The Ongoing Restructuring of the College of Fine Arts
The University of Arizona
Submitted by Maurice J. Sevigny, Dean of the College of Fine Arts

Shared Governance and Planning Teams:

The CFA response to restructuring was developed in consultation with the CFA Executive Committee, the CFA Staff Advisory Council and the CFA Faculty and Staff Restructuring Oversight Committee. Grass roots proposals were initially solicited for team review from the faculty or staff at large. Members of the restructuring teams include:

(CFA Executive and Strategic Planning Committee) Peter McAllister, Dennis Jones, Jory Hancock, Al Tucci, Beverly Seckinger, Jacqueline Chanda, Maurice Sevigny, Mike Holcomb, Suzanne Rice

(Architecture and Fine Arts Collaboration Sub Committee): CFA EC + Jan Cervelli, Dean, Brooks Jeffery, Associate Dean, Susan Moody, Assistant Dean, Ron Stoltz, Director of Landscape Architecture, Laura Hollengreen, Director of Architecture, Marilyn Robinson, Associate Director of the Drachman Institute

CFA Oversight Committee: (CFA faculty) Suzanne Knosp, Melissa Lowe, Sarah Moore, Gary Setzer, Joanna Mahon, Mary Beth Haralovich, Michael Mulcahy, Don Hamann, Patrick Neher, Bobbi McKean, and Laurie Kincman; (CFA staff) Justine Collins, Michael Gravitt, and Deon Dourlein; (CFA student reps), Marquez Johnson, Holly Brown, and Michael Koss.

We also had a joint retreat with (CFA Executive Committee) Peter McAllister, Dennis Jones, Jory Hancock, Al Tucci, Beverly Seckinger, Jacqueline Chanda, Maurice Sevigny, Mike Holcomb, Suzanne Rice

N.B. Dean Sevigny was an active participant on the teams that examined (a) Area Studies and (b) Liberal Arts. He brought those debate issues and draft proposals to the attention of the above committees.

Eliminated Area Studies: The College of Fine Arts has actively engaged in a transformation process moving its identification and national image to a strengthened “professional preparation mission” and augmenting those program areas that have the best potential to be best. The teams endorse our transformation to be a role model that mirrors current goals. In the process of transformation the following areas of study, degree majors or CFA degrees have already been or are in the process of being suspended, eliminated or phased out:

- Radio Broadcasting  MFA in Acting
- Metals and Jewelry Design  MA in Dance Kinesiology
- Television Production  MFA in Directing
- Electronic Journalism  MFA in Play Writing
- Fiber Arts  MFA in Digital Arts
- Internet Media  BFA in Art Therapy
- Music Therapy  BFA in New Genre/Performance Art
- Internet Entertainment Design  Peter Treistman Center for Research in New Media

Fine Arts Administration has already consolidated administrative efficiency by eliminating 4.5 FTE:
- One Assistant Dean for Student Services (reassigning duties to the Associate Dean and Staff)
- The Director of CFA Career Services
- The CFA Director of Advancement, Marketing and Communication

And we reduced the Assistant Dean for Technology to .50 FTE and reassigned him to a .50 teaching assignment in the School of Art

We have also redeployed a Treistman Administrative Associate to replace a vacancy in Student Services.
Sustaining CFA’s Transformed School Structure: The College has realized a cost-efficient and calculated transformation from being a “Faculty of Fine Arts” into a “College of Fine Arts” with five distinct, discipline-entered, professional preparation units that have refocused priorities and variables for excellence to receive regents approval as “Schools”. The structure for configuring the arts in higher education under a “school” and/or “college” organizations predates World War II. It is the long-term perception in the arts disciplines that stand alone Colleges of Fine Arts or Schools of Art, Music, Theatre, Film, (Media Arts ) or Dance can offer a higher quality branding for excellence in professional training and overall program excellence. Fine Arts accreditation standards reviews are conducted by size, programmatic scope in each of the named school disciplines. Merged units and those housed as departments or Divisions within Arts and Letters or Arts and Science Colleges have lower status and are more likely focused upon the undergraduate degree level or as support to a liberal arts orientation. Dean Sevigny’s was appointed in 1991 with the mandate from the faculty, sanctioned by the then President Henry Koffler to transform “The Faculty of Fine Arts” and to restore its former identity as “a free-standing college” by strengthening its professional career training and to enhance its creative research and performance visibility for its land-grant mission. Once the college structure was revitalized Fine Arts transformed the former “Committee on Dance” into a respected and highly competitive school (originally dance had been a minor elective activity program within the major of Physical Education. We have also implemented and evolved a new Department of Media Arts; (from a merged unit that clustered A&S faculty from Broadcast Journalism, Radio, TV & Film with the Film Studies Option from the former Department of Drama). Fundraising opportunities have increased with status recognition. A $6M bequest helped us establish the Jack and Vivian Hanson AZ Film Institute to augment and integrate film arts production with strengthen film industry internship connections and knowledge of career practices to augment the unit’s potential to focus its mission and excellence. And last year an endowed Chair was established to support the Director of the new School of Dance. The identity as a professional school has proven to attract transformational gifts. and naming opportunities. Schools have been challenged to identify qualitative bench marks for what they can be best at.

In the process of transformation we eliminated several weaker areas of study, instituted selective enrollment management, narrowed the degree major options and prioritized the focus of excellence to gain Regent’s approval for each of the five “professional schools” each grounded by the strategic premises of Jim Collin’s “Good to Great”. Our mission is to deliver content and skills that strengthen excellence and the potential of our graduates to succeed as artists or in a variety of art-related applied professions. Our restructured curricula in each of the schools merge studies in: art making or performing with critical and historical studies, and applied practice programs (i.e. Design Studies, Producing or art discipline-centered teacher education). As part of our transformation multiple areas of study specializations are now clustered into larger area “divisions” for administrative cost efficiency. The survey of the CFA faculty and the restructuring Oversight Committee feel strongly that we have evolved into a sound and efficient structure with a much clearer mission, defined curriculum, continual improvement goals and improved quality focus. Our strength for institutional outreach offers the university significant opportunity for positive interface. We trust the reallocation process and the proposed SCH- based budgeting will offer a means to extend such respected and well-subscribed community outreach toward a state and national level.

The consensus of the overwhelming majority of college personnel is that further consolidation of the five units would not be in our best interest for our overall national reputation, recruitment of top students, or expanding patron and community financial support. We have not fully explore alternative savings but, will continue to explore ways to share resources with other colleges or be affiliating interdisciplinary partners hips with Humanities, SBS, Education, Engineering and Architecture. We are in the midst of an instructional technology servicing efficiency audit by UITS. The audit will advise us on efficiency and management of these services and examine the potential to share or combine resources. In it’s first draft the audit team finds: “The assessment team sees no obvious way to save money in the operations of Fine Arts Technology. Every service that is offered by UITS will cost more than the college is now spending.” Nonetheless, they offer a seven-page document that suggests alternative income potential and clarify essential leadership goals for CFA’s management of such services. In comparing Fine Arts to other campus models they state: “…none has achieved the economy of services achieved by the CFA and none has any higher level of user satisfaction.” Next, we will evaluate the potential benefits in pooling IT personnel services with our neighbors the College of Architecture and the UA Museum of Fine Arts.
We have endorsed a new interdisciplinary research Collaborative, The Center for the Arts of the Americas, in parallel and interdisciplinary support to the proposed restructuring of a College or School of International, Area, and Language Studies. (Peter McAllister is preparing a separate white paper that outlines the vision and potential of this initiative for research collaborations.

Apart from a strong faculty consensus that CFA has already been restructured into a cost efficient organization of five professionally focused schools, the CFA executive leadership continues to explore efficiency connections for excellence. The following proposals had insufficient enthusiasm or conceptual support:

1. Splitting CFA into two colleges: A College of Performing Arts (merging Schools of Music, Dance, and Theatre) and, A College of Visual and Media Arts Schools of Art and Media Arts.

N.B. This would not be as efficient as it suggests. Merging Performance Schools would constitute managerial overload as Directors already serve a second administrative function as the Artistic Directors/Producers of their public outreach performances, festivals or exhibition seasons. It may also require an additional dean. Performance directors also manage an arts outreach business. They are already overworked. Our School Directors also are active fundraisers and coordinate Community Advisory Boards, friends Groups and create many Special Events and group tours.

2. Merging the School of Art with the two schools in the College of Architecture, or Incorporating CALA into a merged College of Fine Arts and Architecture

This proposal was explored in a joint meeting with representatives from both colleges. We are still investigating some possibilities for sharing due to proximity on the art complex (Foundation courses, visual resources, IT services etc.). It would result in a huge compromise of status and there is insufficient support for a merger.

3. The phasing out of the Treistman Center for Research in New Media through a Centralized merger with Technology and Visualization Services at UITS

An efficiency and service costs audit by UITS is being planned. Two faculty lines have been cut and 1.5 staff positions have been phased out. The issues to be resolved are: Shall CFA maintain its technical staff, programmer and web designer? Could the space also be utilized for other centralized services, i.e., University Business Operations Mergers and/or potential centralized CFA staff consolidation (College Central Advising Office, College Central Business Office or Centralize College IT & Web service.

4. Strengthening Community Outreach Arts collaborations by exploring the reporting structure of Campus Art Museum, UA Presents and Center for Creative Photography

We did not have sufficient time to explore such possibilities

5. Strengthening the cross-campus collaborations with new units in the proposed school units that recombine SBS and Humanities

Plans are being submitted for the Proposed Center for the Arts of the Americas, which include a component from The College of Architecture as an affiliate of the proposed International College

6. We have begun exploring cost efficient course delivery of shared Foundation Courses, Tier II General education and Arts for Non-Majors course credit efficiencies and certificate programs with the Outreach College
Budget Implications: At this posting the potential cost savings appear to be minimal and are in need of fuller investigation and calculation. Our assessment teams have voiced serious concern for the potential loss of momentum in our national standing in exchange for a relatively small savings. Also, our patron support and box-office revenue could be impacted negatively by some “super college” merger or consolidation with other units. Nonetheless we acknowledge the funding struggle we must face and will continue to explore all options that emerge from this process.

In summary, we are still in discussions and do not see ourselves as static nor unwilling to face change. Innovation and change are at the source of artistic creation and inquiry. We have intensified our self-reflective analysis for continual renewal, alternative means for funding our endeavors and stand by our strong attention to our evolution as Professional Schools and the recent history of refinement of our mission and ongoing quest for excellence. We are proud of our attention to the collective strategic thinking that has influenced our many past accomplishments and the School Directors' continued improvement of financial entrepreneurship and resource alternatives.