The University of Florida College of Fine Arts 2011-16 Strategic Plan

The Arts and Creativity in the Research Intensive University

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Benchmarks and Timeline: School of Music ........................................... Error! Bookmark not defined.

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Section One: Introduction

Background

The University of Florida is

…a public land-grant, sea-grant and space-grant research university, one of the most comprehensive in the United States. The university encompasses virtually all academic and professional disciplines. It is the largest and oldest of Florida’s eleven universities, a member of the Association of American Universities and has high national rankings by academic assessment institutions. Its faculty and staff are dedicated to the common pursuit of the university’s threefold mission: teaching, research and service (University of Florida, 2011-12).

The College of Fine Arts is one of 16 colleges in the university. The College was developed from the School of Architecture, which was established in 1925. In 1975, the previous College of Architecture and Fine Arts was divided into two colleges, the College of Architecture and the College of Fine Arts.

In the late 2000s, the University of Florida experienced a paradigm shift in budgeting. The new model, Responsibility Centered Management (RCM) was a complete change from the previous conservatory model. In the RCM model, student credit hours (SCHs) determine the unit’s annual budget. The College engaged and supported a number of actions to increase student credit hour generation. Figure 1 shows the College’s total student credit hour generation, which was in decline from 2006-08, but began to increase steadily after that in response to the College’s efforts to increase online offerings and expand distance learning opportunities, and the inclusion of the Digital Worlds Institute as a new academic unit in the College. The RCM model serves as the primary change agent that drives the College’s future actions, and our Strategic Plan reflects this budget model throughout.

As the College entered the 21st century, new initiatives and foci developed to further the College’s campus leadership in the arts. Creative B is a major interdisciplinary initiative for the college in its second year in 2011. Creative B is

…a summer program at the University of Florida that consolidates the collective resources and talents of the many creative programs at UF. Creative B participants may choose from unique courses with an artistic edge, a variety of live cultural performances and a wide range of interdisciplinary summer activities. (Howard, 2011)

Two other projects are the annual Creativity in the Arts and Sciences (CASE) event, and the development and expansion of the Creative Campus Initiative. Started in January 2009, the CASE event brings together art and science students in the pursuit of interdisciplinary research. The goals of the Creative Campus Initiative “…are to establish educational settings that infuse the academy with the arts, foster creativity in all disciplines, promote
interdisciplinary projects and encourage new ways of solving problems and expressing ideas” (Lavelli, 2010). This initiative is well underway on campus, and has funded eight project proposals for the FY2011-12 (Knudson, 2011).

*Figure 1. College of Fine Arts Total Student Credit Hours from 2006-2011* (University of Florida, 2011)

<table>
<thead>
<tr>
<th>Academic Year</th>
<th>Total Credit Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006-07</td>
<td>43,189</td>
</tr>
<tr>
<td>2007-08</td>
<td>42,521</td>
</tr>
<tr>
<td>2008-09</td>
<td>41,570</td>
</tr>
<tr>
<td>2009-10</td>
<td>44,458</td>
</tr>
<tr>
<td>2010-11</td>
<td>47,064</td>
</tr>
</tbody>
</table>

**The Goals of the Strategic Plan**

The College administration established three Strategic Goals for 2011-16. Our Strategic Goals are to:

1. Offer programs that meet the highest standards of excellence,
2. Develop a culture of creativity, innovation and access, and
3. Attract and retain faculty, staff, and students whose talents contribute to the advancement of the university.

The Goals are addressed fully in sections two through four of this document. Section five articulates the College’s funding strategies in support of these goals.

**Principles that Guided Our Process**

Four principles guided our strategic planning process. First, we worked knowing that this is the highest level of planning in pursuit of the College’s goals, and focused on the pursuit of excellence and distinction. Second, strategic planning is a dynamic process, and any strategic plan must be responsive to change. Third, we operated with the understanding that the strategic plan is a collaborative effort of the faculty, students, staff, and administration, and included all of our College stakeholders in the process. Finally, we worked to operationalize the strategic plan within current and anticipated resources, potential revenue and relevance to the university and to the accomplishment of our strategic goals.
Building Shared Priorities for the Plan Elements

Building a Shared Vision and Mission

A vision provides a sense of direction toward an idealized future of the academic unit, and serves to inspire, energize, motivate, and stimulate creativity. A vision also conveys a sense of the shared values and beliefs of its constituents. A mission statement operationalizes the vision into a description of what we do well every day as we aspire to achieve our vision.

To that end, the College’s faculty members and administrators convened annually over a three-year period to explore their ideas and build a shared vision and mission. In August 2009, faculty members participated in a “speed dating” exercise, led by Bess de Farber from the University Libraries. As part of the exercise, faculty members responded to this request: “List what you want to see happen within your school, college or academic community in the next 3 years.” Sixty-five faculty members offered 177 comments. A qualitative analysis unveiled a dynamic model that served as the foundation for building a shared vision and mission. Three themes emerged from the faculty responses. Theme 1, *Curriculum Renewal*, included the sub-themes of distance learning, internationalization, and revision and expansion of the curriculum. Theme 2, *Increasing Capacity* centered on the sub-themes of diversity, facilities, support, new and existing events, and the arts on campus. The third theme, *Campus Visibility and Impact*, included the sub-themes of collaboration, community engagements and partnerships, communications, in addition to events and arts on campus. The model is shown in Figure 2.

In August 2010, the faculty convened again to further explore these ideas. Using this model as a framework and a set of guiding questions, these themes served to frame the development of the faculty’s shared vision and mission for the College. Faculty met in small, diverse groups to respond to guided questions. A qualitative analysis of their responses revealed five primary themes: Engagement and Service, Artistic Excellence, Teaching, Creativity, and Research. These are shown in Figure 3.

In January and February 2011, faculty members attended school meetings led by College administrators that introduced them to the developing Strategic Plan goals. We invited the faculty to provide comments, suggestions, and ideas for strategies to achieve the goals via an internal website. We collected and organized their comments by Goal.

Building Shared Priorities for Establishing Benchmarks

The faculty met again in March 2011 and reviewed this data. In this meeting, faculty broke into three groups, one per Strategic Plan goal. First, they selected a goal and joined that group, where they reviewed and discussed the faculty suggestions collected in January and February. They then worked to find consensus on the most relevant and practical strategies, eliminating those that were not, and, if there was time, offered a recommended order of implementation.
Figure 2. Dynamic Model of Faculty Vision for the College of Fine Arts (Brophy, Building a Shared Vision, 2010)

Figure 3. Faculty Themes that Frame the College’s Purpose, Vision, and Mission (Brophy, Purpose, Vision, and Mission Analysis, 2010)
Figure 4 presents the model of shared priorities for establishing benchmarks in the Strategic Plan. Three major priority categories emerged: General Support (including mission, priorities, funding strategies, and facilities) and Distinctive Programs (including curriculum, online delivery and technology, and programs). These priorities centered on the themes of Quality, Creativity, and Collaboration.

*Figure 4. Faculty Priorities for Establishing Benchmarks* (Brophy, Establishing Benchmarks Through Strategy Prioritization, 2011)

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**The Purpose, Mission and Vision for the College of Fine Arts**

A team of leaders in the College met in the spring of 2011 to develop a vision for the College. They considered the faculty data shown in Tables 2-4 in their deliberations. The results of these meetings and analyses led to the following statements of purpose, vision, and mission for the College.

*Purpose*

The purpose of the College of Fine Arts is to engage, serve, and lead the university, the nation, and the world communities through education, research, artistic excellence, scholarship, and creative engagement.
**Vision**
The College of Fine Arts will be a national leader in providing creative, innovative and responsive programs. The College will achieve this by taking full advantage of the breadth of educational opportunities at the University of Florida while continuing our commitment to artistic practice, research, scholarship, and instruction of the highest quality.

**Mission**
The mission of the College of Fine Arts is to infuse the university community with creative thinking and artistic excellence, and enable the development of imagination and innovation within the arts and across disciplines. In the pursuit of this goal we achieve the university’s mission by educating and engaging students as artists and scholars, conducting relevant research within the arts and in interdisciplinary collaborations, nurturing artistic excellence for all stakeholders, and bringing the culture of curiosity to the communities we serve.

**Research in the College of Fine Arts**
As a Research 1 AAU institution, research is a key pursuit at the University of Florida. During the 2010-11 academic year the College’s Research Committee met in two retreats. In each of these retreats, the faculty and student committee members focused on defining research for the college. The definition is comprehensive and groundbreaking, and central to our Strategic Plan. This is presented here in its entirety.

In the College of Fine Arts, we hold that research - the pursuit, creation, and dissemination of new knowledge - takes on many forms. Arts researchers conduct research in three complementary roles - as performers, creators, and academics. These roles are not mutually exclusive and can occur simultaneously in various combinations to suit the research endeavor. Creativity is at the core of arts research. Inspiration, imagination, and innovation guide the arts researcher, and provide a stimulus to see beyond the obvious and to connect meaningfully to research within and across disciplines.

*“Knowledge gets you from point A to point B, however - it is imagination that gets you everywhere else.”*  
- Albert Einstein

**Artistic Inquiry**
Artists create their work through a rigorous, complex engagement in the research process. For example, the performing artist (the actor, musician, dancer) calls upon prior knowledge, skill, and experience to present new knowledge in the form of interpretation of an existing work. The improveriser creates new works spontaneously, drawing upon knowledge, experience, and the immediate performance context to present and disseminate their work. The designer (costume, set, lighting) generates new knowledge by shaping the physical context for presentation of the art work. The producer, director, or
choreographer generates new knowledge by shaping new and existing works into new productions. The visual artist (sculptor, painter, photographer, printmaker, ceramist, digital artist) presents new knowledge in the form of artworks that give form to new perspectives, interpreting and challenging beliefs, new ways of viewing the world, and new ways of understanding ourselves. These expressions are the result of the creative, individual perspective of the artist, grounded in both the artist’s personal experience and the work of others, yet original and new.

Academic Research
Research in the College of Fine Arts also takes on the form of traditional academic research. Arts historians and musicologists examine the development of art works and arts practices in music, visual arts, drama, and dance and the cultures, contexts, and conditions that shaped those works. The arts educator examines the effects of culture, context, policy, pedagogy, and curriculum on teaching and learning. This work brings to bear qualitative and quantitative analysis, psychometrics, and statistical methodologies to answer fundamental questions in the arts.

Collaboration
New knowledge also generates from the collaborative arts research process. Arts researchers bring multiple skills, knowledge, and perspectives to research in all disciplines at the university. For example, the ceramist, sculptor, or painter may work with the chemical engineer on a new project whose byproduct is a new material that advances knowledge in both fields. The composer may collaborate with the acoustician and the computer programmer to advance and explore new sound combinations and forms and the software to deliver these programs. The actor, playwright, or producer/director may work with the psychologist and psychiatrist to create dramatic vehicles for teaching about mental or physical diseases. The costume designer may work with textile developers to advance knowledge of fabric composition; the lighting designer may work with the electrical engineer to create new lighting innovations that have implications for use beyond the stage.

Dance artists may engage with medical researchers to explore movement therapies to alleviate symptoms of movement disorders. The digital artist may collaborate with researchers in multiple fields to bring imaging and new approaches to their respective fields.

...we aim to expand the notion of what research in the arts is or could be; we hold that research leading to discoveries in the arts take on many forms. Creativity and the transformative power of the imagination are at the core of research in the arts. It is precisely that marriage of imagination and the pursuit of new knowledge and perspectives that most often lead to great discoveries in the arts, the sciences and the humanities. The College of Fine Arts researchers (artists and scholars) are committed to a rigorous process of exploration, experimentation and constructions/creation, one that synthesize inquiry, knowledge, experience, craft and imagination. The many layers of this process encompass the diverse meanings and interpretations of what research in the arts could be, how it might be experienced, studied and/or considered.”

- Neta Pulvermacher, Assistant Professor, School of Theater and Dance
The College of Fine Arts’ faculty members are active and productive researchers, scholars, and creative artists who engage in basic and applied research within the arts and across disciplines. Faculty research focuses on and occurs within the specific arts discipline under study and across sub-disciplines within their respective fields. Interdisciplinary and multi-disciplinary research brings arts researchers together with colleagues in other fields to create new areas of study that bring the complementary strengths of the arts to those fields. In each of these processes, both traditional and unique arts methodologies inform and enhance research across disciplines, and the results of this work contribute significantly to strengthening the human condition and the improvement of the quality of life.

Our faculty researchers disseminate their work in multiple ways – books, articles, conference presentations, recitals, exhibitions, and productions – both in print and electronically. This combination of traditional and unique arts delivery systems is a dynamic component of arts research, allowing all individuals multiple access points to the results of research activity in the College.

Research in the College of Fine Arts contributes significantly to the mission of the university to serve the broadly diverse citizenry of the nation and the state of Florida. Through individual artistry, academic research, and collaboration our researchers explore and express creativity, and work to answer research questions within and across disciplines. Our creative, dynamic arts faculty/researchers are world leaders in the performance and production of existing works, and the development and creation of new performing, dramatic, digital, and visual art.

**Multidisciplinarity is a non-integrative mixture of disciplines in that each discipline retains its methodologies and assumptions without change or development from other disciplines within the multidisciplinary relationship.**

Multidisciplinarity is distinctly different from Interdisciplinarity because of the relationship that the disciplines share. Within a multidisciplinary relationship this cooperation "may be mutual and cumulative but not interactive" (Augsburg 2005: 56) while interdisciplinarity blends the practices and assumptions of each discipline involved.

An interdisciplinary field is a field of study that crosses traditional boundaries between academic disciplines or schools of thought, as new needs and professions have emerged. Interdisciplinarity involves researchers, students, and teachers in the goals of connecting and integrating several academic schools of thought, professions, or technologies -- along with their specific perspectives -- in the pursuit of a common task.

I like to think about it in the context of 'interdisciplinarity' creating a new area of research/discipline (such as bioinformatics – the blend of biology and computational sciences – where both the biologists and computational folks are stepping out of their traditional roles and developing new research), while multidisciplinarity means folks from different disciplines work together to address different aspects of a project.

-Sobha Jaishankar, Assistant Vice President, UF Office of Research
Establishing Benchmarks for Goal Achievement

On June 8, 2011 the College deans and directors met to establish benchmarks for achieving the Strategic Goals. After discussing various strategies for each goal, the College leaders established specific achievement targets for 2016. Next, they developed annual benchmarks that are specific and measurable, and provide a sequence of steps to reach the 2016 targets. The final section of this plan presents each unit’s evolving benchmarks and timeline, as well as a rubric for measuring progress.

Fidelity of Implementation

Fidelity of Implementation is a planned process to ensure that we carry out the Strategic Plan in the way we designed it. By monitoring our fidelity of implementation, we ensure that the Strategic Plan will achieve maximum impact and effectiveness.

We will monitor fidelity of implementation on three dimensions: Method, Frequency, and Support. In our process, we determined the components of the three dimensions ourselves, and then committed to adhering to those components as we move forward.

Dimension One: Method
The tools available to achieve fidelity fall into two main categories: direct assessments and indirect assessments. In our process, direct assessments occur with periodic reviews of progress toward the Plan goals. Indirect assessments can include informal discussions, program samples, evidence of meeting agendas, etc.

Our direct assessments will take place once monthly at our regularly scheduled Executive Committee meetings. A short portion of these meetings will be designated for the unit directors to discuss their progress toward reaching their benchmarks. In December and May of each year, we will conduct a more complete progress review. At any time during the direct assessment process, unit directors may provide indirect assessments to support their progress review.

Dimension Two: Frequency
To address this dimension, we determined to conduct our primary progress reviews in May and December of each year. The first of these will occur in December 2011 and May 2012, and biannually in succeeding years.

Dimension Three: Support Systems
Support systems are the enabling conditions that the College can provide to implement the Strategic Plan. Support systems can include, but are not limited to (a) office support for Strategic Plan assessments, (b) professional development opportunities for Plan leadership
related to elements of the Strategic Plan, and (c) resource allocation. We agreed to review support needs at each direct assessment, and at other times as needed.

**Alignment with the UF Strategic Work Plan**

In 2007, University of Florida President Bernard Machen developed the Strategic Work Plan to enable the university “to join the ranks of the nation’s top public research universities” (Machen, 2007). As a member of the University of Florida, it is critical that the College of Fine Arts’ Strategic Plan support the goals of the university’s plan. This alignment is also a key component of our ongoing SACS data collection and accreditation review process. No single college can address all 48 of the goals outlined in the university plan, but we can identify a subset of the university goals that we seek to reach in the college plan. The College of Fine Arts Strategic Plan aligns with the following UF Strategic Work Plan goals as shown in Figure 5.

**Overview of the Document**

This document contains four remaining sections. The Goal sections present a rationale for the goal, strategies for reaching the goal, a general rubric for measure progress toward the goal, and the unit directors’ benchmark timelines in the form of tables.
Figure 5. Alignment of College of Fine Arts Strategic Plan Goals with the Goals of the UF Strategic Work Plan

<table>
<thead>
<tr>
<th>College of Fine Arts Goal 1: Programs that meet the highest standards of excellence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Goal 13:</strong> Provide a wide range of excellent co-curricular/extra-curricular activities and student services to maximize students' development as outstanding scholars, leaders and citizens in Florida, the nation and the global community.</td>
</tr>
<tr>
<td><strong>Goal 14:</strong> Continue to develop strategies to expand student access to educational programs through distance education.</td>
</tr>
<tr>
<td><strong>Goal 15:</strong> Continue to improve the academic quality of undergraduate students and develop strategies to improve the graduation rates incrementally while maintaining academic integrity of degree programs and providing students the flexibility to find majors that best fit their interests and talents.</td>
</tr>
<tr>
<td><strong>Goal 18:</strong> As appropriate, increase the size and quality of graduate and professional programs to align with top ten AAU public institutions while addressing state, regional and national needs.</td>
</tr>
<tr>
<td><strong>Goal 30:</strong> Enhance existing and develop new programs to promote international research, teaching and study abroad and exchange programs.</td>
</tr>
<tr>
<td><strong>Goal 46:</strong> Assist the state to improve the pre-K to 20 educational system through research, demonstration programs, outreach with school districts, community agencies, other higher education institutions and training more educators and teachers, especially in high need areas.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>College of Fine Arts Goal 2: To develop a culture of creativity, innovation and access</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Goal 6:</strong> Work with the surrounding community and the city of Gainesville to improve the quality of life in the community and to ensure a vibrant, sustainable environment in which to live and work.</td>
</tr>
<tr>
<td><strong>Goal 12:</strong> Increase the cultural, ethnic, racial, gender and socioeconomic diversity of the student body to achieve the broad student diversity needed to achieve the university's educational mission.</td>
</tr>
<tr>
<td><strong>Goal 29:</strong> Promote the arts and humanities to the university community, to the national and international academic communities and to the public at the local, state and national levels. Support outreach programs to the state and local community.</td>
</tr>
</tbody>
</table>
**Figure 5 continued. Alignment of College of Fine Arts Strategic Plan Goals with the Goals of the UF Strategic Work Plan**

<table>
<thead>
<tr>
<th>UF Strategic Work Plan Goals</th>
<th>College of Fine Arts Goal 3: Attract and retain faculty, staff, and students whose talents contribute to the advancement of university.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Goal 1:</strong> Ensure the continued development of shared faculty governance at the University of Florida and its integration into all aspects of academic life at college and department levels.</td>
<td></td>
</tr>
<tr>
<td><strong>Goal 2:</strong> Design and implement a program for increasing the number of faculty to achieve parity with top ten public AAU universities in those departments and colleges most critical to the University of Florida’s core mission and academic reputation.</td>
<td></td>
</tr>
<tr>
<td><strong>Goal 3:</strong> Develop and implement a systematic strategy to improve the racial and gender aspects of broad faculty diversity that the university needs to achieve its educational mission.</td>
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<tr>
<td><strong>Goal 7:</strong> Implement at department and college levels the Faculty Senate recommendations on tenure, promotion, mid-term review and mentoring.</td>
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</tr>
<tr>
<td><strong>Goal 9:</strong> Develop strategies to recognize and reward, internally and externally, faculty who have demonstrated outstanding achievement, including strategies to increase faculty membership in national and international academies.</td>
<td></td>
</tr>
<tr>
<td><strong>Goal 20:</strong> Review the recruitment, mentoring, professional development practices, retention rates and time-to-degree statistics in individual departments and seek appropriate improvement.</td>
<td></td>
</tr>
</tbody>
</table>
Section 2: Goal 1. Offer academic and outreach programs that meet the highest standards of excellence

Relationship of Goal 1 to Goals in the UF Strategic Work Plan

Goal 1 aligns with UF Strategic Work Plan goals 13, 14, 15, 18, 30, and 46 (see Figure 5, Section One).

Rationale

The College of Fine Arts

...provides instruction for students who seek professional careers in the arts, educate complete human beings capable of leading successful and productive lives in a free society, and provide creative and cultural opportunities for all students at the university and members of the community, nation, and world (College of Fine Arts, 2010).

It is the College’s primary responsibility to ensure that all of the College’s programs are of the highest quality. Program quality is measured by several factors: accepted national standards of excellence, professional accreditation, internal program reviews, the placement of graduates in their professional disciplines, peer reviews, student data (such as SERU results), the current expectations and demands of the arts professions, and other relevant external criteria set by non-accrediting bodies. To that end, we seek to develop and implement internal mechanisms and structures that ensure that our existing programs are of the highest quality.

Primary Strategies to Accomplish the Goal

1. Raise the quality and profile of graduate programs.
2. Develop and maintain embedded assessment practices.
3. Increase interdisciplinary courses and programs.
4. Expand study abroad opportunities.
5. Increase opportunities for guest artists, speakers and researchers.
6. Expand student participation in competitions, performances, professional practices, exhibitions, and conferences.
7. Maintain and improve facilities and equipment.
**Rubric for Assessing Progress of Goal 1**

In the Fidelity of Implementation Plan, each unit's progress will be reviewed biannually. The criteria for evaluation are the strategies. Each unit director has developed a specific benchmark for each strategy, and develops an annual plan to meet the benchmark. There are four levels of achievement, which reflect the developmental nature of implementation: *Planning, In Progress, Near Completion, and Completed*. Goal 1 Progress will be measured using the following rubric.

<table>
<thead>
<tr>
<th>Goal 1 Strategies:</th>
<th>Performance Indicators</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Planning</strong></td>
</tr>
<tr>
<td>Raise the quality and profile of graduate programs.</td>
<td>The unit is currently developing a plan to meet the annual benchmark.</td>
</tr>
<tr>
<td>Develop and maintain embedded assessment practices.</td>
<td></td>
</tr>
<tr>
<td>Increase interdisciplinary courses and programs</td>
<td></td>
</tr>
<tr>
<td>Expand study abroad opportunities.</td>
<td></td>
</tr>
<tr>
<td>Increase the opportunities for guest artists, speakers and researchers</td>
<td></td>
</tr>
<tr>
<td>Expand student participation in competitions, performances, professional practices, exhibitions and conferences.</td>
<td></td>
</tr>
<tr>
<td>Maintain and improve facilities and equipment.</td>
<td></td>
</tr>
</tbody>
</table>
Section 3: Goal 2. Develop a culture of creativity, innovation and access

Relationship of Goal to Goals in the UF Strategic Work Plan

Goal 2 aligns with UF Strategic Work Plan goals 6, 12, and 29 (see Figure 5, Section One).

Rationale

We are entering a “conceptual age,”

... in which leaders will be people who can help society take full advantage of the advances of the “information age.” These will be people who can think conceptually, synthetically, innovatively, that is, creative people. (Pink, 2005)

The study of the arts balances mediated language-based understanding with ways of producing human knowledge through direct experiences. Direct sensing, feeling, and responding to – in addition to the non-linear synthesis of – experiences all expand and enhance thinking and creative problem solving skills. Thus, the arts are a gateway to transformational experiences and transformational thinking that can equip students to create the kinds of leadership roles required in the next generation. The arts also reinforce learning in other disciplines as they broaden the appreciation of creative human endeavors across time, technologies, and cultures, helping to prepare students to live lives of service that can transform the world.

In addition to scholars like Daniel, others such as Ken Robinson, and Mitchel Resnick also affirm the critical importance of infusing education with experiences/courses that will teach creativity.

- Ken Robinson echoes Pink’s ideas: “The world economies are caught up in a genuine paradigm change. The new technologies do not mean simply that we have new ways of doing things we did before: businesses, organizations and individuals everywhere are faced with entirely new forms of work, leisure and ways of being,... There are profound consequences for the development of creative abilities and for the whole idea of human resources, educations, training and economic competitiveness.” (Robinson, 2001)

- Mitchell Resnick, the Director of MIT’s Media Laboratory, affirms both Pink and Robinson: “The future will be based not on how much we know, but on our ability to think and act creatively. The proliferation of digital technologies has accentuated the need for creative thinking in all aspects of our lives, and has also provided tools that can help us improve and reinvent ourselves. Throughout the world, computing and communications technologies are sparking a new entrepreneurial spirit, the creation of innovative products and services and increased productivity. The importance of well educated creative citizens is greater than ever before. (Resnick, 2002)
While it is possible to talk anecdotally about artistic experiences that are life changing, or transformational, it is also possible to talk clinically about how the arts change lives. The work of UF’s dance students with Parkinson’s patients is but one story. There are many chronicled in such works as Penny Lewis’ *Creative Transformation: the Healing Power of the Arts.* (Lewis, 1993)

Additionally, study in the arts strengthens learning in all areas, which reinforces the concept of the arts as key contributors to the development of whole-brain thinking and strengthening preparation for professional work in Daniel Pink’s “post-information age.” For example, see (Harris, 2009) and (Music Educators National Conference, 2000).

Located in the context of one of the world’s finest research universities, the College of Fine Arts is situated to be a leader in developing the creative and innovative skills that will be essential for those who will guide the direction of the next generation, in addition to providing cutting-edge means of access to students around the world.

*Primary Strategies to Accomplish the Goal*

1. Respond dynamically to the changing pedagogical demands of 21st century students.
2. Expand distance education offerings and online courses.
3. Expand 4+1 and 2+2 programs, and participate in the UF Innovation Academy.
4. Expand the inventory of engaging, challenging and attractive General Education courses.
5. License selected courses to other institutions.
6. Accelerate integration of academic technology.
7. Respond to the initiatives developed in the university’s Quality Enhancement Plan.
8. Expand opportunities for internships.
9. Establish or strengthen collaborations that will enhance the College.
Rubric for Assessing Progress of Goal 2

In the Fidelity of Implementation Plan, each unit’s progress will be reviewed biannually. The criteria for evaluation are the strategies. Each unit director has developed a specific benchmark for each strategy, and develops an annual plan to meet the benchmark. There are four levels of achievement, which reflect the developmental nature of implementation: Planning, In Progress, Near Completion, and Completed. Goal 2 Progress will be measured using the following rubric.

<table>
<thead>
<tr>
<th>Goal 2 Strategies:</th>
<th>Performance Indicators</th>
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<tbody>
<tr>
<td></td>
<td>Planning</td>
</tr>
<tr>
<td>Respond dynamically to the changing pedagogical demands of 21st century students.</td>
<td>The unit is currently developing a plan to meet the annual benchmark.</td>
</tr>
<tr>
<td>Expand distance education offerings and online courses.</td>
<td></td>
</tr>
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</table>
Section 4: Goal 3. Attract and retain faculty, staff and students whose talents contribute to the advancement of the university

Relationship of Goal to Goals in the UF Strategic Work Plan

Goal 3 aligns with UF Strategic Work Plan goals 1, 2, 3, 7, 9, and 20 (see Figure 5, Section One).

Rationale

As part of a land-grant university, the College of Fine Arts has a civic responsibility “to animate and strengthen the public and civic purposes of humanities, arts, and design through mutually beneficial campus-community partnerships that advance democratic scholarship and practice.” (Imagining America: Artists and Scholars in Public Life)

The College also plays a primary role in developing the University of Florida’s own awareness of the academic, as well as civic, purposes of humanities, arts, and design.

Primary Strategies to Accomplish the Goal

1. Advance the role of faculty, staff and students in university-wide governance and professional leadership on the national level.
2. Prioritize and expand opportunities, visibility and recognition through outreach and civic engagement.
3. Strengthen awareness of the role and impact of the arts and creativity across campus, locally, nationally and internationally.
4. Recognize, develop and support faculty academic and creative research.
5. Strengthen incentives for attracting and retaining desirable faculty.
Rubric for Assessing Progress of Goal 3

In the Fidelity of Implementation Plan, each unit’s progress will be reviewed biannually. The criteria for evaluation are the strategies. Each unit director has developed a specific benchmark for each strategy, and develops an annual plan to meet the benchmark. There are four levels of achievement, which reflect the developmental nature of implementation: *Planning, In Progress, Near Completion, and Completed*. Goal 3 Progress will be measured using the following rubric.

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<thead>
<tr>
<th>Performance Indicators</th>
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<th>In Progress</th>
<th>Near Completion</th>
<th>Completed</th>
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<tr>
<td><strong>Goal 3 Strategies:</strong></td>
<td></td>
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<tr>
<td>Advance the role of faculty, staff and students in university-wide governance and professional leadership on the national level.</td>
<td>The unit is currently developing a plan to meet the annual benchmark.</td>
<td>The unit is currently implementing its plan to meet the annual benchmark.</td>
<td>The unit has implemented the majority of the plan.</td>
<td>The plan has been completed and the benchmark has been met.</td>
</tr>
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Section 5: Revenue Streams

The College of Fine Arts looks to support these goals financially in three ways: targeted increases in enrollment, expanding auxiliary enterprises, and offering specific fundraising opportunities.

Enrollment
Within the context of the Resource Center Management (RCM) budgeting model currently employed by the university, enrollment, specifically Student Credit Hours (SCHs) is a primary determinant for budget allocations. Therefore, it is incumbent to look at enrollment strategically. Growth in enrollment will generate new dollars that, in turn, can support the overall goals of the college. However, the growth must be managed so that additional students can be given the excellent levels of education and service to which the college aspires. With this in mind, the college has established a strategy of increasing SCHs in targeted areas, that is, areas where growth can be accommodated without sacrificing the quality of education or service. The goal is to increase SCHs by a total of 10% over the five-year period of the strategic plan. This will result in an annual SCH total of 44,000 at the undergraduate level and 4,865 (approximately 17 additional students) at the graduate level by 2016.

Primary Strategy

1. Maintain SCH production and degree candidates, increasing both where possible.

Auxiliary Enterprises
Additionally, within the context of the RCM budgeting model, auxiliary, or self-funded, enterprises are highly encouraged. This is a relatively new venture for the College of Fine Arts. The Center for Arts and Healthcare Research and Education (CAHRE) has offered a self-funded certificate program since 2008, and in 2010 the college launched its first online, self-funded degree program, the Master of Arts in Art Education.

These early endeavors have demonstrated that there is, indeed, room for the fine arts in the entrepreneurial world of self-funded programs. Therefore, the College will expand such programs with the goal of generating $200,000 per year in self-funded programs by 2016.

Primary Strategies

2. Increase online degree and certificate offerings (cash-producing auxiliary enterprises).

3. Use distance delivery methods to reduce on-campus residency requirements in graduate/PhD programs.
Donor Opportunities
The primary purpose of the College of Fine Arts development office is to support the mission and goals of the academic units and centers/institutes. Annual financial goals will be determined by the Dean and the Director of Development in consultation with the unit/center/institute Directors.

- Funding priorities for the College of Fine Arts include:
  - Endowed Faculty Lines
  - Faculty and Graduate Travel for Research and Scholarship
  - Residency/Visitation of Guest Artists
  - Technology and Computers
  - Facilities Enhancements
- Identification and refinement of possible transformational ideas
- Identification and cultivation of new prospects (alumni and non-alumni prospects) to support funding priorities
- Continuation of building alumni relationships and increase alumni annual giving support
- Increase usage of electronic vehicles as well as printed materials to educate and inform College of Fine Arts alumni as well as the University community and local and national community (College Press Releases, The MUSE, The Loop, Calendar of Events)
- Continuation of the College’s annual giving campaign
- Develop major grant proposals to national foundations to fund specific initiatives

Primary Strategies

4. Research and refine possible transformational ideas and identify external funding.
5. Identify and cultivate new major donors and additional funding sources in partnership with the UF Foundation.
Rubric for Assessing Progress in Generating Revenue Streams

In the Fidelity of Implementation Plan, each unit’s progress will be reviewed biannually. The criteria for evaluation are the strategies. Each unit director has developed a specific benchmark for each strategy, and develops an annual plan to meet the benchmark. There are four levels of achievement, which reflect the developmental nature of implementation: Planning, In Progress, Near Completion, and Completed. Goal 3 Progress will be measured using the following rubric.

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