

ACADEMIC PLANNING COUNCIL
Minutes of November 9, 2015
3 p.m., Altgeld 315

Present: Abdel-Motaleb, Collier, Douglass, Falkoff, Goldenberg, Gordon, Isabel, Klonoski (for Birberick), Li, Mogren, Molnar, Parker, Subramony and Winkler

Guests: Collan Davidson- Student Association-Graduate Student

Department: Paul Bauer, Interim Dean & Professor- College of Visual and Performing Arts; Josephine (Jo) Burke, Director of the Art Museum; Mary Quinlan, Associate Professor-School of Art and Design; John Siblik, Professor/Director of the School of Art and Design; and Richard Siegesmund, Professor in the School of Art and Design

The meeting was called to order at 3:05p.m

Program Review: B.F.A. and M.F.A. in Art, Ph.D. in Art Education, B.A. in Art History and Art Museum

Paul Bauer, Interim Dean and Professor; Josephine Burke, Director of Art Museum; Mary Quinlan, Associate Professor; John Siblik, Director of the School of Art and Professor and Richard Siegesmund, Head of Art and Design Education Division

Announcements: None

It was moved and seconded to approve the minutes of October 19, 2015 and the motion passed unanimously.

The meeting was turned over to Geoff Gordon for the presentation of the subcommittee reports.

Gordon: Thank you for coming back. The same with the subcommittees. Today we will be continuing on. We covered a lot of this report previously, so you will see me skip some questions because they were part of the discussion last week. We are going to start with the Ph.D. program on page 9 of the report and then we will skip back to the front, and finally the Art Museum.

Ph.D. in Art Education

Strengths:

The demand for graduates of the program seems ongoing and outstrips program supply. The program works with visiting international students and researchers to help build international connections. The program does a good job of maintaining an international research program with visiting graduate students. The faculty and program interact well with diverse external entities such as the Chicago Public Schools and National Changua University of Education (Taiwan). Current Ph. D. students have done a good job in the

publishing area. Students in the program have also given many regional and national presentations.

The following questions were asked of the department:

Gordon: Can you give me an estimate of the size of the Ph.D. program and capacity and in terms of how many students you are able to take in each year?

Siblik: The capacity of the Ph.D. program is driven by the faculty that is available to supervise dissertations. Each of these people can supervise up to four students. We currently have four members that supervise dissertations with a fifth coming up for tenure that would likely be interested. This means there is still capacity for additional students in the program. There is intense competition between institutions for these students and offers for graduate internships. This year we lost someone to the University of Arizona that we had cultivated for the past two years.

Gordon: Could you comment more on this subject? This was one of the things that fascinated us at the preliminary meeting. What are some of the reasons that students decide to come here?

Siblik: In the discipline of Art Education, the NIU faculty are regarded as the leaders in the field. We have one doctoral student that came to NIU this year who decided to attend NIU not based on what they were able to offer financially, but because of the NIU faculty. We won on quality in that case. We are trying to get that word out. For some reason, NIU is not getting associated with the faculty names. They know who our faculty are, but they are not saying, at NIU after that. This is a problem that we've got.

Gordon: I know you talked about that last week. You talked about the online program and that much of the content from other schools is NIU material. Thank you. The last question I have is, what is the percentage of full time Ph.D. students in comparison with part time students?

Siblik: The students here are predominantly part time. A very typical career path is for students to get their Bachelor's degree/licensure and go and teach for three to five years. And then they discover that there is something more that they want to do. The Master's degree leads into a classroom experience which may lead to school leadership. These same individuals are often pulled towards district leadership or up to higher education. The majority of our Ph.D. students do have full time jobs. Several of our doctoral students already have positions in art schools because the MFA is the terminal degree in higher education and they want to push that to a Ph.D. That is the mix, in general.

Gordon: Thank you. Questions from anyone else on the Ph.D.?

Winkler: Did I hear correctly that the advisors in the Ph.D. program need to be tenured? Is this a common thing in your field? I ask because in my field, Physics, it would be very strange for Ph.D. students to only be advised by tenured faculty. It is very common that untenured faculty would advise.

Siblik: I'm not sure what is being done in the rest of the country, but certainly here at NIU, our junior faculty member would be unable to serve as advisory staff on a dissertation.

What is the rationale behind this? Or is it just a historical thing?

Siblik: The Ph.D. is primarily a credential to teach in higher education, so until you've reached tenure, you haven't earned your stripes, so to speak. You have to show that you should be advising people that will go on and teach in higher education. You haven't yet secured that rank yourself. That is the rationale. However, I have never done a cross disciplinary study.

Gordon: O.K. Other questions?

Recommendations:

The first is not for the future, but more just for the report. When revising your report, document the financial differences as part of external benchmarks. The only way to argue for change is to have the specific documentation to support it. This is a common problem with many of our departments.

If necessary, develop an alumni and organizational campaign to help raise funding to supplement graduate assistantships so that NIU's are comparable to competitors'. Do an analysis of schools with growing Ph.D. programs in Art Education and see what best practices can be adopted back here.

Gordon: We are going to go back to Page 2 now. We will look at the B.F.A. in Studio Art.

B.F.A in Studio Art

Strengths:

The program has a good number and percentage of women and minority students enrolled in studies. The program appears to be the largest B.F.A. program among Illinois public institutions. A good balance exists between the numbers and percentages of native versus transfer students. The school hosts two lecture series, the Visiting Artists Program and the Elizabeth Allen Lectures in Art History, which attract off-campus guests. There appears to be many opportunities for students to engage in projects/experiences out of class. B.F.A. student have had work accepted in numerous regional, national, and international exhibits and publications; been selected for fellowships; and received other awards.

The following questions were asked of the department:

Gordon: Please describe the process by which you become a B.F.A. major, specifically in terms of interviews and portfolios.

Siblik: In this last Spring, curricular changes that brought the three emphasis areas of 2D, 3D Design and then folding 2D and 3D together under studio as one of the emphasis areas. The other areas would include visual communications and time arts photography.

Gordon: Can you discuss how you become a B.F.A major in terms of interviews and submitting portfolios?

Siblik: That also has undergone revision where in a student would come to the department, and they still may see themselves this way, they may come in as a paint major. And that label certainly falls under the B.F.A. category. But now they are coming in as a B.A. student. They, as well as other students, will come in that way, where they will be introduced to their foundations, but also course work at the beginning levels throughout the studio program. Something akin to a multi-disciplinary or interdisciplinary approach, so they can find their footing and develop their portfolio. And then moving from a limited retention to a limited enrollment through portfolio review. That way, the student will stay on the B.A. track, but might migrate into a B.F.A track or stay on course in a B.A. course depending on the portfolio results. I think that we are also seeing that we are doing a better job of talking about the B.A. in a way that shows some of its outstanding qualities outside of the professional degree that goes along with the B.F.A.

As with many of the programs at NIU, it appears that the non-major credit hours have fallen between FY2010 and FY2014. Can you explain the reasons for the non-major decrease?

Siblik: We have seen a general decrease in the number of enrolling students throughout the emphases areas but this doesn't speak to the benefit for other students coming in to take a class in this area. I do not think that students have traditionally seen these classes as something they would like to take. Limited resources also plays a role in this as we are not offering as many sections as we have at times in the past. There are also fewer faculty to teach these classes, in ceramics definitely. We have gone from 2 full time faculty down to one. As we are adapting to the new general education structure, what you will see soon is increased enrollment in the courses that fill the B.F.A. program need. We have proposals coming forward to adopt some of our beginning studio courses for a lot of emphases. Hopefully you will see that trend decline, change and then start to see it go up.

Department: The PLUS system was not in effect when these data were provided. Largely our offerings are general education based which is subject largely to the fluxuation in the student population at large and would likely track with that pretty closely. The budgetary pressures on resources, if we're going to cut someplace, we will serve our majors and the general education students more than the student population at large. The reality of this is, where can we cut that will not delay graduation?

Gordon: Other questions for the program?

Recommendations:

Continue to focus on recruitment. The recruitment office in the school is a fantastic resource. Develop strategies to attract and retain more majors. Gather more information from your own alumni to gage what opportunities there are for your graduates and use the information gained in retention and recruiting efforts. Gather more information from alumni employers regarding how your professors have done a good job preparing students for work in related and unrelated fields.

Gordon: Next area, the B.A. in Art History, on Page 3.

B.A. in Art History

Strengths: Historia Artis provides a means for students to get involved in an Arts History-related organization. The Art History program contributes required or elective courses to a great variety of programs outside of the School of Art and Design. The engagement activities with trips to the Chicago Art Museum and work with Anderson Gardens are intriguing. The faculty members involve students in a variety of projects and independent studies.

The following questions were asked of the department:

Gordon: Originally we were talking about how enrollments in the majors have decreased, but then we flipped on to and came up as an aside, even though there has been some decrease in the enrollment of the major, that the department definitely serves the needs of other majors within the School of Art and other programs. Could you elaborate on that?

Department: We have never had a large number of Art majors, and I remember when I was sitting in this capacity with Virginia Cassidy asking us the same question. I don't think that we've ever had more than 30 majors, tops, but we historically taught three thousand general education students a year. So we have always loved having the major and we would love to develop it more, but we really weren't, in those days, encouraged to because the population of the campus was amazing. And we always seemed to attract so many of the students into the general education courses that we taught. We provided a real service to the university and to the NASAD accreditation of our own building, and we continue to. We love teaching general education and these students really provide a fantastic challenge. As these students are sitting there, they challenge us to get them to ask, "why do we care?" It is really wonderful and I think we welcome the opportunity to develop the major because it really is, I mean it's just not taught in high schools. And the students that come to Northern have really never heard of it. They might gravitate to English or History or something like that, but they don't realize what a wonderful major it is in terms of globalization. So our population, our service, our teaching, has largely been general education. I assume that, to some degree, we will continue that way.

Gordon: Please talk about diverse career paths that history majors are pursuing.

Department: It is not considered a degree path for a career or a job. But it is an extremely important humanistic study of world cultures and it prepares students for excellent visual analysis, excellent verbal analysis and text analysis. It really produces a tremendously educated citizen. We really concentrate on writing and argumentation and debate about evidence and things of that sort. I can say for sure, in terms of visual analysis, no one else really does. It's very important educationally. We have students that frequently go into jobs like curatorial positions, they may be in archival positions. And marketing because they are so well trained in writing and visual analysis. We have a variety of architectural interns, gallery owners, art sales reps. I think every year it would change because they are so well trained in a variety of things.

Gordon: O.K.

Douglass: You mentioned globalization. Could you explain how this degree would prepare students for the global market place?

Department: Sure. It's a silly kind of antidote, but I have a neighbor who's an engineer, and he said he hated our history when he was an undergraduate. He got shipped to India and China and places that he wished he had paid more attention. When I am saying globalization, we teach a really very serious global respect. And visual cultures of these really historically important cultures These are such powerful, political and sociological pools that is the visual arts that is at the center of these cultures. When our students have that advantage of how these operate and how they communicate, how we have a Hindu temple on I-88 and how that has continued. It's really important whether they are staying here or going out and traveling, it helps them to understand the world. I think we really do a great job of that because we have all of the continents that we really teach.

Molnar: Do you have students that are participating in study abroad?

Department: Yes, and more recently, and this is more a matter of student economy, we don't have the students that have the money to go abroad in quite the numbers. So what we do have is Catherine Raymond, for example, who will take two or three students as her research assistants and it will be very informal. Jeff Kowalski would also do that in Latin America. I would do it in Europe. However, because you do not have the eight to ten that you need to make a study abroad group, you might do it more informally now.

Siblik: We do have a trip going to Poland coming up in the spring. And then Ellen Dagata has organized a really innovated trip to Japan, which is cross functional I think with two other divisions on campus. So it's really trying to draw from not just Art students, but other students in programs across- in terms of Asian studies across the campus. We have a May trip that is very affordable, drawing on the connections that Professor Dagata has built with scholars over the years in Japan. They will be able to stay at different sites for no cost. This means a trip that would normally be much more expensive, is much less because of those connections. It's a great opportunity.

Department: And one other thing, to go along with what John said here, because it is such an umbrella discipline, you couldn't talk about poetry or about the sciences without talking about it. You couldn't talk about such a variety of themes, whether in dance or another discipline, because it's going to inform how we think about them. In our culture and most others, how integrated visual arts were in the culture. Not just in the museum painting here or there. I think the interdisciplinary nature is extremely exciting and has great potential.

Gordon: Ok, others?

Falkoff: I think we mentioned last meeting as well, and I know this is a little self-interested because we're a law school, but these Arts programs are where the students learn writing and analysis and where they develop a capacity for empathy. I was an English major and that's kind of what I look at. But it's so fundamental, so important to what being a lawyer is. I think a lot of people think of lawyers as just going out and helping businesses, but lawyers actually do so much and this kind of training is so wonderful for law school and for having important, meaningful careers. This is the kind of student that we want to come in. I guess I am just mentioning that, and I know that we are going to be making a press in the university at large to get people, not just thinking about our law school, but to get them thinking about what a career in the law might be. And reaching out to programs exactly like this is what we will be doing.

Department: Thank you for the support. I know that we would love to connect that way as well. Certainly, I think too, the another important thing is just this general sense of empathy for other people and the visual analysis of evidence at a very basic level. The way that we are trained to look at the evidence of the scene, to look at what is left out, is the thing that I think is very important. I think it is why the ABA called it the number four predictor for success in law school is Art History.

Gordon: And then the last question from me. I know we had talked about Masters of Art last week, but are you planning on doing anything with the online courses at an undergraduate level?

Department: You know, I think we are very excited that we have since 2006 had an online undergraduate component that always fills. And we are re-examining it, so that it is more in line with what we do in the large general education courses. So we are re-tooling that. I think John has sort of nudged us in the excitement of really doing something as a Masters Certificate in Art History, and this is exciting. I think there is a lot of interest in that.

Siblik: Having a complete online degree is problematic in most of the Arts degrees because of the foundational course work and skills development. It's not impossible, but it's really not cost efficient.

Gordon: I just know with us, and again, we are behind the curve, but the convenience when fifty percent of your students may live out in Naperville or Schaumburg. Just another reason for them to come here to take the rest of the courses.

Siblik: I say, never say never. One thing to add is that in Art History we have a cadre of faculty. Some might say, why do we have so many faculty when there are not many Art History majors? It just goes to all of the support that is given to the student population at large and the majors. It may not be in the report or directly reflected in the documentation, but the new PLUS system, the Art History faculty are taking the lead in the college overall as far as their engagement and commitment. I'm not sure how many faculty we are up to, is it maybe a dozen?

Department: Yes, I think it's a dozen. It was definitely more than ten, and many of those have multiple sections. The two hundred levels have multiple sections. And as I said, I love teaching those students. It's very much a commitment of the heart.

Bauer: The program is just getting started and we have a dozen Art History faculty. They probably have ideas for more.

Gordon: Any other questions? O.K. recommendations, continue to implement your plans for increasing overall enrollments including evaluating an online degree program or online service courses. Conduct your own survey of alumni and/or employers to better gauge the effectiveness of the program. Try to get alumni more involved in recruiting and placement efforts. Do an analysis of other schools with B.A. programs in Art History and see what best practices can be adopted back here.

The final Art program is on page 7. The M.F.A. in Art. In strengths, the program offers many diverse co-curricular learning experiences for students. *Historia Artis*, the Graduate Arts Association, Arts Nova, and the Ceramics Student Association provide means for students to engage in their passion for art outside the classroom. Students are given

opportunities to showcase their work across varied venues, including in a group show in the city of Chicago. A good balance exists between the numbers and percentages of native versus transfer students. M.F.A. students have had work accepted in numerous regional, national, and international exhibits and publications; and received other awards. Good job.

Discussion points, can you just briefly talk about the admission process for the M.F.A.? How does that work in terms of, how do you apply? Do you show a portfolio, interview, etc.?

Siblik: The candidates are admitted on the strength of their portfolio. It is quite a rigorous approach with a panel of faculty specific to that area would be onboard within the graduate program and specific to say drawing or painting or ceramics. That formal review process is quite rigorous. And in many cases, we only have so many spots in the program, so it could be limited based on how many spots we've got available that year. This is dependent on how many graduated in the three year cycle. Students do submit a complete application that would include their vitae and their arts they have been in, their show record and other accomplishments, any teaching, any service, any other employment that's related.

Gordon: One of the things that we noted was that you had pass rates of one hundred percent. Why if you have pass rates of one hundred percent aren't you accepting more students into the program? It seems like there are probably a lot of students out there that still could do well. And I know it came back that you would but you don't have capacity. We are taking a bunch of good students but we don't have enough professors. So let me rephrase the question and ask in terms of your area, if you had more resources, studio areas or whatever you would need to grow the program, where would it be? And you're going to tell me everywhere, right?

Siblik: We would be, I could probably come through and probably showcase in the Art Design area. We could certainly in Visual Communications, News Media, and Photography. All of these areas I think we see incredible potential for new enrollments. It would increase the quality of the program if we were able to bring in more faculty in all of the other areas as well. A variety of voices within each of the disciplines would certainly enhance each one of the areas. One of the things too, that I think is worth noting, is that it is somewhat more responsible to not just try to graduate hundreds and hundreds of M.F.A.s. It is probably more responsible to graduate a smaller number with a more rigorous program and still have a lot of people apply but not as many getting in. Really, you have to look at what... trying to say to a student that... I'm not sure what the place would be for hundreds of thousands of M.F.A.s in the United States. That might not be the best thing. It might just be giving them a false sense of potential outside of teaching college, but we certainly want to encourage them to have careers as visual artists and a vast number of M.F.A. students are doing that. Not so many are going into teaching.

Bauer: What about our facilities in connection with the M.F.A? An M.F.A. student coming here, in studio... All of the disciplines that you are talking about, often require lots of individual space, you know, computer labs and some of the facilities that we already have, but what kind of space does an M.F.A. need for painting or ceramics?

Siblik: That is an important piece. With that, they would expect to have a studio to work in and it is competitive. We are not only having limited enrollment, but we are competing with other institutions for the highest quality M.F.A. students. We are working towards having a competitive

facility. Right now, we are at a little bit of a disadvantage. Some of the space that we provide to our students with our Art Annex, they would expect about two hundred square feet.

Bauer: It is a private studio for them to work in. They will set up and spread out. They might not only be working on one piece, but with multiple works. And this is the process, they can't pack it all up like they would need to when it is a shared space. We've got dozens of M.F.A. studios at multiple sites in the Art building and other buildings off campus. We have the space off campus just to provide these students with these individualized spaces where they make their art. There are definitely limitations to expanding some of the programs because of the space allocation and resources.

Siblik: Thanks for bringing that up Paul because we are trying to figure out what the strategy is for us to showcase the program for next year considering the unknowns for what kind of studio space we might have for next August. Little bit up in the air right now. That is an important factor.

Gordon: So who do you view as the biggest competitor for students to Northern?

Siblik: We've seen an increase where it has become very competitive in this field. The Art Institute of Chicago has a large program. Columbia College in Chicago, Carbondale at Southern Illinois University has a popular program, University of Illinois in Chicago and Champaign, ISU, but it would depend on the discipline too. It might be University of Iowa for print making, it might be Virginia Commonwealth for Media. It might be University of Nebraska for Ceramics, very likely. It would depend on the area and students would be looking at which schools they would want to try to get into based on what their media is.

Gordon: O.K. Any other questions?

Falkoff: Do the students display their work in many venues around campus? I've seen some, being in the president's house once. Student work was all over the place, which was really cool. Does that happen?

Siblik: In the Art Building, there are things in the galleries, which switch out every week. There is also some leased space that has a really nice graduate exhibit up now from new graduate students that just came in this fall. It was very impressive what they have done.

Bauer: 215 N. First St.

Siblik: I did talk to someone at facilities just earlier this week about potential for showcasing work in other spaces around campus too. Facilities has called for work with our students that would allow students to curate the shows. Community engagement is an element that I think can benefit our students a great deal if they can find more meaningful ways to communicate with groups outside of the Art community. I think we can really benefit them in terms of entrepreneurship. Just in that habit of communicating outside of the sphere more, I think is something that we are really focusing on as almost a co-curricular element. Not formally, but we also do that formally with coursework that we do offer. All kinds of exciting things. I don't even know half of the things that are going on, because there are so many.

Falkoff: It seems like so many things where people are going in and out. I know in the law school, it's not only just law students, it's also different people from the outside. Why not blanket the university with your student's art. It would be really cool.

Siblik: We need to do better with our broadcasting of all of the things that we are doing. I think we could do better. But we have a lot going on and we have to sort it and channel and streamline how we are communicating internally so we could message out better what is happening. Alumni will even come to us and they want us to put together a group of work for a big event downtown in December. There will be more calls that are enlisting us to exhibit our work. We just need to find better ways to accommodate that and institutionalized it.

Department: Some you have probably seen in the President's Office and in the Provost's office as well. They also have some over in the admissions building. It is an extremely exciting time for the M.F.A. students. Art is really becoming very much appreciated in the home. I'm not saying every home, but it is really one of those things, our students are selling their work. They are composing and selling, so it is really very exciting for them.

Bauer: Sharing the word on what we are doing, we are realizing that just sharing the online Masters' program and getting the word out. We are finding ourselves ill equipped to be able to deal with the basic website and social media and other certain electronic avenues. We are trying to get a handle on what we will do. We are about to go to the Provost's office and ask for some help. It has to be the same for many departments on campus, not taking advantage of what we need to be doing electronically and sharing.

Department: When someone said about our competitor. When you look at the Art Institute does, we are absolutely competitive with them. And I do think that our position near Chicago, and with many of our students living somewhere between here and Chicago, gives us a tremendous advantage that Champaign/Urbana doesn't have. Carbondale doesn't have it. We just can't seem to, as you say, get that message out as far as it should be.

Gordon: Anyone else?

O.K. Final recommendations: Develop strategies to attract more applications. Promote the opportunities available to and demand for students holding the degree. Keep working on surveys of your graduates. Keep working on means to further differentiate NIU program from competitors' program, and better publicize why NIU's program is better than competing programs.

Now we move on to the Art Museum. The Art Museum does a good job of serving diverse and underserved, underexposed publics such as students, faculty, other departments, and the public at large. The Art Museum provides a high amount of engagement learning opportunities including internships, engaging students in exhibit planning, curating, and opportunities for students to exhibit, etc. Visiting artists work one on one with students. The Art Museum appears to do so much with very little financial support as evidence by the multitude of activities it carries out. The report was well presented. Big thanks there. A lot with the Art Museum, and I guess I'll open it up with just a general question, just give us a little brief summary of the Art Museum. And if it's not brief, we will let you go from there.

Department: Well, the Art Museum, as you noted, has tried to serve both the campus and the community. We try to do that by utilizing the spaces that we have. We are downstairs on the west

end. We tried to make a small amount of gallery space as engaging as possible. The solution that we came up with was to have exhibitions that either counter posed either contemporary art against a traditional art form or all of one theme, so we might do four centuries of Japanese print making in the gallery. Something that would really make it worth your while to come and see. It is a trip to get over here, so when you get there, I want people to experience a lot. We serve a rural area as well, and because we serve a lot of students that aren't just the art majors. Our art majors are very sophisticated. But we also have a lot of students on campus who, it is their first museum that they have come to, which is really horrifying. And so, we try to, when possible, show them something that everyone would say that's craftsmanship, that everyone can admire. And then we must juxtapose it with something really off base that will make you turn your head and say, what's that and rethink something. Sometimes people are afraid of contemporary art and I think in a rural community, very often there is a sense of, art is for snobs. People that are educated in a certain way and they don't feel like it is for them. I try to create a space that is welcoming to everyone and that they might come in for one thing, but that they might accidentally find something else in the same area. And then they can start to realize that they are comfortable and welcome. I find that for a lot of our senior members of the community, we have found ways to gently present ideas that might upset them otherwise. Ways for the using humor as well as art work that they again, can go, o.k., I can appreciate that and then show me something that I have never seen before. Or take them somewhere they have never gone before and would never go on their own. With our bus trips, I've had people say, oh my gosh, I would never have been here without you. You have shown me what art can be, what creative people can do, and I think there is a great appreciation in the community for what the museum has presented. Or people outside of the university as well as all of the programs that we do with people in the NIU campus. We do a lot of interactive, interdisciplinary programs with the lectures that go with an exhibition, or poetry reading or again, an excursion program that goes out. We spread the program as many ways as possible with each exhibition. I think it's been a nice way of defining, what is that boundary, what is it that we have tried to define in as many ways as possible, and make it as open as possible.

Gordon: O.K. Can you speak a little bit about the funding for the Art Museum? What are the running surplus or deficit? And what type of resources you're lacking or could use?

Department: We usually use everything up that we get from the state pretty quickly, when we get money from the state. Depending, that will make it not quite half way through the year. The rest of it is money that we earn as well as some from friends. We have been fortunate in the past and have had very good response from the Illinois Arts Council. We haven't heard about that yet. I kind of have my doubts about it this year, but I am not the most optimistic person so we will just count that that will not happen. We earn money through rental of the collection. We do an art to lend program, usually it's to a secure office space because there are insurance reasons for not putting art everywhere. I don't know that every student wants their work everywhere on campus. We do programs, the bus trips are one of the ways that we earn money. Those have gotten rather expensive over the last few years because they keep raising the prices on the buses. And there are fewer bus sized options available. Those trips, unfortunately, if I were to charge what I think really should be charged, I don't think people would go on them. I like to keep things affordable. Our overnight bus trips, we've done some trips that are three to five days to various Midwest cities. Usually our program relates back to our exhibition. So if we were doing a show on pop-culture, we went down Route 66 and we went to St. Louis and to the City Museum which is a crazy, funk, pop museum down there. Those overnight trips have been profitable, but what I really need is a sponsor for the bus. I'm always leery of sponsorship for exhibitions because I don't want to be censored and I think is a risk. But I feel like the bus trips someone could sponsor. How else do we earn?

Department: Memberships.

Department: Yes, memberships. I have a very good, loyal membership. It's not huge, it's maybe one hundred people. But some of these people have been giving to this institution for twelve years. It can vary with their twenty-five dollars per year or two fifty a year. We, just this year, have added a new level, benefactor level at five hundred. I haven't seen anyone sign up for that yet. That funding, if this is part of the question, I don't know, has been going into our forty-one funds. That was sort of a savings for us. As finances throughout the state become in question, the forty-ones are being looked at how people use those. I started moving money at that point, instead of depositing into the forty-one with my membership, if it was a higher amount, I started putting into foundation. The foundation, people don't take any perks, we have a membership program with print premium. If you don't take the print premium and you don't want the tote bag and all that, then the money could go into the foundation. So I have been putting a portion in there if it's at the higher level. Our notion of the savings in the forty-one, which has been able to grow to some extent, with the idea of being able to purchase art work. The Art Museum has not purchased art work since the 1970's before it was really the Art Museum, but that was when the Illinois Art Council used to provide funds for purchase of State of Illinois art. Those monies dried up years and years ago. We have been dependent on whatever someone donates to us. And we have had some good things that have come to the collection. The Japanese collection, the Drake art collection of contemporary art, we've had a couple donations from the Ruttenbergs, photographs as well as prints, we've also inherited from the Warhol Foundation, which gave many Andy Warhol prints and photographs to universities around the country. It's an odd collection, a little bit. It wasn't allowed to be developed and grown properly, where you get to set what you would like and seek it out. It would be nice to do that and have some focus on it. Have some money that goes into it to be able to build a culture on this campus where people give money so that they could say, oh this print was purchased by this particular sorority or fraternity or whatever student association group. And then people have some ownership. As long as I can protect the work, so that's again why there has been some limitation to works on paper, you know, you can stick them in a drawer and they can stay in the dark. As long as we can house something correctly, so that it is preserved, I think it could worthwhile to grow this collection. And again, we have to put some money into to it to do that. There are other collections on this campus that are also not getting proper treatment.

Falkoff: The stuff stored in Swen Parson Hall?

Department: That would be some of it. That would be some of mine. There are some things the SA art collection that is probably one of the best collections on campus. This Student Associate fees, a number of years ago, used to go to the curators of the SAs association. Those are mainly housed right now in the library basement. They haven't had a curator in years and haven't been able to... we can't even put a student on that because they don't have a professional overseeing them. The students need to intern with someone professional. So there are things that aren't really being looked at properly.

Falkoff: Are you allowed to send out a broadcast to appeal for, or to faculty or other members of the art community to offer memberships in the Art Museum? Seems to me the kind of thing, public radio, just listen to it. You never think about giving money until they bore you for a while and they ask for it. Can you send out an E-mail and ask us all for a twenty-five dollar membership?

Department: That would be nice. I don't know what that would add up to, but it would probably be a lot. When we send out our mailing, usually, I didn't this year, I had to cut back on a few things, so I didn't do a calendar this year, I did do my usual printed brochure for the membership. I've been planning a new one that I want to be able to create that is also an informational brochure as well. I think it's important that we have that, and we haven't had it in years. I don't know if there is anything about can we ask for money all the way around. It's a wonderful thought.

Gordon: Or think even about asking, you know, departments to sponsor something.

Department: I think it's a great idea. Like at University of Wisconsin, when you see it on their labels and their permanent collection: this piece purchased by so and so. It matters to people. I don't have a display area for a permanent collection. That's one thing about the way that we used our space, and you could argue about that and say, oh, turn some of it over for permanent collection and part of it over to temporary. But what we have found, is that the most effective shows that we have been able to program, use all of that space. But when you don't have a permanent collection, some people don't get that ownership and a sense of something that you can go back and see again and again.

Gordon: Other question or comments?

Falkoff: Some of the exhibitions are your brain child. Do people ever come in from the outside and are looking for another venue? Does that kind of thing ever happen?

Department: Yes. We have an exhibition advisory commission and it is three faculty from the School of Art and Design, faculty from other units on campus, currently a sociology professor as well as community members and a student representative. And then they review things that come in as well as brain storm on ideas. We do get unsolicited proposals. Sometimes they get plugged in. There are traveling shows with different people ending up in our space. We participate in that when we can. People come in with ideas and say can you program around this? And certainly one of the things about being a member is that I am always asking them for ideas. Faculty from the School of Art and Design usually have at least one show curated every year by faculty. I'm open to faculty from other areas as well, it doesn't have to be the School of Art.

Falkoff: So if I had an idea and I was an artist...

Department: So yes, if you had an idea and were an artist and wanted to present it, there is an explanation on the website about how to submit that, what we are looking for as well as a proposal. Things like that.

Gordon: O.K. Anybody else?

Recommendations: Again, and I know it is very much resource dependent. Develop alternative fundraising activities such as asking alumni for contributions, art sales, considering departmental (academic division) sponsorships, engaging in co-fundraising with student organizations, expanding call center activities, etc. Put a note to call me in March, because we are actually setting up a call center in the College of Business. It's being used for student training, but we are always looking for projects, in terms of the call center. Engage in cross promotional and collaborative activities with other community

organizations and on-campus departments to promote awareness of the Art Museum. Continue efforts to develop a more diverse and larger group of students and departments making use of the Art Museum.

At this point I am going to turn it over to Carolinda, with the question that I ask in a minute, but let me just personally thank you folks. It's been personally educational, illuminating, in terms of learning about peers and cohorts across campus. Thank you very much for spending all this time and effort with us. I will turn it over to Carolinda now because we always get asked, What's next? So I will ask you, What's next for this group?

Douglass: I will add my thanks as well. What's next is that you will get some feedback based on conversations that took place today and will be asked to make some adjustments to the reports that you have written so far. Those will be due back in March. Then, we will be taking that information and boiling it down both for information that we give to the IBHE and to the Board of Trustees next fall. That is pretty much it, I think. We will miss you Paul since you've been here pretty much all semester. Thank you.

Department: I'm always amazed at how much work you all put into this too.

Gordon: I just ride the coat tails of my committee. They do all of the work. Thank you folks.

Falkoff: I think we have one more item on the agenda. Anyone want to be the chair in training? For the next go-around?

Douglass: I would like to say something since I don't think anyone is jumping up to say that want to be it. The next couple of sessions that we have planned, and I was just thinking about this today. Next week we have a session where we will be talking about program review and the week after that we have, well two weeks after that, we have Center for Burma Studies as well as program review process again. Given Program Prioritization, I don't know about the rest of you, but I'm almost wondering if we should push some of that off until the spring and really think about what Program Review is going to be in the years coming up. And how it will overlap with Program Prioritization. So we may cancel the meeting next Monday. I think one of the questions that came up with Brianno, is this going to be different? And if we are going to be a part of this in the future, how will that position look? Unless someone is dying to volunteer right now, maybe we will table it, yet again. Think about that and about the process as we move forward. How many of you are involved in writing Program Prioritization? A fair amount of you, so you will have some exposure to that, which will feed into the conversation of how to revise program review.

Gordon: When is our next meeting? Two weeks?

Douglass: I think we have a meeting next week, but I am making an executive decision, unless anyone is against it, to cancel the meeting on the sixteenth and make our next meeting on the twenty-third. We have the Center for Burma Studies as well as Program Review on that date. We will send you an E-mail. And then we will move on for the twenty-third and see where we are for Program Review revisions.

Falkoff: Anyone else have any business before we convene? We are at the end of our agenda, and if there is nothing else, then we are adjourned.

Meeting adjourned at 4:40 p.m.

Respectfully submitted,

Jeanne Essex