

**Expressive Arts Planning Unit
Program Review
The Evergreen State College
Spring, 2005**

By Ruth Hayes, Anne Fischel, Bob Leverich and Rose Jang

Last Program Review Submitted: 1998

We have approached this Self-Study as an opportunity to examine where we are now as a Planning Unit. We address the charge for the study in Part 1, and in Parts 2-4 reflect on issues raised in the 1998 Self-Study and other concerns that have arisen more recently. Sub-area reports prepared by their respective conveners are in Part 5. Requests for consideration and/or action on specific issues are underlined.

Area Wide Report

Prepared by Ruth Hayes

Part 1

The charge for this Self-Study is directed by this quote from the 2003 reaccreditation report:

"The College must continue to address general education and most particularly the final assessment of student competencies in writing, critical thinking and quantitative reasoning."

Our work in the Expressive Arts hinges on students developing strong critical thinking skills. Writing, and, to some extent, quantitative reasoning are practices that support that development. There is consensus throughout the college that arts practices, if done well, include high level conceptual skills, and are therefore also excellent pathways to competency in critical thinking. Concern about a lack of arts experience in many Evergreen students' education informed a significant part of the Gen Ed recommendations. Based on those discussions and recommendations, since our last self-study the Expressive Arts Planning Unit has focused major effort on developing programs that more widely integrate arts across the curriculum in addition to designing syllabi that provide increased opportunities for building writing and quantitative reasoning skills, especially for first year students. We also remain committed to cultivating student visual, media, performance and other literacies in addition to the verbal and quantitative.

In all Expressive Arts programs students engage in a lot of hands-on creative assignments. Faculty collaborate closely with students to help them develop projects and a sense of what their "work" is. We also focus significant time and energy on building

learning communities within which students may develop communication skills to productively give and receive critical feedback, collaborate with each other, and discuss issues. Relating their work to the outside world and developing a sense of what it means to be a global citizen are important goals, and for that reason, most of our programs address content and ideas from other non-arts disciplines as a matter of course.

Statistical evidence of student competencies in the skills mentioned come from the Institutional Research 2002 Alumni Survey of the class of 2001. It concludes that 65% of that year's graduates who self-identified as Expressive Arts students were "mostly satisfied" or "very satisfied" with their ability to write effectively. Sixty-seven per cent stated they were "mostly satisfied" or "very satisfied" with their ability to speak effectively. Eighty-seven per cent stated they were "mostly satisfied" or "very satisfied" with their ability to critically analyze written information. In general, graduates gave similarly high marks for all other categories queried except understanding and applying scientific and quantitative principles and methods. Since then, Expressive Arts faculty have worked with Scientific Inquiry and Environmental Studies faculty to develop and teach several programs that integrate scientific and quantitative practices with the arts. These include Christian Roots (01-02 and '03-04), Drawing From the Sea('01-02), Eco-Design ('01-02), Imaging the Body ('02-03), Patterns Across Space and Time ('02-03), Picturing Plants ('02-03), Centering ('02-03), Light ('03-04), Stone ('03-04), Geology and Art ('04-05), Sustainable Design ('04-05), and Visualizing Ecology ('04-05). End-of-Program Reviews from 2001-2004 indicate significant efforts on the part of faculty to integrate quantitative and/or scientific skills in at least some aspect of other programs such as Local Knowledge, Filming Fictions, Marking Time, Order of Things, Weird and Wondrous, Islands, Labyrinths, Performing Gender, Puppet and Object Theater, Music in Culture, SOS: Media, Mediaworks and Foundations of Visual Arts.

We have anecdotal evidence that indicates students' competencies in those skills have increased as a result of these efforts. However, since many of the above mentioned programs were designed for all or a percentage of First Year Students, information on those students' satisfaction with their skills levels is still to be collected.

Part 2. Faculty:

A. Hiring Issues: In our last self-study we described a vision for Faculty hiring through 2002 that included new positions in 2-d Art, 3-d Art and Design, Theater, Dance, Experimental Video, Art History and Experimental Narrative (evolved to Digital Media). Since then we have successfully advocated for and hired the following:

Ju-Pong Lin, Experimental Video (hired 1999, LWOP '03-05)
 Kabby Mitchell, Dance (hired 2000)
 Bob Leverich, 3-d Art and Design (hired 1999)
 Stepan Simek, Theater (hired 1999, resigned 2001)
 Lisa Sweet, 2-d Art (hired 1999)
 Mario Caro, Art History (hired 2000, resigned 2004)
 Walter Grodzik, Theater (hired 2002)
 Julia Zay, Digital Media (hired 2005)
 Lara Evans, Art History and 2-d Art (hired 2005)

Of nine hires, three have resigned or are expected to and are not on campus, having relocated for family and/or personal reasons. Two of the positions resigned have been filled with replacement hires.

In 1998, we had 23 faculty full time in the curriculum. Since the last Self-Study, six have retired from the Expressive Arts area (Frasca and Sparks in 2-d Art, Hunt and Johansen in Dance, Kawasaki in Art History and 2-d Art, Nisbet in Theater). As of this writing, the total number of fulltime regular faculty teaching in the 2005-06 academic year, in spite of growth in enrollment across campus, will be 24. We face several more retirements in the near future. The college's policy to not automatically rehire faculty positions vacated by retirement or resignation means that we will have to advocate for arts positions to keep our numbers stable. Without these positions, it will be very difficult to maintain appropriate breadth in the arts, much less integrate arts across the curriculum effectively. We do not feel that this policy serves the college well when it comes to maintaining faculty strength in the arts and other disciplines that require physical and/or technical expertise. We believe this policy needs to be revised and request that the Academic Deans, Provost and Hiring Priorities Disappearing Task Force (DTF) initiate a discussion to review it.

In the last Hiring Priorities round ('04-05), the Expressive Arts area prioritized a Performing Arts dance position to maintain adequate strength in that discipline after a second dance faculty had retired. At the end of the year, this position was at the top of the Hiring Priorities DTF "B" list, but there weren't enough lines to allow it to move forward to the "A" list. New directives on Enrollment Growth support one position each in visual and media arts. From our point of view, these are not growth positions but replacements for ones we've lost. A proposal to Enrollment Growth for dance/movement lines didn't receive similar support. While we are happy to anticipate a line each in visual and media arts, Performing Arts faculty will still feel short-handed and face the need to re-envision their curriculum accordingly. For the VEA and MIG sub-areas, the Enrollment Growth process has sidelined our support of Performing Arts' request, and made some of us feel a bit compromised. We request that the Provost, Academic Deans, Hiring Priorities DTF

and Enrollment Growth DTFs clarify the functions of these two different processes. The mandate for growth should not negatively impact Hiring Priorities and replacement processes.

B. Mentoring:

We have lost 33% of our recent hires. We work new faculty hard. More often than not, they have young families and/or life partners in other professions, and the added complications of learning Evergreen's arcane ways exhausts them in their first years. Hiring is time consuming and arduous work, so these resignations concern us because, like failed searches, they are very costly in terms of human resources. We need to mentor new and mid-career faculty to help them develop teaching and program design strategies that provide students rigorous arts experiences and at the same time protect themselves from burn-out. We plan to propose an Expressive Arts faculty institute for summer '06 for this purpose.

Expected retirements will leave mid-career and new faculty in the arts to shape the planning unit's vision and political strength in the face of growth and continued restructuring of the college. This is exciting but will also be a challenge if at least half of our colleagues are reluctant or find it difficult to engage in area governance. Mentoring new and mid-career faculty to provide Arts representation on the Agenda Committee, as Planning Unit Coordinators, in the Deanery, and on major Disappearing Task Forces (DTFs)(such as Hiring Priorities) is critical. We support the Governance DTFs requests to change the practice of absolving first year faculty from governance requirements to one in which they actively shadow a mentor faculty's governance work.

C. Work load:

A perpetual issue from the last self-study is workload and the difficulties of delivering a curriculum consistent with our pedagogies.

- i. Our 25:1 FTE is significantly higher than that of arts programs at other colleges. Labs and studios that can only accommodate 15-20 students at a time make planning for these numbers difficult. Pressure to maintain this FTE or lose faculty team members from an interdisciplinary program when we have students who can't or won't do the work is a problem.
- ii. Teaching in the arts involves an intense schedule: Effective skills training requires 6-10 hours per week in studio or lab. Contextualizing the skills with critical theory in lectures and seminars and written assignments requires extensive, careful and continuous logistical planning.
- iii. Across the college, the number of staff who support our work has stagnated as enrollment has increased. Without adequate staff support, faculty must expend more energy to

- maintain their teaching standards. This has particular impact on arts faculty as our programs tend to depend on lab, studio and technical processes that require staff assistance.
- iv. Although the college instituted some mechanisms for increasing writing skills and QR literacy because of Gen Ed mandates, including allocating two faculty lines to run the Writing and QR Centers, it has not made comparable efforts to support arts literacy across the curriculum.
 - v. It seems that an increasing number of decisions are being made that affect our teaching and/or workload and consequently should have our input. These include fast-tracked, sudden or frequent changes in facilities, enrollment growth and hiring. Institutional and outside mandates and initiatives take faculty attention away from their own initiatives and planning. While in most instances faculty involvement and/or feedback is solicited, it is frequently not done in a timely manner. In some cases decisions are made without considering curricular needs. This requires faculty to expend extraordinary additional effort to rescue a resource or facility. As a result, discussions about teaching and learning across the college, and more importantly, within the area are rare. Curriculum planning retreats get co-opted by other agendas. We request that the Deans, Provost and Administration make efforts to limit the number of big issues that need faculty attention every year and continue to work with the College's other divisions to strengthen practices of consultation and collaboration that respect our primary mission and the demands of the academic calendar.
 - vi. Workload affects collegiality. As an example of this, we have not reviewed and reaffirmed our covenant since before the last self-study. It's not the document that is important, it's the process by which we arrive at it that fortifies our connections to each other and helps repair frayed relationships. We need to revisit the covenant in the next year.

Minimal leave and sabbatical time make it difficult to keep pace with developments in our respective fields, much less rejuvenate. We are concerned that burn-out will make early retirement increasingly more attractive to older faculty. This will negatively impact how newer faculty are mentored and diminish our institutional memory. For new faculty who were active as artists prior to coming here, the workload pushes them to curtail creative pursuits, and the dialogs with wider constituencies that their works initiate.

We gain the authority to teach from our creative work. We, and our students, suffer when we aren't able to do it. In our discussion of teaching load and ways to continue our creative pursuits, we recognized that veteran and emeritus faculty can

help us see this as a "design problem." We have the ability to design our programs to reduce excess workload and to accommodate our pursuits as artists. Our proposed Faculty Institute for summer '06 on effective arts program design may help us do this; however, another important strategy that some of us use to carve out time to pursue creative work, Leave-Without-Pay (LWOP), needs to be protected. We are working harder to collaborate with each other to better coordinate when we apply for it, but we are concerned that efforts to formalize LWOP procedures will have an adverse affect on us, our teaching and our relationships with the college itself.

There are other benefits of LWOP that enable faculty to maintain their commitment to teaching well. It can help veteran faculty remain involved in the college a bit longer, contributing valuable perspectives to governance issues and modeling Evergreen core values and pedagogy for newer hires. It can provide a safety valve for faculty faced with family or other personal needs. The college's relatively generous LWOP policy has long been recognized as a benefit that compensates for our comparatively low salaries. There are tensions between those who can afford LWOP and those who can't. Arts faculty, unlike those in the sciences, do not have much access to grants to pursue research. However, in EA we recognize the benefits of LWOP and have always supported our colleagues who ask for it.

Current college policy does not return lines made available by LWOP to the Planning Unit of the faculty who takes it. As the Deans review the LWOP policy, we request they reconsider this part of it. Integrating visiting artists into the curriculum using some of the lines made available by Arts faculty LWOP would provide wonderful opportunities for the Evergreen community to broaden its exposure to a diverse array of arts practices.

D. Support to First Year Students:

EA faculty have continued to innovate in curriculum planning while also attempting to maintain consistent offerings of foundation programs. A significant amount of work goes into meeting commitments to teaching first year students. According to the Office of Institutional Research for the academic years '99-00 through '03-04, 16 to 24% of our FTE from fulltime programs have served first year students. In the last few years we have consistently aimed 20% or more of our FTE to them. Some Expressive Arts faculty are experimenting with different percentages of first year seats in all-level programs. This aides in the design of syllabi that fit the needs of high school direct students as well as balance foundational college level skill-building with fostering students' intellectual and creative growth in rigorous and stimulating ways. The general sense that faculty avoid Core is not the case in our planning unit.

Part 3. Staff Support:

In the past two years, depleted support for our staff in terms of salaries, lines, development and managerial attention reached a crisis for the Performing Arts and Moving Image sub-areas, while for the Visual and Environmental Arts, it increasingly limited what could be done in multi-faculty programs. The sub-areas' reports detail specific issues, however the main point is that insufficient staffing limits faculty effectiveness in teaching arts across the curriculum as well as in our own disciplines. If we increase faculty lines, we must increase staff lines. We are encouraged to hear that the new state budget support of Evergreen includes increased funding to make some staff positions fulltime and to continue others, and we appreciate that help. But more effort needs to be made on behalf of our overworked staff. Development opportunities and collaborations with faculty as well as hires to help reduce their workload are urgently needed.

Part 4. Our Students

We are constantly re-assessing the tools we have for helping students understand Evergreen's pedagogy and processes as well as the roles arts play in interdisciplinary studies. Our experiences in the last few years have led us to believe that more and more students do not come here with the skills necessary to do much of this work. Increasing numbers are having difficulty combining theory with practice due to:

- i. Emotional or other problems.
- ii. Learning disabilities.
- iii. Lack of basic skills (critical thinking, writing, reading, manual dexterity). Greater numbers of conditional admits and upside down degree students mean that more are in need of intensive remedial work to build basic skills.
- iv. Financial needs. According to Institutional Research, the number of low-income undergraduates has increased by 96% in the last four years (from 759 students in Fall '99 to 1489 students in Fall '03). EA faculty have anecdotal evidence of the impact of increased financial need on learning in the high number of students who choose to graduate mid-year because they have the credits and can't afford to complete the academic program they're in. We also have many students who try to carry a full 16-credit load in addition to a 30-40 hour per week job, sacrificing the quality of their academic work in the process.
- v. Student pressures for vocational or exclusively skill based training at the expense of developing critical thinking skills complicates these issues. We sense that some students avoid the theory/practice structure of fulltime programs by enrolling in Evening Weekend 4 credit courses, or by doing individual contracts with faculty outside the Expressive Arts. We do not have statistical evidence on this, but do wonder how part time offerings interact with and affect fulltime enrollment.

The pedagogy of the college as a whole encourages students to engage with the problems and issues that arise in life and in current American culture. Evergreen also attempts to provide a safe context for students to express and explore personal issues. In the arts, people frequently use personal experience to generate material, so difficult issues surface. We expect this; however, we have noticed increasingly larger numbers of students in our programs who've experienced physical or psychological trauma, substance abuse, or other problems. Sometimes teaching these students puts faculty in the role of case manager. When one student in a program needs this attention, faculty can usually provide it in weekly or biweekly individual conferences. But when a half dozen do, faculty can't afford to spend a dozen or more hours per week with individual students, instead of preparing for class, doing governance, etc.

Class size complicates these problems and makes it hard for us to address individual issues. Commonly we find out about particular students' problems only after several weeks of a quarter have passed, or at the first evaluation conference. EA faculty are not trained counselors or therapists and should not be expected to counsel students on non-academic issues. Student services (Advising, Counseling, Key, etc.) do what they can but do not have adequate resources to help more than a small percentage of students with pressing needs. With increased enrollments and FTE, we are strapped to provide basic skills in addition to college-level work.

We have shared these perspectives and experiences with each other in the context of Planning Unit and sub-area meetings. We are already revising how we work with students, for example not expecting as many to engage with the same level of abstraction or theory as past students have been able to do. However, we feel it is imperative that there be a college wide discussion about changing campus demographics and the implications that change has for how we teach and in particular, how we design programs for lower division students.

Students' changing abilities to engage with program content and activities may have an impact on the traditional Evergreen model of a three quarter multi-faculty program. Institutional Research numbers indicate that maintaining enrollment across three quarters is a challenge. Two-quarter programs tend to do better to retain students as do single faculty programs and programs that are relatively narrowly focused on a particular discipline. It is hard to judge exactly why students leave programs, but there is a sense among faculty that students are more likely to jump around from program to program than they were a decade or so ago.

We agree with observations made by staff in Admissions and Advising that students have a hard time navigating the Evergreen

curriculum. We owe it to them to help them learn how to navigate this system and find valid pathways towards their educational goals. We are considering a few outreach strategies.

- i. Inviting students to affiliate with the Expressive Arts Planning Unit might help with retention through multi-quarter programs. If curriculum planning is more transparent and students see faculty shift focus year to year from narrow disciplinary work to broader inter-area teaching, they may better understand how disciplines are inherently connected and how a body of work can develop over time. Affiliation might help students more easily identify faculty they could approach for advice. It would help us develop a way to communicate more effectively with arts focused students, regardless of the programs they are enrolled in.
- ii. Stronger catalog and web presence. We field inquiries from prospective students who indicate that they don't know how to read the catalog, and/or can't find particular arts disciplines represented on the web site. Several years ago there were brochures for each sub-area. We would like help to revive these and develop corresponding Expressive Arts web pages that better represent the sub-areas.
- iii. Inter-arts programs and courses that would connect the sub-areas more visibly. Examples are a foundation program in the arts and/or a year long 2-4 credit shared symposium featuring arts faculty, and possibly other visitors, presenting their work. This would help counteract specialization that endangers what's unique about the college.

Part 5: Sub-area Reports

A. Moving Image (MIG) Self-Study

Prepared by Anne Fischel

Since the 1998 Self Study we have revisited and reaffirmed the core principles underlying our teaching. At the same time we are questioning some of our teaching practices and expectations for our students. We are excited and challenged by new innovations in technology which have spurred an unprecedented need to develop new knowledge and skills, and support the development of pedagogies of visual literacy across the curriculum. We struggle to fully staff our own area while engaging in interdisciplinary collaborations with our colleagues. We also struggle to maintain a sense of our own work as filmmakers and active members of the community, while participating fully in college governance.

In our 2002 Vision Statement, we wrote, "media production is fundamentally interdisciplinary." We remain committed to this perspective and to a pedagogy that links image making with theoretical understanding and critical analysis. We want our students to be engaged with the world, with contemporary issues and ideas. We want them to be good listeners and problem-solvers. We encourage them to be attentive to the linkages between their work and the community, and to learn broadly about social and artistic movements.

We live in a world populated by images that need to be critically evaluated, decoded and contested. We ask our students to read demanding theoretical texts, use seminars to collectively develop their understanding and analyze the films we screen and discuss. We also ask students to participate in a range of production assignments designed to acquaint them with new technologies while exploring and applying new concepts in order to integrate them into their own practice.

Our programs stress collaboration and community building. Collaborative assignments help students grapple with differences, while critique creates a supportive yet critical environment for evaluating individual practice. This supports realistic preparation for making films professionally (most filmmaking is profoundly collaborative, involving input from many highly trained individuals). It opens the possibility of considering new ideas and points of view while supporting and teaching one another.

Our curriculum centers on the theory and practice of nonfiction film and video. The Moving Image faculty treat this as a broad area, incorporating documentary and experimental genres. In this respect, we offer a significant alternative to the many schools which teach Hollywood-style models of production. Recently, some of us have experimented with incorporating narrative fiction into our teaching, but for the most part we have retained our emphasis on nonfiction media. Instead of developing an

emphasis on narrative film and video (an option we considered several years ago while planning future hires), we have chosen to develop our strengths in animation, multi-media, performance and installation. We believe our approach offers students the opportunity to grapple with a variety of forms and styles for self-expression and working through ideas while developing competencies that will serve them as many seek professional work in media following graduation.

The politics of representation is a central critical focus of our work. We examine and analyze constructions of race, gender, class, and sexual orientation, as well as engaging in formal analysis and inquiry into the ethics of image-making. For students this is a demanding yet rewarding part of our work together, as they learn to challenge the assumptions of commercial media and its effect on their understandings of the world. We critique dominant representations, but we also learn from and about alternative forms of media that are creating new imagery and languages of expression.

Mediaworks is our entry-level program. It is offered every year, by two faculty. Students must apply to the program and show evidence of interdisciplinary work and critical reading and writing skills. Typically, we receive 70 to 90 applications for 40 to 50 places. Students take Mediaworks for 3 quarters; in the third quarter they propose and produce an independent project in a format of their choosing. We also offer Student Originated Studies in Media, a program for intermediate-to-advanced students and Media Services interns. Media faculty regularly teach freshman level and interdisciplinary programs. Our recent programs included collaborations with faculty in literature (Islands), environmental studies (Local Knowledge), ethnomusicology and yoga (Intimate Nature), mathematics (Patterns), and feminist studies (International Feminism).

Mediaworks has been an upper division program. The program is rigorous, and requires significant organizational and literacy skills. However, the Moving Image faculty, like many of our colleagues, are seeing changes in the student body that concern us and are causing us to rethink our practices. Students are entering Mediaworks without strong reading and writing skills. Some students struggle with learning disabilities and emotional problems. More and more students are working long hours to support themselves. This changes the picture of what we can expect from entering students and what our work together looks like. Many students have difficulty with the requirements of the program, and we are seeing more attrition between fall and winter quarters than in the past. For the next few years we have decided to accept sophomores into Mediaworks and teach a slightly scaled down program that emphasizes basic skill-building, concept development, and the process, rather than the product, of making media. For some students this means encouraging them to explore interdisciplinary studies after Mediaworks before taking SOS Media in their senior year. We hope this trajectory will counteract the narrowness we

confront in some of our students. We've also begun conversations about how to adapt the structure of Mediaworks in the future, perhaps emphasizing skills development less in the first quarter, or placing more focus on Film Studies.

The changing picture of student abilities and needs poses important questions: How can we maintain a dual emphasis on conceptual and creative work? What level of writing, critical understanding and seminar discussion can we expect? What creative alternatives can we devise to help our students learn and flourish? How can we help students develop a sense of themselves as citizens and responsible makers of media?

We are expected to teach Mediaworks with 25 students per faculty; this differs significantly from accepted practice in most college-level arts programs, where smaller classes are valued and supported. The size of the program creates difficulties in teaching workshops, using media facilities, and making time for critique. Some of us have experimented with strategies for limiting the size of the program; for the last three years, the faculty have accepted only 40-44 students and have taken contracts to make up the difference in our FTE. This, of course, adds to our workload and some of us are reluctant to do it. We worry that it distracts from the time and energy needed to teach the program well, particularly given the heightened needs of our students for mentoring, and the lack of institutional support for our students' needs.

Film and video are in the midst of extraordinary technological changes that are affecting every aspect of our work, discipline and teaching. As a group, we work hard to stay current. We continue to teach 16mm and super-8 film. At the time of our last self-study, 3/4-inch video was our most sophisticated video format, with VHS video in wide demand throughout the campus. Today, VHS and 3/4-video have been abandoned, replaced by new digital video technologies that have transformed not only video production but film post-production as well. With the support and collaboration of the Media Services staff we developed a Multi-Media lab with 12 computers set up for non-linear editing. Almost every summer we collaborate on an intensive week-long institute to increase our own literacy in digital media production. The institutes have been attended by faculty and staff from various areas of the college, including performing and visual arts, evening/weekend studies and the Tacoma campus.

All of us strive to maintain an active creative practice of media. This is one of the most effective ways to become proficient with new technologies, maintain personal links to image-making, and contribute to our field. We frequently teach production workshops ourselves, or in collaboration with staff. Our involvement in skill development and our focus on personal creative expression helps us appreciate students' learning experiences and struggles. However, finding the time to develop our own work is difficult, particularly given Evergreen's intensive dual emphasis on teaching and

governance, and its modest sabbatical policy.

We, and the college as a whole, are being challenged to maintain a strong technical base to support our teaching. As part of the current library remodel, the Media faculty and staff developed a proposal for a Digital Technology Studio. The proposed Studio revamps and extends our television studio facility, preserving its traditional capabilities, but extending it to incorporate live multi-media performances, media critique, lectures and teleconferencing. Faculty from many areas of the college have used the television studio to document student presentations, guest lectures, and performances. The Digital Technology Studio will extend and deepen the capacity for multi-disciplinary use across the campus, as well as support collaborations with our colleagues at the Tacoma campus, through the studio's teleconferencing functions.

The completion of Seminar II provided needed A/V facilities for faculty from different disciplines who show films or rely on computer projection to support their teaching. This has relieved the shortage in media classroom space. At the same time, Moving Image faculty and the students we teach have specialized needs for facilities, equipment and staff support. These must be recognized and supported if we are to do effective work with students who are seriously engaged in media studies.

Workload remains one of our most significant issues. As we strive to master new technologies and retain close mentoring relationships with students, we have also made major contributions to governance. Our small faculty (5) regularly serves on hiring committees in our own area. Our members were also on the hiring committee for the Vice President for College Advancement in 1999-2000, the 2003-2004 Provost Search DTF and the hiring DTF for the Manager for Performing and Media Arts. We served on major DTFS (Strategic Planning, Governance, Long-Range Planning, General Education, Hiring Priorities, and Library Renovation and Design). All of us, except our recent hire, served at least one term on the Agenda Committee. Three of us have been Planning Unit Coordinators.

Besides regular governance we planned a major outreach and fundraising campaign for a Masters in Fine Arts. We designed the MFA program during the last Strategic Planning process, when the college asked for new growth proposals. Our MFA proposed rigorous work in media production and theory along with community service—teaching visual literacy across the campus—and the development of interdisciplinary perspectives. The proposal was approved by Evergreen's faculty and the HEC board, but we were asked to raise \$750,000 for equipment; several of our faculty and staff worked hard on this initiative, but without support from the Advancement Office we had to call a halt. We are now involved in a campaign for new equipment for our present programs, with some support from the Provost and alumni.

We are proud of our teaching and service to the college, but we also feel

burdened and challenged to do our best work under such demanding conditions. *We think the college is long overdue for governance reform and for a searching, campus-wide discussion about how to better support the challenges of teaching in our current academic environment.*

At the time of the 1998 self-study we had four permanent faculty and a visiting line. Subsequently, the visiting line became a continuing line in Experimental Video, and we hired Ju-Pong Lin. Since we offer Mediaworks every year with two faculty in the program, we each made a commitment to rotate into Mediaworks every third year. Our long-term goal is to staff our area with six continuing faculty, representing diverse skills and approaches. We received a new line in Digital Video (we completed the hire this spring, hiring Julia Zay). But Ju-Pong Lin has been on Leave Without Pay since 2003, and is expected to resign. If we lose her position we will still be five faculty, rather than the six we need.

We are fortunate to be supported by a skilled and dedicated staff who are devoted to Evergreen and to serving the needs of our students. Media staff and faculty collaborate through our Moving Image Group, which meets regularly to discuss logistical and curricular concerns. This year staff attendance at MIG meetings is down, due in part to staff's extensive commitments to support media throughout the campus. Unlike the sciences, we have no staff dedicated to our media programs, and with growing campus-wide interest in digital technologies, our staff confronts escalating and sometimes competing demands. Staff morale has suffered, and several key staff members recently resigned. While faculty salaries have increased over the last few years, staff salaries in academics remain static, even in comparison to their counterparts in other areas of the college. A recent proposal to reclassify media staff to raise salaries to levels comparable to computer support staff will be a good step in the right direction. But a discussion of staff needs—for higher wages, development and support is long overdue at Evergreen. Our staff need sabbaticals and paid opportunities to attend conferences just as we do, in order to stay current and involved in their work.

As Expressive Arts members, we benefit from collaborations with our planning unit colleagues. However, we question whether the Planning Unit structure works effectively—or whether it erodes our capacity to be interdisciplinary and connect in meaningful ways with other areas of the college. Expressive Arts is a cordial, but not always cohesive unit, as a recent attempt by Visual and Environmental Arts to form a separate planning unit indicates. As the college grows, it is difficult to know our colleagues and construct the conversations that can lead to interdisciplinary teaching teams. We hope our Provost and Deans will take leadership in constructing a discussion about this important issue.

B. Visual and Environmental Arts (VEA) Sub-area

Prepared by Bob Leverich

Description/Who We Are and What We Do:

The Visual and Environmental Arts sub-area of Expressive Arts offers programs in drawing, painting, sculpture, fine metals, printmaking, fiber arts, photography, digital media, environmental arts, sustainable design, woodworking, metal working, mixed media, installation and performance. Facilities include fully equipped Wood and Metal shops, a Ceramics studio and kiln room, Fine Metals studio, Fibers studio, Printmaking studio, Neon studio and Photography studios and darkrooms. Teaching spaces include a Life Drawing studio, Drawing and Painting studios, a 3D studio and a critique room. Photo studios, a Digital Imaging Studio and a Gallery and gallery support spaces are housed in the Library. There are currently two small spaces used by three faculty as work spaces. The sub-area also has access to two large studios and a critique room in the recently completed Seminar II Building. A major upgrade to the Printmaking studio ventilation system was made two years ago, an upgrade to the Metals shop ventilation system is in the works. Photo and Imaging studios and the Gallery and its support spaces are all being relocated and upgraded as part of the ongoing Library Remodel.

There are currently nine full-time faculty, one full time Instructional Technician (in charge of the Wood and Metal Shops), one half-time instructional Technician administering VEA classroom and studio space in the Art Annex, Labs I and II, and Seminar II, two half-time Instructional Technicians (in charge of the Ceramics and Printmaking Shops respectively), two half-time Instructional Technicians in photography, and a half-time Gallery Coordinator. Some of the instructional technicians teach four credit modules in their areas of expertise under the aegis of Evening and Weekend Studies. In addition to full-time faculty and instructional technicians, there are six to eight Evening and Weekend Studies faculty who regularly teach visual art related programs and make use of the sub-areas facilities and teaching spaces.

The VEA area fills about 200-225 seats each quarter in full-time programs. We generally meet or exceed our commitment to 20% core enrollment. About 65% of our students are transfer students. Most of our students explore the visual and environmental arts offerings as a part of their liberal arts education; 12-14% identify as arts "emphasizers," moving toward future careers in the arts. We sponsor about 33 seats each quarter in individual and internship learning contracts. We fill about 25-40 seats each quarter in eight credit EWS programs, and about 200 seats in four credit EWS courses. (Seat numbers are from 2003-04 Academic Year statistics.)

We seek to educate students to be more acutely aware of and to record their visual environments, to rigorously explore their own personal visions, to speak and write clearly and persuasively about their work, to understand the pervasiveness and potency of visual images and arguments in personal, political, cultural and environmental contexts, and to give effective voice to that understanding in their communities.

Our Curriculum:

The VEA faculty adopted the following curricular model in 2002. It sets up a general plan for how a student might pursue visual arts in a liberal arts context at Evergreen, and in turn, names the general program types that faculty agreed should be regularly available to students.

- First year: Core Interdisciplinary Program
- Second year: Foundations of Visual Arts (FOVA) or Interdisciplinary program(s)
- Third year: Intermediate/Advanced visual arts program(s), or FOVA
- Fourth year: Individual Learning Contracts, SOS, intermediate/advanced visual arts or interdisciplinary programs, or Senior Thesis

VEA faculty members regularly teach in Core (First Year Student) and interdisciplinary programs with faculty from other planning units. Foundations of Visual Arts (FOVA) is generally a year-long program taught by two VEA faculty. It builds skills in drawing, painting, photography, printmaking, 3D design, sculpture and personal theme work. It often serves as the key to admission to upper level programs and contracts. Student Originated Studies (SOS) give groups of students the opportunity to pursue individual or small group themes in a learning community with one faculty. Intermediate/advanced visual arts programs are generally taught by one or two faculty members from the Expressive Arts planning unit. This reflects the difficulty of doing advanced work in the arts in cross-disciplinary programs.

Our Current Strengths:

Critical thinking and writing skills development are part of every full-time program offered by VEA faculty. We work to advance the visual literacy and visual learning and reasoning skills of our students, as well. Quantitative reasoning skills are almost always a part of programs taught by VEA faculty, though they often aren't directly reflected in program descriptions or credit equivalencies, perhaps because the work is

naturally integrated into art making. Here are some examples of where quantitative reasoning has been employed in such programs:

- From Centering, a ceramics and science program: glaze formula testing and calculations, surface to volume calculations, mathematics of ideal forms, physics of rotational systems.
- From Sustainable Design, a design, ecology and community studies program: structural analyses of columns and beams, land surveying basics, topographic mapping, plant and animal population analyses, cut and fill calculations.
- From Picturing Plants, a botany and visual arts program: proportional analysis, spreadsheet analyses.
- Light, a chemistry and visual arts program: statistical analyses, graphic and spreadsheet analyses, chemical energy calculations.

Our programs do a sound job of fostering both technical skills and conceptual understanding, while encouraging the independent visions of our students. Despite the pressures of increasing enrollments and shrinking funds, our students tend to find the mentors they need among us because of our direct role in the classroom and studio. We generally get to know each other well. Our program structure and our commitment promote learning in community, teachers and students challenging and supporting one another in their investigations. We regularly teach across disciplines, especially with the sciences and humanities. We encourage and regularly seek out opportunities to engage our students in the larger community, collaborating with schools, organizations, governing bodies, and institutions to learn, to teach and to create. At the same time, we encourage students to develop strongly personal ideas and the skills and language to express them. We provide diverse cultural perspectives in our programs, with regular engagement with Asian, Latin American, Native American, Black and Latino artists and communities. We are increasingly designing programs that encourage students to put art and art making in the context of environmental stewardship and sustainability.

Our Current Issues:

Curricular Concerns:

Our curriculum works to serve a broad range of students at the introductory and intermediate level, as well as students who emphasize art as their career path. At times this leads to some faculty ambivalence and debate on how best to structure our curriculum. At our best we give non-arts students a broader view of the role of arts and the artist in society, the rigor of artistic process and their own potential for personal expression.

We challenge art "emphasizers" to develop independent motivations and broader contexts for their work. We find we have to educate not only students, but also our teaching peers in other areas about the legitimacy and the discipline of artistic expression, and the pervasiveness and potency of visual expression and thought in our daily lives.

A principal problem with the curricular model outlined above is coordinating our commitment to it. We fill our CORE obligations and the FOVA teaching teams first. Faculty exercise a fair amount of flexibility in planning their offerings, committing to teams outside the area, focusing on contracts or taking leaves, and some quarters students may be left with limited offerings, especially at the intermediate level.

Integrating art history into programs has been an ongoing issue. Programs like FOVA tend to focus on studio work over art historical study, research and writing, leaving art historians reluctant to join FOVA teaching teams. Art history faculty members have tended to migrate to teams where studio work is a lesser component. To address this problem, a criterion for our most recent art history hire was background in and ability to teach a 2D studio. We might also revision programs like FOVA to include a more significant art history component.

Foundations of Visual Arts has been lead by two-person teaching teams in recent years, largely to keep enrollment at a manageable level for all involved. Several times in recent years it has been taught as a two- rather than a three-quarter program, as well, making it problematic to cover 2D and 3D skills thoroughly and give students time to develop individual theme work. FOVA is not open to first year students. Half of its seats have been reserved for Sophomores in the past two years, to prevent the program from filling solely with Juniors and Seniors, who register first. Since there is a portfolio requirement for the program, some students find they are under- or over-qualified and their options for introductory or intermediate/advanced offerings are often limited.

Most VEA faculty members have honored the planning unit's commitment to teach in CORE programs on a rotating basis. This obligation is treated with relative informality when program proposals are collected each winter. Most faculty members agree that it is difficult to do more than introductory studio work in large CORE programs. Our facilities and staff are not equipped to handle such numbers. Even two-faculty CORE programs must divide their groups in half, doubling up on studio time or teaching half the program in five-week segments. Some faculty minimize studio work and focus on text based art history and appreciation.

Interdisciplinary and cross-disciplinary programs can present similar problems to CORE offerings in terms of numbers of students and the difficulty of doing more than introductory work. Some students are disillusioned and feel insufficiently challenged. Others harbor illusions that what they are doing is rigorous or advanced studio work. Credit equivalencies can present a problem for faculty. The work and learning of sixteen credit interdisciplinary programs can't always be divided nicely into smaller numbered credit packages.

Individual learning contracts present a range of ongoing issues. Some students use them to opt out of more challenging program situations with broader demands. Successful contracts take initiative and careful planning on the student's part and careful screening and tracking on the faculty's part. Faculty members teaching in fully enrolled programs still take contracts to support students, especially those in disciplines near and dear to them. It's easy to over-commit. Without VEA faculty sponsorship, some students go to faculty in unrelated areas, getting academic guidance but not always relevant expertise. Here, too, credit equivalencies and credit awarded for advanced work can be problematic.

Fourth year students can apply for Senior Thesis in the Expressive Arts. Once accepted, they can spend two to three quarters creating a personal body of work with guidance from a Thesis Advisor and a Thesis Committee. In recent years the majority of Visual Arts senior theses have been in 2D media, painting in particular, perhaps reflecting the number of faculty offering advanced painting through SOS programs and group contracts. Comparable offerings in 3D media have not been a regular part of the curriculum of late.

The 1998 Self Study mentions student and administration pressures for vocational and skills-based training. The growth of Evening and Weekend Studies (EWS) programs and modules in the visual arts and the recent establishment of an Extended Education program are evidence that this pressure continues. For some students, 4-credit modules have become a kind of shadow curriculum that allow them to gain experience in most 2D and 3D media while avoiding 16-credit interdisciplinary programs and their attendant reading, research and writing requirements. Some EWS faculty members make heavy use of visual arts studios and equipment; in some cases their students contribute significantly to shop support and in other cases not. Modules that were originally intended to support the full-time day school curriculum have become increasingly freestanding.

Of late, there have been oversight and communication issues with Evening and Weekend Studies and Summer School offerings. In the past, the Deans in charge of these programs (the EWS Dean and for Summer School, the Budget Dean) consulted with the VEA sub-area

for approval of offerings and faculty choices for four credit EWS offerings and four- and eight-credit Summer School offerings. The process faltered this year, perhaps due to a changeover of Deans. The VEA sub-area has hired three staff replacements in the past three years, giving those staff the understanding that they might teach two- or four-credit offerings in their areas of expertise. Such offerings end up needing the approval of the respective Deans, who have not always supported them, leaving staff frustrated and faculty out of the loop. Effective consultation procedures need to be maintained with the EWS Dean and procedures need to be set up with the new Dean of Extended Education and Summer School for consultation on offerings and use of VEA facilities and staff.

Finally, our curriculum is laid out in the college catalog and on the college website, but general information about the area is vague and sometimes easy to misconstrue. It's easy to assume that what's offered one year will be offered the next. FOVA is, but most others aren't. Students don't get a clear picture of the system or strategies for how to navigate once they are here. Faculty web pages are sketchy; some have them; some don't; and some are out of date.

Facilities and Staffing Concerns:

Staff support has not kept pace with enrollment increases in the past decade, leaving staff feeling increasingly stretched. The staff have made an effort to track actual student use in principal studios over the past two years, allowing more realistic access policies. These policies, while justifiable, sometimes make students and faculty hesitant to try to use some shops because of the logistical challenges.

VEA has four large studio spaces in the Arts Annex for teaching drawing and painting, and can also request use of the large studio teaching spaces on the fourth floor of Seminar II. Currently there is only one studio space equipped for teaching 3D media and easily accessible to the wood and metal shops. It is regularly reserved for part of each year for FOVA. As college enrollment grows, more studio teaching spaces, particularly a 3D/Sculpture teaching space, are needed. More space is needed for SOS, Contract and Senior Thesis students. Workspaces for more VEA faculty are like lab spaces provided for many Science faculty. More of them would increase VEA faculty presence and influence as working artists within their program learning communities and at Evergreen.

The Sound and Image Library (SAIL) is currently housed in the Library. The slide collection is in serious need of upgrading to a digital base collection, associated equipment and an online catalog, with provisions for regular updates and additions. Many slides in the collection are degraded. The collection is still

used but some faculty have resorted to making their own digital image collections. Efforts to attain funding for a digital collection have yet to be successful.

The Evergreen Gallery and its support spaces are currently being reconfigured as part of the Library Remodeling Project. Gallery space, previously located on the second and fourth floors, will be consolidated in a new and larger location on the second floor, with better public visibility, access, security, lighting and climate control. The new space should be online in the Fall of 2006. VEA faculty lobbied hard for a half-time gallery director position with benefits. The position was approved and a gallery director hired in 2004. In addition to scheduling and mounting a regular show schedule each year, the gallery director has begun formulating and implementing new policies for the gallery and the college art collection, in consultation with an advisory committee. Funding is tight and gallery open hours are often dependent on student staff with unpredictable schedules. The collection needs curatorial attention to storage and cataloging, a database and policies for acquisitioning and use.

Student Concerns:

The changing makeup of our student body, their preparedness for college level work, their changing work and family demands and their mental and physical health have already been mentioned as issues for the entire College. As noted in the 1998 Self-Study, high student/teacher ratios continue to be an issue in our studios, comparing unfavorably to College Art Association recommendations for optimal studio teaching and learning, and to studio class sizes at other colleges in the region. The FTE (Full Time Equivalency) ratio of 24 sixteen-credit students to 1 faculty is the expected average for Evergreen. That means a faculty member is responsible for 388 credits of student learning each quarter, compared to 212 at the University of Washington in Seattle. Maintaining the FTE ratio means that faculty teams in two or three quarter programs must admit new, less experienced student each term to keep the program fully enrolled, or risk losing a team member whose continued presence is not justified by the numbers.

Evergreen's open structure makes it difficult to track and advise Arts "Emphasizers." There is no system currently in place to follow students from term to term, year-to-year and program to program to advise them and make them aware of possible opportunities. There are limited student scholarships and support monies earmarked for the visual arts, so tracking likely candidates would make sense, increasing the pool of qualified applicants. This year's Juno scholarship, for example, had no applicants from programs taught by VEA faculty.

Currently, about 65% of our students are enrolling as transfers from other schools. Many come to Evergreen to complete a degree with an emphasis in visual arts. Our curricular model doesn't always serve them well. They may be told they are overqualified for FOVA but not prepared for advanced work, then find themselves with no intermediate offerings to choose from. They are generally unfamiliar with interdisciplinary learning programs and expect to be able to focus more exclusively.

Faculty Concerns:

Faculty burnout has been mentioned as an issue across the Expressive Arts. This is evidenced in Visual and Environmental Arts in a number of ways. A number of VEA faculty have "checked out" of sub-area governance due to other governance pressures (mainly hiring and other self-identified "highest priority" Disappearing Task Forces), personality conflicts, or exhaustion. The College's sabbatical policy (1 quarter every 5-1/4 years) does little to alleviate burnout. Some VEA faculty members regularly take Leaves-Without-Pay (LWOP) to rejuvenate themselves and to advance their own work; others are not financially able to do so. (In the past LWOP salaries could be used to hire visitors in the sub-area. This has not been the case in recent years. There is also a precedent for LWOP salaries to be used to hire half- or quarter-time faculty to teach courses to support the full-time curriculum. VEA has not tried this.) Some faculty consider moving to other planning units, or have done so.

Lack of regular participation in sub-area and planning unit governance makes the basic work of curriculum planning, space scheduling and equipment requests into an extended chore for conveners and staff. Some faculty submit program proposals or opt to do contracts at the last minute of the curriculum planning process, with little or no sub-area consultation, yet expect full consideration for space and funding. Perhaps more significantly, lack of participation at this level fosters a climate of isolation and precludes serious discussion or creative revision of our teaching, our policies and our goals.

Retirements are a potential issue in the VEA sub-area, given that the college no longer automatically re-fills full-time faculty positions. All but the three most recently hired VEA faculty members will be eligible for retirement within the next three to five years.

Future Possibilities:

"Every wall is a door," Emerson said, and the many issues listed above are challenges to rethink and recreate how we teach Visual and Environmental Arts at Evergreen. Over the past year the sub-area has begun a discussion about ways to reshape our curriculum

as the college grows. We've identified problems more clearly and begun to put forward good ideas for changes to our sub-area's curricular model, changes to Foundations of Visual Arts, more viable CORE offerings with more emphasis on visual literacy, 1st Year/2nd Year program models, plans for better tracking and mentoring of art "emphasizers," better catalog and web advertising of our strengths, clearer planning information for students, and more manageable work experiences for all of us, faculty and staff.

We have reaffirmed our immediate need for new faculty in photography and painting. To fill out our slate of basic offerings we also need new and additional faculty to teach graphic design, art history, digital imaging and three-dimensional art forms. We are committed to supporting and mentoring new faculty as they are hired to make their transition to teaching at Evergreen successful. We've proposed ways to support each other's artistic work with Faculty Development and Sponsored Research Funds. We have made or contributed to successful proposals for Enrollment Growth Initiatives at the College in Entrepreneurship in the Arts and in Sustainability. We've begun funding initiatives with local businesses and financial institutions who are interested in supporting our teaching, our students and our gallery. We are exploring inventive ways to make use of the college art collection, including partnerships with regional museums.

All these possibilities are in the conceptual stage. Our biggest challenge as a sub-area right now is to all come to the table, regularly, to do the work and to listen to and support each other as artists and teachers.

C. Performing Arts (PA) Subarea

By Rose Jang

Introduction

Every year, the Performing Arts sub-area (Music, Theatre and Dance) of Expressive Arts offers an array of academic programs rooted in individual disciplinary strengths as well as inter-arts communication among its affiliated faculty. There are currently four theatre faculty with expertise ranging from Theatre Acting, Directing, Euro-American Theatre, Asian Performance and Aesthetics, Performance Studies, Theatre Design and Puppet Theatre. Four music faculty demonstrate a wealth of training and experience in music theory, composition, performance, ethnomusicology and music technology. The dance area has the fewest number of faculty—only two—who cover a wide scope of dance studies in Ballet, modern dance, Asian (most emphatically Indian) and African dance.

All faculty in performing arts realize and implement the reciprocal and interdisciplinary dynamics of performing arts, integrating music, dance and theatre at the core of our teaching and planning. It has also been an unwavering conviction of the area that artistic practice needs to be guided by theoretical understanding. All our program designs stress the role and function of performing arts as the monitor of human culture and history as well as an honest mirror of social and political situations. As all faculty in the area are practicing artists actively pursuing professional development in our respective fields, performing arts programs continue to explore topics and strategies to inform technical skill development with critical thinking and thematic analysis directly responsive to our cultural history and contemporary world.

For the last few years, the performing arts area has experienced some major challenges and even traumatic turbulences while it continued to explore and experiment with individual pedagogical styles within shared curricular vision and direction. Since the last self-study review, there has been a gradual but distinct transition of faculty in the area due to retirement, resignation and new hires. The support staff have also gone through changes. With every change, new ideas and creative methods arose to challenge the old. For artists, clashing of ideas and struggling for personal expression are integral ingredients of artistic experience, hence necessary and organic parts of every meaningful project. Our on-going process in curricular planning and area governance also reflects our unique constitution as a collective of artists. Performing arts area is at a point where turbulent emotions have settled down. Faculty are making serious attempts to collaborate with each other more closely in order to ensure a civil and positive learning environment for every student and individual involved as new staff members are currently being hired to facilitate and support that environment.

The following are some of the main areas of concern and reflection for the performing arts area:

Curriculum

In 1998, when we conducted our last self-study of the area, the performing arts curriculum had a somewhat established structure of pathways for sequential studies. Introductory programs such as Foundations Of Performing Arts (FOPA) would be followed by intermediate programs, such as two-faculty theatre program “Theatre Intensive,” which would then lead to advanced programs which were usually one-faculty group contracts. For about five years this structure served as paradigm for our area curricular planning, with different faculty members faithfully rotating into these programs with different sub-titles. For the last two years, this structural paradigm, especially for theatre curriculum, has dissolved. While the foundation program (FOPA) has

remained intact, the consistency and coordination between other performing arts programs in terms of years and skill levels have faded from the overall picture. Differences in teaching styles, philosophy and pedagogy have generated excitement and fostered diversity in the area, yet they have also induced confusion and unnecessary competition between programs. It is an issue for further discussion and brainstorming for all performing arts faculty in terms of how to balance and incorporate innovation, creativity and stability in our curricular structure to best serve our students.

The interdisciplinary nature of our foundation program, “Foundations of Performing Arts” (FOPA), has been under duress during the last several years. While most of our performing arts programs enjoyed healthy enrollment over the years, FOPA has had more problems with enrollment when the program was staffed with three faculty members, one from each performing arts discipline (music, theatre and dance), unless it was offered for the first-year level. One of the reasons for this unstable enrollment may have resulted from competition with several parallel performing arts programs, which, without the stigma of a foundational program, actually attracted the same level of students. Since most of us believe that FOPA should contain all three disciplines and demonstrate their innate interconnections, it is imperative that we come up with new, creative ways to offer this program with all its interdisciplinary strength and also respond to institutional and budgetary demands. It is also an important subject for area discussion how we, as a coherent faculty body, support the mission and structure of FOPA yearly with tangible efforts in program design across the curriculum.

While we understand the campus-wide budgetary constraints, it is our firm belief that performing arts programs, as opposed to humanities or science programs, cannot adopt the institutionally mandated FTE standard. In this respect we are in full agreement with other Expressive Arts sub-areas. We work with bodies and movement all the time; physical movements occupy and demand space. It is impossible to work with 25 bodies in one workshop space. Our teaching also involves intensity of interaction and exchange beyond lectures and book seminars, frequently on a highly emotional level, which cannot possibly be dictated by the simplistic formula of a fixed ratio between faculty and students.

Partially due to the disappointing enrollment of FOPA for the last two years (although the retention rate was strong), since the program went back to accept sophomores-and-above, the repeated requests for a dance hire have met with nothing but disappointment. Hiring Priorities did not address the urgency of this hire, and Enrollment Growth DTF once again pushed it aside. Even an application for a visitor position in dance was recently rejected. Currently, we have only two dance faculty and they are severely strapped with multiple commitments. The continuous shortage in dance faculty seriously jeopardizes our curriculum and compromises our teaching, which, in turns, affects the enrollment. For the integrity and wholesome functioning of our area, this big hole in dance education needs to be filled as soon as possible.

Most performing arts programs involve productions. Theatrical productions require technical support and implementation. For the last few years, rifts and disagreements have occurred between some faculty and staff in terms of how the technical training and support can be provided. These conflicts have resulted in a major staff reorganization. During the reorganization process, the area witnessed a whirlwind of emotions almost paralyzing our normal functioning. Outside consultants were brought to the campus to help resolve the differences. At this point, although things have settled down quite a lot, the issue of technical support for program productions has not been completely resolved. The limited number of staff in the shop are still struggling to juggle between offering consistent technical theatre workshops and helping to mount immediate productions. As a result, student-originated performance work, including

Senior Thesis work, has been discouraged and some performing arts productions have opted to hire outside theatre designers to bypass the hurdle and ensure the end result. Since the cancellation of technical theatre modules, which had proven ineffectual in directly supporting full-time program productions, there are no clearly visible and identifiable curricular offerings in theatre design and stagecraft in our area. While the very nature of liberal arts education at Evergreen makes it hard to implement any sustainable training, either in curriculum or in the shop, to benefit all productions, how to get students adequately trained for the design and technical needs of each program production continues to be a haunting issue of the area.

As stated above, coordinated studies bridging theory and practice stand as the major focus of the performing arts curriculum; however, performing arts by nature demand systematic, step-by-step skill building in any given art form. Some of our faculty members, while working with full-time coordinated studies programs, decide to teach an additional module to enforce the continuous skill development in their respective art form, particularly Orissi dance and Japanese Butoh. They also put on annual performances on the Evergreen stage to demonstrate and ensure the quality of these module studies. This is not only a personal commitment, but also a necessity in the discipline they teach. Such practice creates enormous stress and enhanced workload on the part of the faculty, who are deeply committed to gaining outside, and sometimes international, recognition for our students. The work and achievements of these faculty should be acknowledged by the college as a unique characteristic of and a major contribution from our area.

Modules and contracts with performing arts emphasis have continued to both enrich and challenge our curricular structure. Listed under and governed independently by Evening and Weekend Studies, individual courses in performing arts disciplines have been largely operated with complete autonomy and separation from the full-time performing arts curriculum. This lack of coordination between full-time and part-time offerings has not improved, if not worsened, from the last self-study seven years ago. The contributing factors are many and complicated. It will take some time to sort out all the entanglements and move toward a possible framework of solutions.

Performing arts contracts create a different set of problems for our faculty. Quality control with each contract is the main concern. Whenever a performing arts program does not display full enrollment, the faculty in the program are required by the administration to take on contracts. Such mandate forces faculty to accept contracts regardless of the quality and promise demonstrated. It also conveys to our students the wrong message that independent contracts take precedence over coordinated studies programs in the eyes of the administration. Most unfortunately, more than once during the last few years, a faculty member was forced to leave a perfectly functional program to go into contract pool in order to justify the numbers on paper. All these instances spoke for a morbid trend of curricular development which has severely threatened the core value of our area as well as the college. Instead of awarding independent contracts to a small select group of hard-working advanced students, the current inflation of contract sponsorship, frequently under institutional pressure, makes allowance for unqualified misuse and even abuse of a beautiful educational principle.

Staff and Resources

The shortage of staff has continued to plague our area. Budgetary constraints forcing three major technical staff to work less than full-time for the last few years were extremely erosive to the morale in the technical shop and added to cumulative stress and contention among people. At the same time we are hiring administrative staff (Managing Director and Technical Director) in the

building we, as an area, would like to request that all technical staff positions be moved to full-time. This current year, while we are able to receive support from the full-time technical staff with regular consistency, the production process is much smoother and more efficient. It is only natural that we continue on this healthy functional path toward effective collaboration.

The sharing of performance and rehearsal spaces, where we conduct our classroom activities and artistic work, remains a problem for some performing arts faculty. With the addition of Seminar II classroom spaces, some heavily used classroom and rehearsal spaces in the COM Building, such as Experimental Theatre, Recital Hall and COM 209, are still intensely solicited. The maintenance of the space has become a challenge, not only to the building manager, but also to the faculty members who request and use the room most frequently. The only sizable theatre rehearsal space, COM 209, is also considered a performance space. The need for putting on a performance in that room could interfere with regular class activities. How we coordinate the space use and sharing is another continuous subject for area discussion. After the Managing Director is hired, it is imperative that a policy regarding space use and sharing, agreed on and observed by all faculty involved, be put in place.

Conclusion

The Performing Arts area has probably one of the most diverse constitutions of faculty of all planning units at the college in terms of race, gender and sexual orientation. We take pride in our diversity, and would like to see our differences reflected in the multitude of program themes and designs we present. We believe that students can greatly benefit from such a broad and varied spectrum of personalities and approaches; however, it is essential that differences in styles and opinions remain a source of creativity and excitement, and not become the basis for dissension or easy excuses for suspicion and distrust. The hiring and reorganization of staff positions currently underway will help the area progress from its transitional period to a more stable and permanent status. But the future of performing arts area is in the hands of every faculty and staff, whose first and foremost reason and goal in affiliation with this area rest with the education of our students.

We remain hopeful. There are enough positive signs for us to keep up our work and our hope, although there are also many obstacles along the way. We have had weekly performing arts meetings for almost two years without stop, which helped most of us keep in touch and make timely decisions on various issues of importance. During the period when the area suffered the most loss and chaos, the Wednesday noon meetings faithfully attended by some faculty and staff kept us going through mutual support and connection. The meetings have proved rather productive for both area governance and communal morale. As the consequence of staff transition, Evergreen Expressions and Senior Thesis performance projects were temporarily suspended last year. Both are coming back next year, and with obviously more faculty input and program coordination in the picture. The quality work by the full-time technical staff in the shop this year has also set the perfect example for adequate shop operation. All of these suggest a brighter future and a more positive direction for the area. We don't expect to solve all the problems listed in this document any time soon, but we may be able to believe that, since we have survived some of the worst experiences, things can only get better from now on.

**Expressive Arts Faculty Roster
05-06 Academic Year**

Aurand, Susan	VEA	
Evans, Lara	VEA	(new hire to begin 05-06)
Fedderson, Joe	VEA	
Haft, Bob	VEA	
Harrison, Lucia	VEA	
Leverich, Bob	VEA	
Mandeberg, Jean	VEA	
Sparks, Paul	VEA	(retired 5/05, on PRC)
Sweet, Lisa	VEA	
Tremblay, Gail	VEA	
Buchman, Andrew	PA	
Chandra, Arun	PA	
Crable, Doranne	PA	
Goldberger, Ariel	PA	
Grodzik, Walter	PA	
Jang, Rose	PA	
Mitchell, Kabby	PA	
Roy, Ratna	PA	
Setter, Terry	PA	
Williams, Sean	PA	
Cloninger, Sally	MIG	
Fischel, Anne	MIG	
Hayes, Ruth	MIG	
Meeker, Laurie	MIG	
Zay, Julia	MIG	(current visitor, new hire to begin 05-06)
Cline, Caryn	MIG	(Library Faculty)