

AGENDA

UW-GREEN BAY FACULTY SENATE MEETING NO. 4

Wednesday, December 7, 2011

Phoenix Room C, University Union 3:00 p.m.

Presiding Officer: Derek Jeffreys, Speaker

Parliamentarian: Clifford Abbott

1. CALL TO ORDER

2. APPROVAL OF MINUTES OF FACULTY SENATE MEETING NO. 2

November 16, 2011 [page 2]

3. CHANCELLOR'S REPORT

4. OLD BUSINESS

- a. UW-Green Bay Policy on Post-Retirement Employment (second reading) [page 5]
Presented by Provost Wallace

5. NEW BUSINESS - all (except a.) first readings

- a. Memorial Resolution for Professor Emeritus Thomas Van Koevering [page 6]
Presented by Scott Ashmann
- b. Code Change for Graduate Programs [page 7]
Presented by Tim Sewall
- c. Revised Declaration of Major/Program Policy [page 10]
Presented by Darrel Renier, Academic Actions Committee
- d. Code Change on tenured faculty merit reviews [page 11]
Presented by Michael Draney, UC Chair
- e. Proposal to Create a New Interdisciplinary (budgetary) Unit in Theatre/Dance [page 16]
Presented by Scott Furlong, Dean of Liberal Arts and Sciences [background page 12]
- f. Proposal to Create a New Interdisciplinary (budgetary) Unit in Music [page 19]
Presented by Scott Furlong, Dean of Liberal Arts and Sciences [background page 12]
- g. Requests for future business

6. PROVOST'S REPORT

7. OTHER REPORTS

- a. Academic Affairs Council Report [page 23]
- b. University Committee Report - Presented by Michael Draney
- c. Faculty Rep Report - Presented by David Dolan
- d. Student Government Report - Presented by Heba Mohammad

8. ADJOURNMENT

MINUTES 2011-2012
UW-GREEN BAY FACULTY SENATE MEETING NO. 3

Wednesday, November 16, 2011

Alumni Rooms, University Union

Presiding Officer: Derek Jeffreys, Speaker of the Senate

Parliamentarian: Clifford Abbott, Secretary of the Faculty and Academic Staff

PRESENT: Kimberly Baker (HUB), Forrest Baulieu (ICS alternate), Franklin Chen (NAS), Phillip Clampit (ICS-alternate), David Dolan (NAS-UC), Michael Draney (NAS-UC), Jorge Estevez (NAS), Doreen Higgins (SOWORK), Ray Hutchison (URS-UC), Derek Jeffreys (HUS-UC), Tim Kaufman (EDU-UC), Mark Kiehn (EDUC), Michael Knight (BUA), Karen Lieuallen (EDUC), Kaoime Malloy (AVD), Christopher Martin (HUS), Ryan Martin (HUD), Jennifer Mokren (AVD), Adam Parillo (URS), Uwe Pott (HUB-alternate), Alma Rodriguez Estrada (NAS), Courtney Sherman (AVD), Christine Smith (HUD), John Stoll (PEA), Mussie Teclezion (BUA), Christine Vandenhouten (NURS), Bryan Vescio (HUS-UC), Julia Wallace (Provost, *ex officio*),

REPRESENTATIVES: Heba Mohammad (student government), Kelly Kramp (academic staff)

NOT PRESENT: Andrew Austin (DJS), Thomas Harden (Chancellor, *ex officio*), Cristina Ortiz (HUS), Heidi Sherman (HUS).

GUESTS: Scott Furlong, Tim Sewall, Sue Mattison, Paula Ganyard, Andrew Kersten, Linda Parins, Tom Maki, Ken Bothof, Laurie Case, Dan Spielmann

1. Call to Order. Speaker Jeffreys brought the meeting to order just after 3:00 p.m.

2. Approval of Minutes of UW-Green Bay Faculty Senate Meeting No. 2, October 12, 2011
Speaker Jeffreys asked for any corrections and, hearing none, accepted the minutes.

3. New business

a. Resolution on Granting of Degrees. Speaker Jeffreys read the pro forma resolution and asked for a vote. The resolution **passed (22-0-1)**.

b. UW-Green Bay Policy on Post-Retirement Employment (first reading). The Provost presented the proposed policy on behalf of the Chancellor, saying that it was modeled after a policy recently adopted at UW-Madison and citing the University's need to protect the ability to rehire faculty at times to cover the curriculum. She asked for questions and comments and received none.

c. Request for future business. The Speaker asked for future business and he received none.

4. Provost's Report. The Provost explained the Chancellor's absence. He's in Peru visiting schools in Tumbes and Lima for possible collaboration. She also reported on the progress of the search, chaired by Professor Haynie, for an Associate Provost. The hope is to have a person on board in time to have a semester's shadowing of the current Associate Provost before he leaves.

5. Other Reports

a. University Committee Report. UC Chair Draney reported some success in getting UW-System to search for a solution to the “May multiples” problem (the deduction in May payroll for a number of summer costs). The solution may be to spread those deductions optionally over three months (March, April, May) next year and possibly over nine months in the future. Responding to a question, Chair Draney deferred to Faculty Rep Dolan who reported that the full Nine over Twelve proposal was running into violations of federal tax code. In other matters, the UC is also working on merit policy (perhaps doing merit reviews less frequently), the role of the Senate Committee on Planning and Budget, and the creation of new units for Music and Theatre.

b. Faculty Rep Report. Faculty Rep Dolan reported the formation of a UW-System task force to do an overhaul of academic program planning. If a faculty member is interested in serving, that interest should be expressed to the Provost or Professor Dolan soon since the task force membership is still being determined. He also reported that the Faculty Reps met with the new student regent at their last meeting. Hearing this, the Provost was moved to note that three recently appointed regents were all white males. The student regent and Judith Crain of Green Bay, whose term ends in 2012, are the only regents left who are not white males.

c. Academic Staff Report. Kelly Kramp reported several issues the Academic Staff Committee has been working on. They include the Joint Committee on Workload and Compensation where the academic staff members will include Eileen Kolb, Emily Rogers, and Grant Winslow with Debbie Furlong as ex officio. There was a resolution on concealed carry similar to the one the Senate had passed. The ASC is also reviewing the new UW-System review of personnel policies. Later this week the Academic Staff Assembly will meet and in January there are plans to coordinate the Academic Staff conference on high impact practices with the faculty teaching conference.

d. Student Government Report. Demonstrating deft flexibility, the Speaker rearranged the agenda so that Heba Mohammad could report on student government issues at the end of the meeting. She mentioned work on planning a gathering space between housing and the union and a scheduled open forum on childcare next week.

6. Open Forum on Strategic Planning

On behalf of the Chancellor, the Provost recounted the process used in developing the documents before the Senate. She emphasized that it was still a draft, that it was being fleshed out with specific action items, that it was a multiple year plan (possibly to 2017), and that comments were invited. Most of the Chancellor’s direct reports were in attendance to respond to questions.

The Senate was slow to respond. The UC Chair and the Speaker tried to spark some discussion and eventually half a dozen senators made comments. Some of these were about perceived omissions in the plan (use of outside spaces and development of learning communities) but most were about the organization and uses of the plan. The organizational concerns were about coverage (the response was that the plan was organized around how people and issues report to the Chancellor and that the two formats of the plan reflected different ways to see its organization) and about repetition (would there be a way to gather together campus-wide items

and separate them from those relevant to just certain parts of campus).

There were several comments about the uses of the plan. The plan appears to be for accountability so how does that encourage creativity, innovation, and risk-taking? There is much concern in the plan with measuring but how does one measure concepts such as relevance, success, and life-long learning? This provoked the beginnings of some drama in a side discussion on the difference between measuring and assessing (“everything is assessable even if it isn’t measurable” “oh yeah, how do you measure X”). There were concerns about the consequences if the goals of the plan were not met. What would happen? The plan contains quite a few goals but little sense of how they might be prioritized, so how does that help us plan for either growth or cutbacks? Perhaps the plan can be used as a wish list more than an accountability measure. Are there any constraints on either the timeline or alterability of the plan? Should there be? There were also questions about what happens next, to which the response was that this is still a draft and action items were being developed (both academic deans spoke to this process by talking about their interactions with unit leaders).

7. Adjournment The meeting ended at 3:53.

UW-Green Bay Policy on Post-Retirement Employment

This policy establishes the parameters for hiring retired university employees¹. All hires of retired university employees must also comply with the requirements of state law (ETF 10.08, Wisconsin Administrative Code).

1. The employment of retired university employees is intended to address short-term needs of the university and is not to be used as a substitute for hiring on-going employees. Consequently, the appointment period for a retired university employee generally should not exceed one year.
2. The hiring of a retired university employee is permitted only in specific circumstances. The Chancellor or Vice Chancellor for Academic Affairs or their designee must approve all appointments, in advance. Most of these circumstances are listed below.
 - The individual is needed on an interim basis while recruiting for a permanent employee or while decisions about the necessity of, or financial support for, the position are completed.
 - The individual's expertise and experience are needed for a specific project and/or position.
 - The individual is needed to teach classes when it is not possible to hire a faculty member.
 - Emeriti can be hired to fill teaching, research and other roles when other resources are not available, or the hire is due to the unique qualifications of the faculty member.
 - The individual is hired as an LTE for a specific event (e.g., a concert).
 - Other exceptional circumstances exist and can be documented.
3. Retired university employees may be hired into positions similar to those from which they retired without open recruitment. Hiring retired university employees into substantially different positions requires that university recruitment policies be followed. Retired university employees hired through a competitive civil service process are not subject to the one-year limitation.
4. Continuation beyond the initial appointment period requires the approval of the Chancellor or Vice Chancellor, in advance.

Contact the Office of Human Resources with questions about this policy.

¹

For purposes of this policy, "retired university employees" refers to those employees who are continuing their annuity during the period of reemployment. This policy does not apply to retirees who stop their annuity and return to WRS participation during the period of employment.

Faculty Senate Old Business 4(a)

**Memorial Resolution
of the University of Wisconsin – Green Bay on the Passing of
Thomas E. Van Koevering, Professor Emeritus**

Thomas E. Van Koevering, 69, former Professor at the University of Wisconsin – Green Bay, died at his home in Sheboygan on Monday, April 25, 2011, comforted by his family.

Tom was born October 19, 1941 in Grand Rapids, Michigan to Earl and Ruth (Freiberg) Van Koevering. He was raised in Jennings, Michigan by his aunt and uncle, Roy and Emma McConnell. Following high school, Tom furthered his education at Western Michigan University from 1958-62, where he received his BS Degree in Chemistry. He then attended the University of Michigan where he earned his Masters Degree in Science Education. Tom continued his studies at Western Michigan University where he received his Ph.D. in Science Education.

On August 4, 1962, Tom and Linda Brott were united in marriage in Wyoming, Michigan where Tom began his teaching career at the local high school. The family resided in Kalamazoo, Michigan before moving to Manitowoc in 1969. Tom and Linda spent a year in Malaysia where he taught chemistry and developed an educational curriculum. He served his church as Elder, deacon, bible study leader, and Sunday school teacher.

A UW-Green Bay professor of Education and chemistry, he retired in 2002 after a 33-year career that included not only distinguished service in the classroom, but also many projects related to science education outreach in the community. In fact, Professor Van Koevering earned the 1988 Founders Association Award for Excellence in Community Outreach, as well as numerous awards recognizing his professional accomplishments, including the Alumni Award in Science Education from Western Michigan University. For many years, he coordinated the Northeastern Wisconsin Science Forum for middle and high school teachers, which brought teachers to campus to gain up-to-date information in the sciences and to network with scientists and each other. Tom was a talented and versatile teacher. In addition to courses in education and chemistry, he also taught courses in physics, computer programming, and environmental science. He was very collegial, assisted many of his colleagues with their professional growth, and had a great sense of humor. According to Linda, “Tom truly loved teaching science. His students’ success was most important to him.”

In addition to his wife, Linda, Tom is survived by three children, Lori and Michael Brooks, Sheboygan; Michael and Jolene Van Koevering, Fishers, Indiana; and Angela and Thomas Sindelar, Manitowoc and his eight grandchildren. His family has donated a sculpture entitled “On Eagle’s Wings” for display on the Manitowoc lakeshore in his memory.

Faculty Senate New Business 5(a)

Proposal to Change Code for Graduate Program

Proposal is to eliminate struck-through sections and add boldface sections:

UWGB 53.12 GRADUATE PROGRAM

- A. Graduate Degree Programs: Membership. The faculty of a graduate program shall consist of those UW-Green Bay faculty members holding professorial rank and Lecturers with faculty status who have been appointed to that program by the Provost/Vice Chancellor for Academic Affairs on recommendation of the ~~Dean of Professional and Graduate Studies and~~ **appropriate Dean** and the graduate program executive committee. A faculty member may have a split appointment or assignment with another graduate program but may vote in only one program.
- B. Executive Committee: Membership and Functions
1. A graduate degree program executive committee shall consist of all tenured members of a graduate degree program. The executive committee shall consist of no fewer than three members. When there are fewer than three qualified members in a graduate degree program to form an executive committee, the qualified members shall, in consultation with the ~~Dean of Professional and Graduate Studies~~ **appropriate Dean**, designate the remaining members from graduate faculty whose academic training and experience relate to the graduate degree program.
 2. Graduate degree program executive committees have the responsibility to make recommendations concerning appointments, curriculum, and other matters related to the graduate degree program which are transmitted to the ~~Dean of Professional and Graduate Studies~~ **appropriate Dean** and to the Provost/Vice Chancellor for Academic Affairs.
- C. Chairperson: Selection
1. The chairperson shall be elected by a simple majority of members of a graduate degree program ~~with the approval of the Dean of Professional and Graduate Studies~~ for a term of three **or four** years. There is no limit to the number of terms that a chairperson may serve. The vote shall be by written ballot at a graduate degree program meeting with the results to be counted and announced immediately at said meeting. The results of the election shall be transmitted to the ~~Dean of Professional and Graduate Studies~~ **appropriate Dean** for approval. Removal of the chairperson by the ~~Dean of Professional and Graduate Studies~~ **appropriate Dean** during the term of office normally shall take place following a vote of no confidence. A vote to determine confidence in the chairperson may be held at any time upon petition of fifty percent of the faculty of a graduate degree program or on the request of the ~~Dean of Professional and Graduate Studies~~ **appropriate Dean**.
- D. Chairperson: Duties
1. Serves as the official channel of communication for all matters affecting graduate studies as a whole at UW-Green Bay, between the program and other academic units, the Chancellor, Provost/Vice Chancellor for Academic Affairs, the appropriate

Dean(s), the Associate ~~Dean~~ **Provost for Academic Affairs/Director** of Graduate Studies ~~and Research~~, and other University officials and units.

2. Calls meetings of the graduate program faculty and its executive committee and presides over the meetings. The chairperson shall also call a meeting at the request of any two members of the program. Each program shall meet at least once every semester.
 3. Has charge of all official correspondence of the graduate program and of all program matters included in the graduate catalog or other University publications.
 4. Determines that all necessary records of faculty activities within a graduate program are properly recorded.
 5. ~~Reports~~ **Communicates** to the Associate **Provost for Academic Affairs/Director** ~~Dean~~ of Graduate Studies ~~and Research~~ regarding the activities and needs of the program.
 6. Submits, ~~through the Associate Dean~~, new courses, major revisions of existing courses, and deletions of courses proposed by the graduate program for action by the appropriate interdisciplinary unit, **appropriate dean**, the Graduate Faculty Board of Advisors, Academic Affairs Council, and the Provost/Vice Chancellor for Academic Affairs.
 7. Acts as the chief executive officer of the graduate program.
- E. Graduate Faculty Board of Advisors. The Graduate Faculty Board of Advisors is elected from among the tenured members of the graduate faculty [**as defined in 53.12 (A)**]. The Board is convened by the Associate ~~Dean~~ **Provost for Academic Affairs/Director** of Graduate Studies ~~and Research~~ and serves in an advisory capacity to the ~~Dean of Professional and Graduate Studies~~ **Associate Provost for Academic Affairs/Director of Graduate Studies and appropriate Dean(s)** ~~through the Associate Dean~~. The Board has the authority to make recommendations concerning curriculum, program and personnel within the graduate program.
1. The Board of Advisors consists of ~~voting members of the graduate faculty [as defined in 53.12 (A)] holding the tenured associate or full professor ranks~~. Two at-large members **who** serve for three years, with terms staggered to ensure continuity, and may not be elected for consecutive terms. Graduate program chairs and the chairs of cooperative graduate programs shall, *ex-officio*, also serve as voting members of the Board. **The Associate Provost for Academic Affairs/Director of Graduate Studies, Dean of the College of Professional Studies, and Dean of the College of Liberal Arts and Sciences serve ex-officio, non-voting.** Additionally, ~~the a graduate student union shall elect one of its members each year~~ **be selected by the Associate Provost for Academic Affairs/Director of Graduate Studies to sit without vote or serve as a nonvoting member of the Board for a one-year term.**

2. The Committee on Committees and Nomination shall nominate members for vacancies on the Board of Advisors, ensuring that the two at-large members do not belong to the same graduate program.

F. Curriculum Review. The course proposals and curriculum of the graduate program are subject to review and approval by the Academic Affairs Council.

Faculty Senate New Business 5(b)

Proposal to change policy on Declaration of Major

11 November 2011, Academic Affairs Committee (Steve Meyer, Chair)

Current Policy:

All students are encouraged to declare a major as early as possible in their undergraduate career. The University requires all students to declare a major by the time they have earned 36 credits. Additionally, all students are required to have a complete academic plan (e.g., interdisciplinary major or minor, area of emphasis) on file with the Registrar's Office by the time they have a total of 62 credits earned and in progress. The academic plan form is available online at <http://www.uwgb.edu/registrar>.

Proposed Change:

All students are encouraged to declare a major as early as possible in their undergraduate career. All students are required to have a complete academic plan (e.g., interdisciplinary major or minor, area of emphasis) on file with the Registrar's Office by the time they have a total of 45 credits earned. The academic plan form is available online at <http://www.uwgb.edu/registrar>.

Rationale for Change:

By examining our current policy more closely you will notice that 62 credits earned and in progress is essentially the same as 45 credits earned. A student could be enrolled in 47 credits and have a declaration hold placed upon his/her account if enrolled in 15 credits. This frequently confuses students. They notice the number of earned credits they have but do not take into account the number of in progress credits. Other reasons for the change include:

- Clearly defines the policy to students.
- Increase connectedness to campus and faculty because a change would force students to examine major/minor options through earlier correspondence.
- Better predication of course section needs because students will be entering the “pipeline” to a major.
- Email distribution lists will be more accurate with the in-progress annotation eliminated.
- Better management of course with prerequisites for major declaration (Music, Art, Human Development). Students may enter majors sooner than later.
- 45 credits will not impede professional majors such as Business, Communications and Education.
- May have notable impact on retention as it would target sophomores caught in “limbo” between choosing a major and General Education completion.
- Helps with NCAA eligibility process.

Faculty Senate New Business 5(c)

Proposal to change Code regarding Merit Reviews

Proposal is to eliminate struck-through sections and add boldface sections:

UWGB 3.10 REVIEW PROCEDURES (MERIT, PROMOTION, RENEWAL)

1. Merit Review Procedures for all Faculty

a. The performance of each tenured faculty member shall be reviewed ~~annually or biennially (every second year)~~ **at least once every four years** by the faculty member's interdisciplinary unit executive committee. Non-tenured faculty will be reviewed annually by the executive committee, or the review may be combined with a retention review in a given year. The review shall be of the faculty member's performance from the beginning of one appointment period to the beginning of the next appointment period. The results of the review shall be communicated to the faculty member by his/her chairperson within 30 days of the completion of the review.

Rationale for Change: University of Wisconsin System Regents Policy calls for tenured faculty review at least once every five years (Regent Policy Documents, 20-9 section 1). We propose decreasing the frequency with which tenured faculty are reviewed at UW-Green Bay because assembling, evaluating, and reporting on faculty merit using evidentiary files consumes a great deal of faculty time. Although the need for yearly reviews of tenure-track faculty seems well established, we do not feel the benefits of conducting annual or biennial merit reviews of tenured faculty justifies the burden of conducting them, especially given the fact that in recent years there has been negligible or no merit pay to distribute among faculty. If future fiscal conditions warrant more frequent merit reviews (for example, on a biennium basis), such additional reviews could be inserted without disrupting the normal four year merit evaluation rotation we propose.

A four year record of merit may prove to be more representative of a faculty member's long-term productivity than a two year record, because it will better integrate the normal cycle of high and low productivity years that characterizes much scholarly activity. The university's needs for more frequent reporting of faculty activities and accomplishments could be cited as a reason for continuing the two year merit review cycle, but we feel that even the current system of assembling and evaluating large evidentiary files is not an efficient way to provide the information that the institution needs for promotional and related uses. Other, more efficient mechanisms for reporting faculty activities and accomplishments need to be developed.

Faculty Senate New Business 5(d)

Proposal to Create Interdisciplinary Units in Theatre/Dance and in Music

Arts and Visual Design History

The evolution of programs associated originally with the academic unit Communication Action has led to the current request to recognize the Music and Theatre areas as separate and distinct Administrative Units. The history of the Unit is one of increasing independence of its programs. The chronicle below outlines the curricular actions that have been taken as a result of various administrative directives, student demand for programs, changing times, and decisions made by other Units and faculty.

Communication Action: Unit title when UWGB began.

Original structure included all of the programs listed below and the interdisciplinary major in Women's Studies.

Communication and the Arts: name changed in 1978.

- Aesthetic Awareness: interdisciplinary major emphasis and minor emphasis
- Arts Awareness interdisciplinary minor emphasis
- Art: Disciplinary major and minor
- Broad-field Communications: interdisciplinary major emphasis and minor emphasis
- Communication Processes: Disciplinary major and minor
- Environmental Design: inter-concentration interdisciplinary emphasis
- Graphic Communication: interdisciplinary major emphasis and minor emphasis
- Music: Disciplinary major and minor
- Science Communication: inter-concentration interdisciplinary emphasis
- Theatre: Disciplinary major and minor

UWGB begins to refer to some programs as Disciplinary: 1986.

Communication and the Arts: Budget Distribution

Since the early 1980s, the main COA S&E budget is divided at the beginning of each fiscal year into the following categories: AVD Administrative, Art, Music, and Theatre. The Administrative portion of the budget includes lines to cover expenses shared by all AVD faculty such as telephone, postage, duplicating, faculty development, and office supplies. It also includes a line for the Design Arts program. The disciplines of Art, Music, and Theatre are allotted a certain amount at the beginning of each fiscal year and the Chair of each discipline is responsible for determining how it will be used for their programs. Additionally, there is a Performing Arts budget that is split between the Music and Theatre programs. This budget line was always split 35% & 65% to Music and Theatre respectively. After years of difficulties, Interim Dean Hughes finally gave the Music and Theatre programs separate budget numbers. For decades, the only oversight of the Performing Arts budget provided by the Unit Chair was to ensure that it was not over spent.

Communication and the Arts: early 1990s

- Graphic Communication changed to Integrated Communication (major emphasis only, minor continues as Graphic Communication): 1994
- Musical Theatre added as interdisciplinary major emphasis: 1992

Communication and the Arts: late 1990s

- Communication Processes program and many of the faculty moved to Information and Computing Sciences: 1996. Communication Processes became an interdisciplinary major in 2000

Comprehensive Program Evaluation (CAPE): 1995-1996

The Arts section of the CAPE report states, "I would like to preface this document with thoughts about the relationship of the programs throughout Communication and the Arts (COA) and the related disciplines. These are perhaps the most interdisciplinary disciplines I have ever come across."

The CAPE recommendations included under "Areas of Concern: 1. *Relationship of emphases within Communication and the Arts and Communication Processes and student demand for emphases.* The Committee believes that Communication and the Arts must examine its curriculum and several areas of emphasis to achieve greater clarity of mission and learning outcomes, reduce potential duplication or overlap, and lower the number of credits required for some emphases. The Committee sees a particular need for COA, in conjunction with Communication Processes, to investigate the possibility of a streamlining and/or reorganizing COA emphases in integrated communications, broad-field communications and science communication and to determine the enrollment demand that exists for each."

As a result of the above recommendations the following programmatic changes were made.

- Integrated Communication changed to Communication Arts: 1997
- Aesthetic Awareness major emphasis dropped: 1997
- Broad-Field Communications major emphasis dropped: 1997
- Communication Processes program and many of the faculty moved to Information Sciences to form Information and Computing Sciences
- Musical Theatre major changed to disciplinary emphasis within the Theatre program: 1997. CAPE recommended examination of majors with more than 50 credits, the Musical Theatre emphasis was 81. The music and theatre faculty could not agree on a satisfactory curriculum of fewer credits and as a result the Theatre program determined it was going to be a part of their program.
- Science Communication emphasis dropped: 1998; emphasis was previously dropped by Natural and Applied Sciences.
- Performing Arts budget "pay back" was eliminated.

Comprehensive Academic Program Evaluation II (CAPE II): 1997

- Music discipline received an additional faculty FTE for voice instruction
- Remaining faculty FTE, with the exception of one FTE, moved to ICS (Goff, Abbott, and Matter).

Communication and the Arts:

- Aesthetic Awareness minor dropped: 1999
- Arts & Society interdisciplinary minor added: 2000
- Arts Management interdisciplinary minor added: 2000

Communication and the Arts:

- Arts & Society minor emphasis dropped: 2004
- Environmental Design dropped as major emphasis by Urban and Regional Studies: 2006

Arts and Visual Design: name changed in 2008

In 2007 Communication Processes changed their name to Communications. As a result of that decision and the past 15 years of changes to the COA curriculum, COA became AVD.

- Arts Management: new interdisciplinary major: 2008
- Communication Arts changed to Design Arts: 2007. As a result of URS dropping the Environmental Design emphasis, the new Design Arts program offers students a choice in upper level core courses to focus on Graphic Communication or Environmental Design.
- Design Arts becomes interdisciplinary major: 2008 (no longer emphasis)

Support documentation

AVD currently houses Art, Arts Management, Design Arts, Music and Theatre. The AVD faculty propose a restructuring of our unit into three budgetary units: AVD (containing Art, Arts Management, and Design Arts), and stand alone units in Music and Theatre & Dance. This structure will benefit both students and faculty, as detailed in the rationales spelled out below under Budget, Curriculum, Personnel, Advocacy, Reporting and Student Learning Experience.

Budget:

AVD currently has a budget that is divided among the disciplines and Design Arts. The budget has been split this way for several years. A portion of the budget is administrative, which is used for copying, mailing, phone lines, office supplies and discretionary funds administered by the AVD chair. A split of the unit would create very little difference in the budget, other than dividing up the administrative portion of the budget. It will most likely create more work for the Academic Department Associate who will have more budgets to reconcile, however, after the initial set up of new individual budgets the additional work will be minimal.

Curriculum:

A split of AVD/Music/Theatre would not require any curricular changes. The courses that are currently AVD courses could remain listed as AVD courses, or those interdisciplinary courses could be moved to the discipline where they most appropriately fit.

Personnel:

There are 27 tenured or tenure track faculty, six academic staff and one classified staff member in AVD. The large number of faculty in our unit makes the review process cumbersome and every other year when we do a review of all faculty it is a huge time commitment. The burdensome nature of reviews in our unit is a contributing factor in the decision to split the unit. In addition, the current structure requires reviewing colleagues in a number of very different disciplines with dissimilar criteria, where Unit Executive Committee members often have no expertise. After a split the units would be reviewing much smaller numbers of faculty, thus giving each unit more time to conduct other important business related to the running of the unit.

There are two academic staff members whose regular duties include work for both the Music and Theatre programs. Neither of their positions would change. There is also a Music faculty member who teaches a small portion of her load for the Theatre program, whose load will not change either. The Music and Theatre programs will continue to have shared staff and facilities.

Advocacy:

Advocacy is a large reason for reorganizing the unit, as many AVD faculty believe they'll be better able to advocate for the needs of their program as individual units. The programs within AVD each have unique needs, and different systems of operations. Even though the programs are all within the "arts" they have very different facilities, capital equipment, and how they use those facilities and equipment. Although Music and Theatre are both "Performing Arts," the laboratories, rehearsal and production processes, use of guest artists, and need to generate substantial income for annual production costs differ significantly. Another example is the way in which unmet needs are funded. Currently when a piece of capital equipment is needed it gets placed on the Lab Mod list along with all of the other items in AVD. It may only be ranked second in Theatre for example, but may be ranked as tenth on the list of AVD priorities due to the large number of requests within the unit and the competing requests from other disciplines.

Reporting:

The reporting lines would be the only significant change were AVD to split up. Instead of all information, forms, changes, etc. being routed through the AVD chair, the Music Unit and Theatre Units would report directly to the Dean of Liberal Arts and Sciences, the same as all of the other LAS units.

Student Learning Experience:

Faculty in AVD have some of the highest student contact hours on campus. Art faculty, for example, who teach three studio courses a semester are in class for 13.5 hours per week, while faculty in other areas of campus who are teaching three lecture courses are in class for eight hours a week. While Music faculty have applied lessons with individual students up to 23 hours per week in addition to the ensembles and lecture courses they conduct/teach and Theatre faculty have a production component of their teaching load averaging well over 200 contact hours per semester. In addition to the time spent in class, the faculty do all of the things that other faculty on campus are expected to do, such as individualized instruction (independent studies, internships, research projects, senior show supervision, Honors in the Major projects, etc.) advising, grading, course prep and writing recommendation letters, and they also have a studio space and capital equipment to maintain. This is significant because if AVD reorganizes into three separate units, the time that was previously spent on administrative work for a large and cumbersome unit could be better spent on the teaching related activities. Faculty will have more time for individualized instruction, working on the recruitment and retention of students, taking part in faculty development activities, and advocating to strengthen the academic program. A reorganization of AVD will have a positive impact on the overall student learning experience.

Conclusion: In sum, the current size of the unit constitutes an "anti-economy of scale," in which the number and complexity of budgets, facilities, curricula, personnel, and needs undermines the faculty's ability to efficiently deliver instruction and develop programs.

New Unit in Theatre and Dance

Reporting-

The Theatre and Dance Chair will report directly to the Dean of Liberal Arts and Sciences.

Personnel-

Faculty

Professor Jeffrey Entwistle

Professor Laura Riddle

Associate Professor R. Michael Ingraham

Associate Professor Kaoime Malloy

Associate Professor John Mariano

Assistant Professor Courtney Sherman - joint appointment with Music

Lecturer Denise Carlson-Gardner

Staff

Assistant Technical Director David Cook

Academic Department Associate Janet Gomez

Senior Administrative Specialist Linda Parins

Administrative Responsibility-

Current and projected (post reorganization) administrative reassignments for AVD. The credit and summer salary totals remain the same.

Current

AVD Chair – 12 credits & 2/9th summer salary

AVD Vice Chair – 3 credits & 1/9th summer salary

Art Chair - 6 credits Music Chair- 6 credits Theatre Chair – 3 credits

Theatre Managing Director- 3 credits

Design Arts Coordinator- 3 credits

Arts Management Coordinator- 3 credits

After the split

AVD Chair – 9 credits & 1/9th summer salary

Art Chair - 6 credits

Music Chair- 9 credits & 1/9th summer salary

Theatre Chair – 6 credits & 1/9th summer salary

Theatre Managing Director- 3 credits

Design Arts Coordinator- 3 credits

Arts Management Coordinator- 3 credits

The Theatre and Dance chair will be responsible for all administrative work associated with the unit. This work includes, but is not limited to:

Administrative -The chair holds regular meetings with the executive committee of the unit. The unit chair acts as an advocate for the unit. The chair answers all requests from the Dean and Associate Dean of LAS regarding Timetable, seats for General Education, and summer and winterim courses, as well as

attending all LAS Unit Chairs meetings. The chair works with the Dean to allocate office space, CIT to upgrade or maintain computer workstations, and the ADA to order keys, nameplates, etc. for new employees.

Budget-The chair submits budget requests to the Dean of LAS, maintains the unit budgets including Supplies and Equipment Budget, Performing Arts Budget, two 136 Accounts, a 233 Account, LTE Budget, Special Course Fee Budget, LAB Mod Proposals, One-time Funds, End of year spending and any other special requests. The chair signs off on all travel requests, use of fleet vehicles and payments to individuals.

Personnel -The chair administers the review and promotion processes for all faculty and staff in the unit, including shared review of David Cook, Janet Gomez and Linda Parins. The chair maintains credit loads for faculty and signs timesheets for staff. The chair makes provisional instruction requests to the Dean and submits ad hoc requests as needed.

Curriculum -The chair fills out forms, provides documentation and signs off on all curricular change forms for the unit, maintains catalog copy and works with the registrar to insure all information related to the academic program is correct. The chair approves all independent studies and internships.

Facilities -The chair has oversight responsibility for facilities and equipment modernization and maintenance. The chair coordinates the performance calendar with the WCPA staff, the Music Chair and the appropriate faculty and staff.

Interdisciplinarity-

"Performance studies will be presented as an interdisciplinary practice which, on the one hand, can be applied as a method with which to interrogate and understand social and cultural processes, incorporating modes of enquiry related to such fields as ethnography, psychoanalysis, philosophy, politics and geography. On the other it encompasses 'performance' as a vital artistic phenomenon – taking a whole range of singular and hybrid forms-which has a direct correlation with contemporary everyday life and which offers, *in itself*, a means of cultural critique"

Reinvention Center for Undergraduate Research, Oxford Brooks, UK

In addressing the UW-Green Bay select mission of providing students with an interdisciplinary, problem focused educational experience, interdisciplinary programs may be structured with faculty/scholars from an array of academic fields or perspectives intended to address social, scientific, or cultural "problems of the day." That type of interdisciplinary structure is perfectly aligned with the Production program in Theatre and Dance. Our "problem" is the collaborative creation and presentation of theatrical productions that will resonate with our audience. Each academic year the Theatre program selects four diverse Mainstage productions to be fully realized as live performances for an audience comprised of members of the Green Bay and University communities. It is our creative problem to develop for each production an original solution to questions regarding playwright intent, content, style, theme and meaning for both theatre artists and audiences. Interdisciplinary curriculum at UW Green Bay has also been successfully addressed through the team teaching of interdisciplinary curriculum. Problem focused team teaching and learning is practiced with the realization of each Theatre production.

As an interdisciplinary collaborative art form, the study of Theatre is further enhanced by its presence within a liberal arts curriculum where virtually every subject studied will come to bear in the individuals' understanding of the myriad of concepts encountered in Theatre classes, if not directly applicable to a specific production. Working theatre artists at their best should be well-educated individuals capable of critical and creative thinking and human insight that allow a theatrical production to communicate with an audience on many levels of understanding and meaning. Our

colleagues throughout the campus have been generous collaborators, contributing scholarly research and expertise as well as motivation and resources for ambitious projects that relate to the needs of the larger Green Bay Community such as *The Wit Collaborative*.

Core class work in Theatre includes specific competencies and knowledge that emphasize the theatre literary cannon and the role of theatre in society throughout human history. All majors are guided through the progressive development of skills in script analysis, performance technique and character analysis, scenery and costume construction, dance technique and basic concepts of design. The development of strong skills in communication (written, oral, interpersonal and visual) is an integral part of the ongoing education that will enable students to apply their skills in an interdisciplinary collaborative production format. The production related curriculum is structured to increase the level of student involvement and responsibility throughout their time in the program with additional opportunities for motivated students to model the process in student directed and designed productions and staged readings guided by faculty mentors.

Robert L. Benedetti author of *The Director at Work* observes, "Every show, every cast, theatre and audience presents a different set of problems; solutions to these problems may work in one instance but not in another." The play is the start, the spine or foundation for a show, but it is not a set of instructions for its presentation. By continuing to work professionally and enlisting the services and talents of guest artists, we continue to experiment with the very nature of our creative process. Projects can vary greatly in approach and presentation as we seek to explore possibilities that best serve the play.

In order to fully realize a production that can be shared with a specific audience at this specific time, many diverse questions need to be answered. Answers must be found to address content, theme, message and style. Determining the motivation of the playwright is critically important, as is determining the motivation of each character in the play. Decisions must be made regarding tempo, dynamics and physical relationships. How the performance space is to be configured and used and its relationship to the audience must be carefully considered along with the impact of line, color, texture and mass on the final product. Each character's social status, personality and function in the play is considered when determining how he or she is to be attired. The quality of light, its composition and changes must be well thought-out, along with the aural contents of the performance environment.

Determining the answers to the script's questions is merely a start. The realization of the objects that bring those answers to life requires additional artisans and crafts people, with specific skills that include drafting, engineering, carpentry, painting, cutting, draping, patterning, stitching, sculpting and metal work. The entire production process is coordinated by collaborators who concentrate on the logistics of the endeavor. Resource management, budget, workflow, scheduling, communication, training, risk assessment and audience services are a few of the areas that require oversight. All the people involved in the production process, including the audience, actively contribute to a unique live event and shared experience.

New Unit in Music

Reporting

The Music chair will report directly to the Dean of Liberal Arts and Sciences.

Personnel

Faculty

Professor Cheryl Grosso
 Associate Professor Kevin Collins
 Associate Professor Mark Kiehn**
 Associate Professor Sarah Meredith Livingston
 Associate Professor John Salerno
 Assistant Professor Adam Gaines*
 Assistant Professor Eric Hansen*
 Assistant Professor Michelle McQuade Dewhirst
 Assistant Professor Randy Meder*
 Assistant Professor David Severtson
 Assistant Professor Courtney Sherman

Staff

Assistant Technical Director David Cook
 Academic Department Associate Janet Gomez Senior
 Administrative Specialist Linda Parins

*Faculty who are being reviewed for promotion this academic year.

**Faculty with non-voting status in the new Unit.

Administrative Structure

Current and projected (post reorganization) administrative reassignments for AVD. The credit and summer salary totals remain the same.

Current	9-month	Summer	Projected	9-month	Summer
AVO Chair	12 credits	2/9 th salary	AVO Chair	9 credits	salary
AVO Vice Chair	3 credits	1/9 th salary			
Art Chair	6 credits		Art Chair	6 credits	
Music Chair	6 credits		Music Chair	9 credits	1/9th salary
Theatre Chair	3 credits		Theatre Chair	6 credits	1/9 th salary
Theatre Managing Director	3 credits		Theatre Managing Director	3 credits	
Design Arts Coordinator	3 credits		Design Arts Coordinator	3 credits	
Arts Management Coordinator	3 credits		Arts Management Coordinator	3 credits	
TOTALS	39 credits	3/9 ths		39 credits	3/9 ths

Responsibilities of Music Unit Chair

Administrative

- Function as the chief executive of the Unit and is responsible for all administrative work

associated with the unit as defined in the Faculty Handbook.

- Serve as the official channel of communication for all matters affecting the Unit with University administrators and other officials or Units and represents the Unit at LAS Chairs meetings.
- Call meetings of the Unit and of the Executive Committee and preside over meetings.
- Has charge of all official correspondence of the Music Unit in matters of administrative mandates.
- Representative to National Association of Schools of Music including attendance at meetings, ensures compliance with ethical, operational, and curricular standards, completes annual HEADS report, and leads re-accreditation team.
- Representative to Association of Wisconsin College and University Music Administrators (AWCUMA): attend meetings as needed, respond to calls for shared information, and report relevant issues to the music faculty and Dean as appropriate.
- Submit through the appropriate channels proposed curricular changes.
- Manages facilities and equipment including lab modernization and remodeling projects.
- Public relations contact for prospective students and their parents, transfer students, the general public and local media and liaison with outside organizations.
- Agent for conflict resolution at the Unit level.
- Program representative for Campus Preview Days.
- Develop and coordinate recruiting activities for the Discipline and monitor and assess efforts and marketing approaches
- Has charge of all official correspondence of program in matters regarding catalog copy, SIS reports, web site information, and recruiting publications.
- Work with Scholarship and Admissions Coordinator to monitor and assess efforts and results.
- The chair works with the Dean to allocate office space, CIT to upgrade or maintain computer workstations, and the ADA to order keys, nameplates, etc. for new employees.

Budget

- Submits annual budget request to the Dean of LAS.
- Develops and maintains the Unit budgets including Supplies and Equipment Budget, Performing Arts Budget, Weidner Center Usage Budget, three 136 Accounts, Music Fest Budget, Special Course Fee Budget, LAB Mod Proposals, One-time Funds, End of year spending and any other special requests.
- Approval of all travel requests, use of fleet vehicles and payments to individuals.

Personnel

- Has charge of all official correspondence of the Music Unit in matters of personnel proceedings.
- Develops and assigns faculty loads, including ad hoc instructors.
- The chair administers the review and promotion processes for all in the unit.
- The Music chair will coordinate with the Theatre chair the shared reviews of Assistant Technical Director (David Cook) and Senior Administrative Specialist (Linda Parins).
- The Music chair will coordinate with the AVD and Theatre chairs the shared review of Program Assistant (Janet Gomez).
- The chair makes provisional instruction requests to the Dean and submits ad hoc requests to hire ad hoc faculty as needed.

Curriculum

- Coordinates timetable and monitors course periodicity in consultation with the Chair of Education.
- Provides documentation and signs off on all curricular change forms for the unit.
- Maintains catalog copy and works with the registrar to insure all information on SIS related to the 8 emphases within the academic program are correct.

- Approves all independent studies and internships.
- Provides adequate seats for General Education students.
- Solicits and coordinates with the Associate Dean of LAS summer course work.

Facilities & Equipment

- Responsible for all official correspondence about facilities utilized by the music program.
- Responsible to communicate facility and equipment needs to the administration and coordinate maintenance and repairs.
- Coordinate the annual performance calendar with the WPAC staff and Theatre chair.

Interdisciplinarity

The question of how the new unit will be interdisciplinary has been asked by members of AVO, the Dean, and the AAC and the Personnel Council. While problem solving and critical thinking are essential criteria in music courses, students must also be knowledgeable about world history and other arts to effectively interpret and teach musical styles that are centuries old. The new unit in Music would like to be considered a professional program. The music program's professional degree, the Bachelor of Music, is at the heart of our program. The University recognizes this and in the undergraduate catalog is listed as one of the three professional degrees that comprise a professional degree program. Please refer to: <http://www.uwgb.edu/catalog/undrgrad/components.htm>

The music program is accredited by the National Association of Schools of Music (NASM), which includes an accredited professional degree: the Bachelor of Music degree. This degree was approved more than 15 years ago by the campus and the UW System. Music is the only arts program at UW Green Bay that has a professional degree and one of only three undergraduate professional degrees offered at UW Green Bay; the other two are the BSN and BSW. NASM requires that, "students enrolled in professional undergraduate degrees in music are expected to develop the knowledge, skills concepts, and sensitivities essential to the professional life of the musician. To fulfill various professional responsibilities, the musician must exhibit not only technical competence, but also broad knowledge of music and music literature, the ability to integrate musical knowledge and skills, sensitivity to musical styles, and an insight into the role of music in intellectual and cultural life. Upon completion of any specific professional undergraduate degree program: 1. Students must demonstrate achievement of professional, entry-level competence in the major area, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work. A senior project of presentation in the major area is required in many concentrations, and strongly recommended for all others. 2. Students are expected to have the ability to form and defend value judgments about music, and to communicate musical ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field."

Much like the Business Administration program housing a disciplinary program in Accounting, the Music program, in addition to offering a professional degree program, also offers the Bachelor of Arts degree for students seeking a non-professional degree. Students pursuing the B.A. with a major in music must also complete a minor, much like students in the Business and Education majors and, in addition, are required by NASM to complete 66 credits outside of music. Much like the faculty of UW Green Bay's other professional programs, the faculty in the music program have terminal degrees in the same general field with different areas of specialty.

The music program goes through the reaccreditation process every 10 years by the National Association of Schools of Music (NASM). The next on-site reaccreditation visit is scheduled for fall 2012. The music program is preparing its self-study report for reaccreditation this year, 2011-2012.

May 4, 2011

AAC/PC joint meeting to review forms K from AVD Minutes

Attending: AAC members Steve Dutch(chair), Christine Style, Dennis Lorenz, Mimi Kubsch, Woo Jeon, Tim Sewall. PC Members Alison Gates (chair), Craig Hanke, Andrew Kersten, Robert Nagy. (Excused, Dean VonDras, Personnel Council)

A motion was made by Prof. Style, seconded by Prof. Nagy to approve the Form K to establish a new unit in Theatre.

Discussion followed. The joint committees agreed that it would be in the best interest of Theatre to have very clearly defined understanding with the Dean of reporting, faculty lines, and administrative responsibility as they move from a Program to a Budgetary Unit. Assoc. Provost Sewall also recommends that the proposal be amended to include a list of the Founding Members of the new unit, and an articulation of the role of the Unit Chair (including course release, summer stipends, etc.) before going to Senate. Dr. Kersten indicated that detail on how the shared academic staff positions would operate is also an area where further explanation would be beneficial. Dr. Lorenz raised a question of economies of scale- what would be lost to AVD. Prof. Style and Prof. Gates assured him that AVD was aware that it would lose Theatre's resources with the loss of Theatre, but since at this point so few of those physical or financial resources are shared within the current structure of AVD, we assume it to be a zero-sum loss in the end.

The vote was called and the Joint Councils passed the motion to approve Form K, Establishment of a new Unit in Theater unanimously.

A motion was then made by Prof. Kersten, seconded by Prof. Kubsch to approve the Form K to establish a new unit in Music.

Discussion followed. Prof. Dutch felt the proposal from Music was the weaker of the two proposals, though he conceded that the restructuring of the current AVD unit into three was very sensible. The Music proposal did not make as strong a case for interdisciplinarity in the eyes of the Joint Councils- presumably because they do not have the same technical component as Theatre, are less likely to engage in psychological analysis of characters, and engage in less obvious text analyses. Gates and Style argued that the Music Faculty may not agree with that analysis of their pedagogy and the Joint Councils did agree that further information from Music would be very helpful; a clarification of how Music sees itself as a Unit would be in order. A review of the faculty in Music yielded some discussion of the formation of the new Executive Committee as currently Music only has 4 tenured members, and Mark Kiehn would very likely have to be encouraged to serve as a guest member until another Music faculty is tenured. Some personnel changes were suggested: the adding of Professor Rosewall was discussed, and rejected as providing enough interdisciplinarity to make the question moot. Prof. Dutch briefly pondered the merging of Music and Dance, but Prof. Sewall and the representatives from AVD indicated that was not a viable option. It was agreed that Music should answer very specifically the same questions asked of Theatre in terms of faculty lines, administrative structure, the transition of Program to Unit Chair, as well as the issue of how their curriculum is seen in light of interdisciplinarity. A vote was called, and the motion passed: 8 yes (Hanke, Gates, Style, Kersten, Nagy, Lorenz, Kubsch, Jeon) and one no (Dutch).

Thus concluded the business of the Joint Councils and the Personnel Council members were adjourned.

AAC Report to the Faculty Senate for December 2011

The AAC approved new courses:

URS 360 GIS and the Urban World

MUSIC 301 Basic Recording and MIDI Techniques

activated an old course:

Theatre 138 Ballet II

deactivated courses (with reservations):

Philosophy 111 Elementary Logic

Philosophy 406 Philosophical Problems in Cognitive Science

approved requirement changes for:

Political Science majors and minors (by adding POL SCI 380)

Music (by distinguishing the vocal and instrumental tracks for the BM degree in Performance and adding to requirements for NASM accreditation)