. Reception – Rutledge Gallery

Bylaws changes (proposed at the last meeting):

Amend Article VI CONSTITUENT COMMITTEES, to add section 7 as follows

Section 7. Bylaws Committee
a. The Bylaws Committee shall be responsible to the Dean and to the Faculty Assembly for an annual review of these Bylaws and for reviewing recommendations concerning all matters referred to them by the Dean or by the Faculty Assembly.

b. The committee shall consist of five faculty members, including at least one member elected by each department (Design, Fine Arts, Theatre & Dance, Music) and one member elected by the Faculty Assembly elected by the Faculty Assembly. Term of office shall be two years. Terms shall be staggered.

Amend Article V MEETINGS, section 3 to read as follows:

Section 3.
The agenda of scheduled meetings shall be prepared by the office of the Dean and distributed to the membership at least one week prior to each meeting. Agendas of special meetings shall be prepared by the official or group of faculty calling for the meeting and distributed to the membership at least one week prior to special meeting.
THE FUTURE OF THE ARTS IN HIGHER EDUCATION:
An Opportunity for Anticipatory Leadership –Summary
Presented at International Conference of Fine Arts Deans, 2014

DEMOGRAPHICS

- Over the next five years, traditional enrollments will be on a declining trajectory with a few pockets of growth, new enrollment opportunities, and increased challenges for maintaining stability.
- More adult education in a variety of forms will occur in the arts. One respondent commented, “Adult learners will expect shorter course times and more asynchronous learning. They will want certificate programs, not degrees.”
- There will be increasing competition among English-speaking countries for globally diverse students.
- Meanwhile, students will continue to need to work while pursuing their studies.
- Design, multimedia and digital skills will continue to be in demand with surging enrollment in arts technology.
- All students will expect multiple ways of acquiring a degree, i.e., full and part time; online and on campus; experience learning, service learning, and internships. Campuses will be challenged to facilitate the Simultaneity of these options. One respondent warned, "More students will expect and demand competency-based degrees that count MOOCs, credit for prior learning, and more flexible and rapid delivery and completion of degrees."
- Students will be burdened with increasing loans, as the shift grows from public subsidies to individuals bearing the costs for education. A breaking point of tolerance is predicted. And political realities will be a major determinant for the future funding of and access to higher education.

CURRICULUM

- The curricula for the next five years will be influenced increasingly by digital media. It will reflect the synthesis and incorporation of multiple arts' languages, world artistic practices and multicultural influences. Multimedia activities will be the norm, perhaps with more of interdisciplinary projects.
- More entrepreneurial courses will emerge, and it is predicted that the integration of technology in the curriculum will result in a much wider range of employment options for its alumni—including careers outside of the arts.
- Colleges will be pressured to deliver relevant and effective curricula that can be measured against rigorous expectations. Student outcomes will have to be assessed. Moreover, there will be insistent "productivity pressure" to generate sufficient student credit hours in curricular offerings. The public will pressure institutions to increase the teaching loads of all faculty.
- Online program delivery will compete successfully with traditional curriculum. Others warned that we must adapt practically in order to meet the needs, expectations and demands of high-tech, diverse 21st century global societies. Curriculum "credit," for example, is anticipated to change as learning opportunities proliferate outside of the university. "Interest-based learning will become common," one respondent wrote, and universities will be expected to assign credit based on such experience.

FACULTY

- Faculty will continue to have high expectations for excellent facilities, technical and media support; faculty will also expect opportunities to work across disciplines inside and outside the academy.
• **The faculty of the future will be more interested in multi-disciplinary research.** They will have expanded expertise and interests, such as experience in creating/researching the intersections of arts disciplines; integration of world cultures and arts; and development of new canons for study.

• Higher expectations will be placed on faculty by institutions and students, as well. **All studio and performance based faculty will be expected to demonstrate sound understanding of business practices related to the profession, as they will connect students with professional networks.** Liberal arts faculty will be expected to be actively engaged in the discipline but have a much broader focus that embraces breadth of disciplines and cultures.

TECHNOLOGY
• Students will continue to be facile with technology and hold high expectations to present their work in ways beyond paper and words with **little tolerance for technology that is not current or working.**

THE LEARNING PLACE
• **Off-campus learning experiences will be facilitated by collaborations among academic institutions and by formalized partnerships with corporate and not-for-profit enterprises.** In fact, the quality of institutions in the future will be measured not just by who is on the faculty and by facilities, but by which institutions and industry experts make up their network of partners.

• The future also requires more flexible options for when and where study takes place. The academic calendar will respect student work schedules, need for year-round school sessions, and **asynchronous access.**

PARTNERSHIPS
• Partnerships will be essential to the continued health of the arts in higher education. **Lines between cultural institutions and learning institutions will continue to blur. Cultural organizations will assume educational functions; educational institutions will assume more presenting functions.**

• These relationships will be necessary for fund development and internship placements. **Greater collaboration with partners will be the norm,** particularly to contain costs, and share facilities, equipment and other resources.

PHILANTHROPY
• A partnership link between colleges and business communities will be essential for philanthropic development. Perhaps one area that will experience an increase in corporate sponsorship will be the design fields which contain opportunities for teamwork with business and engineering students.

• Meanwhile, state legislatures will hold higher education increasing accountable to help solve the states' economic problems. There will be stiff competition for the private dollar, as social and health issues become increasingly acute in the future. Thus, we will need to **increase the training of students in fund raising techniques and transactional methods to ensure their success in arts careers.**

LEADERSHIP
• Tomorrow's leaders will have to work effectively with multiple stakeholders, especially a workforce that largely prefers making art than teaching it. Future arts leaders will be ultra-sensitive to sometimes conflicting expectations, such as students' rights and faculty life/work entitlements. They will need the ability to contend with huge and diverse accountabilities (e.g., government regulation, accreditation, donors, students, parents, politicians, and so forth). **More pressing for the future will be an understanding of emerging markets, new trends and developing methods.**

• There will be a formidable agenda before leaders in the next five years addressing such areas as: comprehensive and creative staffing plans; strategic technology plans; strong partnerships with other arts organizations/institutions; budgetary shortfalls; a new set of providers that will compete for students; and the
need to innovate curriculum rapidly. They would be well served to help faculty "think forward" through shared governance to understand the expectations of the next generation and the realities of available resources.

- The forecast was clear in one more leadership aspect: transparency and visibility of values in action. This will be manifested as leaders care about, think about and more accurately understand the political and economic future globally and how this relates to the arts.

- One respondent warned, "Leaders (deans) will increasingly be 'parachuted in' from other disciplines." The scarcity of traditional artist/scholars who have the education, experience or interest in pursuing leadership appointments will intensify.

This study was conducted by Dean Emerita Margaret Merrion, utilizing surveys conducted with members of the International Council of Fine Arts Deans (ICFAD). Dr. Merrion is a past-president of ICFAD and has been an arts leader for 24 years. She retired as dean of the College of Fine Arts at Western Michigan University in 2013. Previously she served as dean at Ball State University.
How this might apply to Winthrop & CVPA:

**Interdisciplinary activities**
- Majors requirements, with few exceptions, closely resemble curricula from 30 years ago;
- They don’t allow flexibility for students to take interdisciplinary courses and count for requirements;
- Not enough free electives in many programs for students to experiment and take courses outside their majors.

**Entrepreneurship in the arts at all levels**
- We’re doing a better job in incorporating “knowledge of the profession” across the curriculum in our majors, but we might be over-emphasizing “traditional” arts careers and neglecting emerging areas.
- COB’s entrepreneurship program may not be the right “fit” for arts entrepreneurship

**Digital media and technology**
- We don’t have courses or skilled faculty in many digital media areas. There is very little collaboration with Mass Communication and no training for students in basic videography (lighting, audio, editing, film history, film theory, etc.)

**On-line and asynchronous education opportunities**
- Some areas are offering 100% on-line courses, but we need to increase these opportunities and provide training to faculty.

**Declining demographics (traditional 18-21 year olds)**
- We don’t have a viable infrastructure for credit or non-credit extended learning (adult and continuing education);
- Extended learning non-credit classes can be a significant revenue-generating activity for CVPA.

**Rising tuition and fees at Winthrop = increased competition and need to raise money and increase recruitment activities**
- Curriculum for General Education and many CVPA majors discourages transfer students
- Supplies/Equipment budgets have not been increased in two decades, forcing higher course/lab fees, making CVPA disciplines more expensive;
- CVPA faculty are doing an excellent job recruiting – but, enrollment is still declining significantly.