

AGENDA

Attendees: Dean Tymas-Jones, Assistant Dean Leckie, Assistant Dean Hovsepian, Assistant Dean Jorejsi, Assistant Dean McIntyre-Martinez, Paul Stout, Monty Paret, Wendy Wischer, Tom Hoffman, Chris Clarke, Celine Downen, Brent Schneider, Jay Kim, Jennifer Weber, Kevin Hanson, Brian Patrick, Connie Wilkerson, Sydney Goodwill, Eric Handman, Juan Carlos Claudio, Chelle Reay, Cat Kamrath, Nicole Robinson, Julie Wright-Costa, Paul Hill, Claudia Restrepo, Gage Williams, Martine Kei Green-Rogers, Denny Berry, Michael Horjsi, Caitlin Campbell, Penny Caywood, Marina Gomberg

1. **Call to Order:**
Dean Tymas-Jones calls the meeting to order at 3:02 pm
2. **Approval of Minutes:**
From April 17, 2015 Meeting
Dean Tymas-Jones asks for an approval of the minutes. There is a motion to approve the minutes, and it is seconded. All are in favor and the minutes are approved.
3. **Request for New Business:**
Dean Tymas-Jones asks if anyone has any new business to bring forward? There is none.
4. **Consent Calendar:**
 - **See Appendix A**
Dean Tymas-Jones announces that we have had a lot of changes since we last met. So in Appendix A are the new appointments in the College. We are a growing college.
5. **Dean's Staff Reports:**
Assistant Dean Leckie
 - **The Party Report**
Liz Leckie says that in true fashion, she is giving her time up to Undergrads. So first we will talk about the Party, and then we will talk about Arts Force and then talk about Advising in the College.

Duncan Cox introduces himself. He is a Film/EAE major, and he's here to talk about the Party. Over the summer he did research about arts and arts attendance. At the U, arts attendance has increased, but nationally it has decreased. Arts events are having a lot more competition. The biggest reasons for attending arts events is entertainment and spending time with family and friends. The biggest hindrance that millenials have is that they don't have anyone to go with. Their solution to this is The Party. This is meant to bring all students on campus to arts events. Through strategic promotion and leadership in the CFA, they hoped to make the Party a success. FaceBook ads were good because students really live on Social Media. And FaceBook events can help solve the problem of not having anyone to go with. For example, if his friends are going, then he can click "join" and then others can see that he is going, as well. Also, they will provide financial resources for students to promote the event, and host the event the way they want to see it. The student leaders will also track metrics and they hope to have party events work in tandem with other CFA events. So they could have a talk before a ballet performance with students who don't know much about ballet.

The first event was at the UMFA, and featured a DJ, snacks and food, and a scavenger hunt throughout the UMFA. They promoted it, and the hosts were students within the CFA. In terms of attendance, they had 279 RSVPs, and 477 through the door. Of the students who attended, a lot of them were non-arts majors.

In the future they hope to have six events throughout the year, each hosted by students within the college. Are there any questions? There are none.

- **ArtsForce Update**

Paul Hill, worked as an Administrative Intern for ArtsForce. He introduces Ali Mitchell, and Analeigh Flynn, who were also ArtsForce Interns this year. They want to talk a little bit about the history of ArtsForce and then how it's going to be different this year. He shows pictures of them as Interns, and how excited they were about ArtsForce, and about The Party. The team has grown over the past few years.

ArtsForce was created to help students articulate the value of skills they are developing in their arts degrees. It was implemented in 2013 in collaboration with SNAAP. In 2014 they started having a series of discussions in conjunction with KH and the performers that they brought in. This year they are expanding things that were part of their history. The first event is a kickoff lunch with the Distinguished Alumni who are coming. It will continue throughout the year with discussions and presentations. Also, there will be a networking lunch in the spring.

Analeigh says that this year we are continuing a collaboration with UtahPresents. Ali says that they are also going to be doing workshops. They've been working with the career services office to create workshops in professional development skills that they typically don't get in their classes. What they have done is spent the summer interviewing arts professionals at large institutions and seeing what their experiences were, and they have invited them to attend the workshops to give that advice and also skills that students don't often get in their classes.

Paul says that what is different this year is with the expanded schedule, it's a daunting task. So we're considering this as a subscription process, and then they can select which events seem interesting to them.

Please promote this to the students that you work with. Thank you so much.

- **Advising in the College (Ambassadors)**

Rachel Luebbert introduces herself, and talks about being a student ambassador. The CFA put together an advising survey to learn about the students' advising experience, and how they are scheduling their appointments, and what they are wanting appointments for.

The percentage of respondents was evenly distributed between current students. So students throughout their career are meeting with advisors, and not just freshmen. 68% of students have met with advisors within the past six months. So it shows that students are in constant communication with the advisors. The trends are also consistent among all students. Also, the current model of advising in the CFA allows students to choose which advisors that they meet with. In their research, they looked at factors that impact scheduling. Since advisors are located throughout campus, they thought location would have an impact, but only 1% of students found that location was an important factor. However, 54% of students selected a timing-related factor. That is also supported by the advising model in the CFA. So students can meet with someone based on what time fits best with their schedule.

Additionally, the survey looked at topics of conversation during the advising appointment. There were 27 different topic choices. Significant changes were in the discussion of DARS and in topics that the students didn't expect to discuss.

96% of students were satisfied with the way that advisors were helping them. Also students were asked to leave comments, and most of them were positive.

The conclusion is that students meet with advisors frequently throughout their academic career. When scheduling, it is most important for students to meet with the same advisor. Advisors discuss more topics than expected by students, and 96% of students are satisfied with their advising experience.

Dean Tymas-Jones says that was amazing. That includes not only the ambassador, but the student interns from ArtsForce. And our advisors.

Assistant Dean Horejsi

- **UtahPresents Update & Branding**

Brooke Horejsi says that she is passing around the brochures for UtahPresents, and hopefully you have seen these before. It was interesting for her to hear the students talking about the collaborations coming up. To bring you up to speed, they have changed their name to accurately reflect what they do. Kingsbury Hall is their home, but they are having events throughout the campus. With the rebrand, she wanted to profile some partnerships that are coming up this season. They have a great project this year called Mercy Killers. There is a faculty member, Gretchen Case, who worked with Brooke to find a one-man play that they are offering to the public and they are taking it into the classroom—and all first year med students have to participate. It is so great because it is supported through the division of Medical Ethics and Humanities. Another partnership is with Martine Kei Green-Rogers and Julie Rada. They had the idea to bring UNIVERSES to campus, and they are spoken word theatre. So they are exploring the idea that the voices that are on stage haven't historically been the voices that are in the community. In addition to bringing them and offering a performance, they are also going to be working with the Department of Theatre, and also going out into the high schools and working with at-risk youth. Another great partnership is with the School of Music. The School of Music has a small endowment that allows programming to happen at Libby Gardner Hall. So in addition to public performances, they are bringing faculty together, and faculty are bringing an invited brass choir that high school students come to. And then there will be additional activities in the School of Music.

Brooke would love to hear from any of you if you have ideas for partnerships. It can be around a theme that you have found in your research or in your classroom. She's working on the 2016-17 season now. Also, please remember to refer to them as UtahPresents.

6. Dean's Report:

- **Arts & Health/Social Justice**

Dean Tymas-Jones wanted to report out to the Council about the Arts & Health/Social Justice initiative. After the last Council meeting, we had an open meeting for faculty members to see which faculty were working around themes of arts and health/wellness or arts and social justice. And what we are now trying to investigate is what is the structure within the College to support this initiative. At the same meeting, we also talked about an opportunity that we wanted to open up to anyone in the college interested in getting administrative experience. Not another deanship, but a special "Assistant to the Dean" to work with him. He put out a call to the faculty, had 5 applications, he interviewed 3, and selected Sydney Cheek-O'Donnell. She will be helping him move towards creating a center for Arts & Health/Wellness, or whatever mechanism we decide to move forward with. You should be hearing from her shortly. What he wants to accomplish by the end of this year is to have a real awareness of faculty who are involved in this, or faculty who are interested in starting it. She will be the point person. We are also thinking about having a university-wide meeting in the spring where we will invite our colleagues into the room and meet with them so we can self-identify in the room areas of mutual interest in the College. Her appointment will be over a two-year

period of time, and we're hoping by the end of her time that there would be a groundswell of interest that has been articulated by the faculty, and that we have found the most appropriate way to move forward. Any questions?

A member of the Council asks if she is still teaching? The Dean indicates that she is. We have bought out some of her time, so the Department of Theatre can cover her classes with an adjunct.

- Faculty Counsel

Dean Tymas-Jones talks about the Faculty Counsel Committee. Some of you in the room were not members of the College Council last year. This is very important to him. The only mechanism for him to talk directly to faculty members has been to come to faculty meetings. But faculty don't generally talk at this meeting. And he doesn't really have a chance for the faculty and himself to have a dialogue. Whether they are talking about budget issues, or new faculty positions, he wanted to create an opportunity to talk to faculty beyond just the chairs. This way you could be in the room and speak directly to him about myriad issues. So one of the topics will be a topic of budgets. For example, one of the topics of the Executive Committee meeting this morning was graduate assistantships and how to move forward so the funding wasn't so volatile. Also how long should the funding be guaranteed for? He wants to have the conversation with faculty directly so he can hear from more than one portal of information. That way he's not sitting all by himself and making decisions and not communicating with you. And the reason that he's asking the faculty in this group to be a part of that group is because you have a responsibility for setting policy. So it gives you an opportunity to set the agenda for the College. So from his point of view, it is an important role for you to play to represent your colleagues. It's a real opportunity for you to go back to your department, and having had a conversation with him, to represent what you have heard, and so that you are representing your colleagues and not just your own point of view.

- Strategic Hires

Dean Tymas-Jones says he wants to talk a bit about the terms of the upcoming deliberation of strategic hires that we are looking at. He wants to give you background of this new process of faculty vacancies of retirements or resignation. Two years ago, when Ruth Watkins came to the campus, she started speaking to the Deans about the critical nature of strategic hires that impacted the nature of the discipline, and faculty who are hired on a tenure-line appointment and those hired on a career-line appointment. The career-line faculty are critical to the mission of the CFA. We could not deliver the curriculum of this institution without our career-line faculty. This College would be considerably smaller in size than it currently is. And so there needs to be an embracing and understanding of all faculty who work in the College. That we are strategic of who we hire and why we are hiring them. And everyone in terms of faculty should be engaged in that process. So he is taking his lead from Ruth Watkins. When we have a vacancy to look at whether the area would be best served by career-line or tenure-line. Is the need just for teaching, or is there a research need to fill out the profile of the unit? Those are two different things. Over the next few years, we will be acculturating ourselves to it. It is the process that we go through.

There is, in the College, funds available to create positions. Those funds to create positions come primarily from vacancies. We haven't received from Central Administration an infusion of money for new positions. There are two challenges with that. We are trying to pay people more closely to what they are worth. At one time we were guilty of paying people poorly so we could have more people teach. We didn't lowball the requirements or the training to get the job, we just didn't pay people well. And now, over the last ten years we are doing better. We are doing much better than we were in 2005 when he came. And when he came in 2005, we were paying people in the \$30Ks. So we are continuing in that trajectory. We are doing well in hiring good people now, but the way to continue that is that we need to provide salaries commensurate with the faculty we are hiring. So the

importance of having your engagement in these decisions, it is critical. According to regulations and procedures, he is the one to make the decision, but he wants to have the input and he desires to hear from you. To allow him not to make a decision in a vacuum. No one would be benefitted by that. So that is the reason we are moving in that direction. So one, we have been encouraged by our SVP, and second, he sees the potential merits. He's not expecting that on the 9th of October it will be a perfect process. He will hear from you what you feel would make it better. So when you come into the room on the 9th, please come with lots of patience and participation. He sees himself as a learner, and so he wants to learn from you and collectively to figure this out. Then we can feel like we are approaching this with all the information that we need to make the best decisions we can make.

A Council Member asks a question. She understands the direction and she is also hearing a lot of chatter and people are nervous. Do you think down the road that there could be some training on how to do strategic thinking? She can speak for only one department, but she's wondering if it might be challenging for faculty to do that, and it might help the nervousness.

Dean Tymas-Jones would be happy to do it. And also, he is not looking to create a mechanism where he is pitting departments against each other. If this system pits us against each other, and we're not able to make truthful analysis of our strengths and weaknesses and address, them, then it would be moot. So this chatter has relevance in terms of—we will protect the community. And he is committed to not letting your programs suffer unduly for a process, because that gets us absolutely nowhere. But talking and understanding, even if it might be difficult—they always serve in the long run for the health of the unit. It may be uncomfortable, and difficult, but in the long run it is worth it. If we have faculty in our units who feel like they aren't free to participate in the conversation then what we have is not a real conversation. So that's a lot of time out of our lives—and what better way to protect ourselves than to have a real open dialogue about things that we hold dear? But knowing that no one has all the answers, and it takes the collective mindset to create it. The presentation that we heard a few minutes ago from our students came out of a collective mindset. It's that their engagement is creating something that is really fresh and new. So we can be extremely proud of what is coming out of those conversations. So he's asking if we can have a cross pollination of those conversations so he and we can understand. So when he goes out to talk to Ruth Watkins or President Pershing or the Trustees, he can have your input. That is what he perceives as some of the benefits. So going to your recommendation, he would be glad to do that.

Are there any other comments? There are none.

- **Stabilizing TA Funding**

Dean Tymas-Jones says that the TA funding is all about just trying to make sure that we actually have money to make the offers that we are making. That we are not making offers to prospective graduate students and then find ourselves trying to find the money when they are on our doorstep. We have been well-intended, but we have used productivity money (the money that the University pays the College for courses that you take—so if the enrollment for the courses are high, productivity is high but if they are low, productivity drops). Our productivity money all of a sudden drops, and if we are counting on that productivity funding to pay graduate students, and productivity drops, and we get less than what we were counting on, then all of a sudden we are in trouble. So we said we would pay them, and then we are in trouble. He's interested in stabilizing the funding so the unit doesn't find themselves scrambling from year to year to cover the awards they promised. When we don't have the money, it also impacts how we spend the money on undergraduate education. So it's not a good model. What we are hoping to do this year is to work to stabilize what should be the size of the graduate education that we can afford, and what kind of activity we can count on (like endowments or fundraising). Right now we are receiving \$100K from Zion's

Bank, but that is all pivoting on Zion's profits. Because if their profits drop, they won't be able to do that. No one in the room should say that we are in peril—we are just trying to stabilize it so that the undergraduates don't suffer because we are pulling funding away from them to pay the graduates.

Karineh Hovsepien says that productivity funding is often the only source of funding for the departments—so for supplies and travel, and for that to go towards TAs, it is a huge risk.

A graduate student asks how much is funding through the Grad School? Dean Tymas-Jones says that at this university there is no central funding coming to the college from the Grad School. At Ohio University they got funding from the Grad School to pay their graduates. But that doesn't happen here. For example, the last budget cycle we went through, the CFA was given \$250K recurring money for the graduate TAs. We occasionally get funding from Central Administration, but nothing from the Graduate School. The Graduate School offers competitive money, but nothing directly to the College.

A member of the Council mentions that \$250K sounds like a lot, but Karineh shared in a previous meeting that what we spent last year was just over \$1M. So only just over 50% is committed recurring funding.

Another Council member says that for the sake of making it clear how the SCH works, is that when we project the budget for the coming year, we have a projected amount of SCH that is coming to us. So there is an expectation that you will have a certain amount of butts in seats, and if you don't hit that number, you have to pay it back. So that's what has made it seem so onerous. But it's the same mechanism that every other institution has. It's one of forecasting—you might not be able to forecast it.

Dean Tymas-Jones says it's complicated, and we are trying to look at it. This concludes his report.

7. Special Reports:

- Introduction: Jodi Petersen – Campus Sexual Assault Support Advocate

Jodi Peterson comes to introduce herself. She thanks everyone for letting her come. Her position is relatively new. She's trying to get the word spread around campus that her position exists, and that they are in the process of hiring another full-time person. One reason she wanted to speak with everyone is because her position is new, but also because she wants to let everyone know her services on campus. She is one of the few people on campus who is a "confidential communicator." There is her office and the University Counseling Center, and the Women's Resource Center that are "confidential communicators." So if you are not a "confidential communicator" and someone reports to you, then you are considered a "mandatory reporter." If someone has been failing classes or falling behind and they want to tell you why, and you suspect that they are heading down that road, you can tell them that they can speak with a confidential communicator. She comes from a long-line of empowering victims and allowing them to make their own choices.

Jodi speaks about Rape Myths. What is the #1 Myth of rape? That it's a stranger. She just came from working for the Utah Coalition of Sexual Assault, and 90% of victims know their offender. Sometimes you are going to know both the victim and the offender. It's hard to wrap your brain around it. So it's hard for them to identify that they are a victim of a rape. There are myths that it can't happen to a man. When she's tabling people don't want to come and talk to her, but her office is structured in a way so that she has a front door and a back door, so if anyone is shy about it, they can come through the back door. Also, one of the other rape myths is that there are multiple people who make false reports. That is a misconception. There was a report done by the FBI, and of the 1000 rape reports, only 2 were false reports. So at the U a new campaign has been started that it is

“start by believing.” And it’s not that you’re supposed to believe everything that an alleged rape victim tells you—it’s that they should start out by looking for ways the victim is telling the truth, rather than by looking for ways they are lying. What the stats tell us is that 98% of rapists are men. And on average those rapists are serial offenders. So if nothing is done, they feel like these are low risk/high reward acts. And they will do it more.

To let everyone know, she’s been in the field for about 12 years now. She worked for West Valley as their court advocate, so she can help victims know if they do want to make a report. If their perpetrator is affiliated with the campus, then she can walk them through processes, and also help them get forensic examinations, or psychological help if they need that. Also, she worked with four years as a mobile response crisis worker. And she has to say that one of the reasons that she feels that victims are not lying, because if someone goes through a Kodar examination, it is an arduous process. So that proves to her that most victims are not lying.

A Council member asks if she is part of the center for student wellness? Yes, she is.

A student on the Council asks if a student is employed at the U if they have to be a mandatory reporter? Yes. Anyone collecting a paycheck has to report it.

A grad student asks if there are guidelines about if there were an issue if we have to report a claim? Jodi asks for clarification, and the student mentions the Rolling Stone article. Jodi says when we talk about rape myths, victims believe rape myths, police believe rape myths, and rapists exploit that. So there is a lot of self-blame that victims have. There is a culture that supports rapists, and there is a culture that denies victims that they are victims. So even if people believe that they are victims, there is pressure for victims not to come forward. Any other questions, comments or concerns? There are none.

Dean Tymas-Jones thanks Jodi for coming.

- **School of Dance Proposal (Brent Schneider)**

Brent Schneider introduces himself. He is here to confirm a rumor that you might have heard or share with you some exciting news. The departments of Ballet & Modern Dance have been in earnest discussion for seven years to create a new academic structure. It is really a governance issue rather than a degree issue. Last year we reintroduced this in earnest, and 19 faculty members from both departments began discussions. At the end of a year in conversation, there was a unanimous vote to move forward with the creation of a School of Dance. So at the end of last year, the charge was set to do that process. Over the summer we worked on it. The proposal went forward to the Department Curriculum Committee, the College Curriculum Committee, the Undergraduate Council, and it was approved by all of them. It will go to the Graduate Council on Monday afternoon. They are anticipating that it will sail through. In addition, they involved all of the students majoring in either Ballet or Modern Dance. And they went into it as transparent as possible. They all saw it as more opportunities that they could more easily cross. Brent shows the logo we are going to be using now—but we are hoping to have a donor to name the school and build on the additional six studios that they desperately need. The proposal is moving forward so the next steps are to go to the Executive Committee of the Academic Senate, the Academic Senate, the Board of Trustees, and the Board of Regents. We are hoping that this goes through by November so that there can be a call going out in December for a new director. In this direction, we will be marketing as Ballet at the University School of Dance, and Modern Dance at the University School of Dance. All of the degree offerings stay the same. So none of that changes. We’ll be marketing a dance form, and then pushing the degrees that they will earn from the University of Utah. In addition, they are working on a BFA in dance that would allow students to take offerings from Ballet and Modern, and Jazz or Musical Theatre. That degree is still

amorphous, but that is an integral part of having a School. Right now they lose students because they are forced to decide either Ballet or Modern. So they are hoping to capture those students. Steve Koester and he announced this at NASD last week.

Are there any questions?

A Council member asks if there is anticipation of a minor in Ballet? Brent says that the current minor under a School of Dance will probably take a different shape. It will take place through course changes, rather than a different minor. And it will be a minor in Dance.

Another member of the Council asks if there will just be one Director? Brent says yes. The idea is that the Director would look at all resources, and the departments of Modern Dance and Ballet will be dissolved, and all appointments will transition to the School of Dance. And the Director can say that the individual who has tenure in Modern Dance might do better teaching a Ballet course. Right now they operate as half a School of Dance. They share a lot of things. For all intents and purposes, they are united in most everything.

8. Notice of Intent:

- **Standards & Criteria for Promotion of Career-line Faculty – Revision of the “University of Utah – College of Fine Arts Statement of Appointment, Review, Reappointment and Promotion of Career-line, Adjunct, and Visiting Faculty”**

Dean Tymas-Jones says we wanted to let you know that at our next meeting we will be looking at the standards & criteria for promotion of career-line faculty. Right now there aren't any. So we are going to tackle that on as a Council this year. And we are almost in line with the revision of the career-line policy, but we have to tweak it.

He would like to invite any member of the Council if there is an issue that has come up that you would like to speak about that is appropriate for this body, you can always make recommendations to add to this agenda. It doesn't always have to come from the Dean's Office. It should include items that are critical to you.

At the bottom of the page it shows when the next meetings are, and during the off-months the Faculty Counsel meetings will be held. So this is for you to know.

Brent Schneider says that he needs to make a clarification about something that he just said. He mentioned Musical Theatre, and that collaboration would be with the Department of Theatre.

A Council member says that Sterling Van Wagonen's film is opening this evening at the Tower Theatre. Dean Tymas-Jones says that the tickets are all sold out. Another member of the Council says that there are a few tickets available.

A graduate student says that this documentary might be up for the best non-fiction Oscar. It's about the militarization of police forces. It opens tonight and runs for the week.

Dean Tymas-Jones asks if there is anything else for the good of the order? A student on the Council says that the Ballet Department is doing adjudication and she is wondering if the SAC could spread the word and do an honest review of the pieces. She wanted to get a perspective of people from the Arts. It's October 7th at 3:40 pm in studio 240, MCD. And they would love students and faculty members to give reviews of the pieces.

Dean Tymas-Jones announces that the College Awards Banquet is at Rice-Eccles Stadium. And the College Assembly is on the First of October at 10:45 am. We are honoring our Distinguished Alumni, and our Faculty and Staff.

There is a motion for adjournment, and a second. The meeting is adjourned at 4:37 pm.

9. Debate Calendar:
N/A

10. Information Calendar:
N/A

11. Adjournment:
Future College Council Meetings: November 20th, February 19th, April 22nd
Future Faculty Counsel Committee (FCC) Meetings: October 9th, January 22nd, March 25th

Appendix A

Resignations, Retirements, & Appointments

Resignations

1. Heather Conner (Professor – School of Music, Effective July 1, 2015)
2. Joelle Lien (Associate Professor – School of Music, Effective July 1, 2015)
3. Tully Cathey (Assistant Professor – School of Music, Effective July 1, 2015)
4. Anne McNamara (Morales Fellow – School of Music, Effective July 1, 2015)

Retirements

1. Ray Morales (Professor – Art & Art History, Effective July 1, 2015)
2. Margaret Rorke (Associate Professor – School of Music, Effective July 1, 2015)
3. David Power (Associate Professor – School of Music, Effective July 1, 2015)

Administrative Appointments

1. Miguel Chuaqui, Director of the School of Music, Effective July 1, 2015
2. Paul Stout, Chair of the Department of Art & Art History, Effective July 1, 2015

Tenure-Line Faculty Appointments

1. Michael Bearden, Assistant Professor - Ballet, Effective August 16, 2015
2. Sarah Sinwell, Assistant Professor – Film & Media Arts, Effective August 16, 2015
3. Kris Johnson, Assistant Professor – School of Music, Effective August 16, 2015
4. Seth Keeton, Assistant Professor – School of Music, Effective August 16, 2015
5. Jane Hatter, Assistant Professor – School of Music, Effective August 16, 2015
6. Kimberly Jew, Associate Professor – Theatre, Effective August 16, 2015

Tenure-Line Faculty Promotions

1. Ed Bateman, Associate Professor – Art & Art History, Effective July 1, 2015
2. Lela Graybill, Associate Professor – Art & Art History, Effective July 1, 2015
3. Elena Shtromberg, Associate Professor – Art & Art History, Effective July 1, 2015
4. Connie Wilkerson, Associate Professor – Film & Media Arts, Effective July 1, 2015
5. Brenda Van der Wiel, Associate Professor – Theatre, Effective July 1, 2015
6. Brian Snapp, Professor – Art & Art History, Effective July 1, 2015
7. Kim Martinez, Professor – Art & Art History, Effective July 1, 2015

Career-Line Faculty Promotions

1. Pamela Jones, Associate Professor, Lecturer – School of Music, Effective July 1, 2015

Career-Line, Adjunct, and Visiting Faculty Appointments

1. Ernest Gentry, Assistant Professor, Lecturer – Art & Art History, Effective August 24, 2015
2. James Ady, Assistant Professor Lecturer – Ballet, Effective August 16, 2015
3. Anne Breneman, Adjunct Assistant Professor – Ballet, Effective August 16, 2015
4. Molly Heller, Visiting Assistant Professor – Modern Dance, Effective August 16, 2015
5. Ben Sandberg, Adjunct Assistant Professor – Modern Dance, Effective August 16, 2015
6. Ines Thiebaut Lovelace, Visiting Assistant Professor – School of Music, Effective August 16, 2015
7. Luke Dahn, Visiting Assistant Professor – School of Music, Effective August 16, 2015

8. Stephanie Neeman, Visiting Assistant Professor – School of Music, Effective August 16, 2015
9. Susan Neimoyer, Visiting Assistant Professor – School of Music, Effective August 16, 2015
10. Lisa Chaufy, Adjunct Assistant Professor – School of Music, Effective August 16, 2015
11. Miriam Albert Sobrino, Visiting Assistant Professor – Film & Media Arts, Effective August 16, 2015
12. Sonia Albert Sobrino, Visiting Assistant Professor – Film & Media Arts, Effective August 16, 2015
13. Matthew Lad, Adjunct Assistant Professor – Film & Media Arts, Effective August 16, 2015
14. Brian Salisbury, Associate Professor, Lecturer – Entertainment Arts & Engineering, Effective August 16, 2015
15. Brooke Horejsi, Adjunct Instructor – Theatre, Effective August 16, 2015
16. Greg Hatch, Adjunct Associate Professor – Theatre, Effective August 16, 2015
17. Lucas Goodrich, Adjunct Instructor – Theatre, Effective August 16, 2015
18. Nikki Bybee, Adjunct Instructor – Theatre, Effective August 16, 2015