



## **DEAN OF THE SCHOOL OF ART & DESIGN**

The University of Michigan invites nominations and applications for the position of Dean of the School of Art & Design.

The School's mission focuses on generating new creative work, integrating the cultures of art and design, and engaging with the University, the region, and national and international communities. Supporting these objectives are an exemplary faculty and staff, a commitment to joint academic programs and joint faculty appointments, excellent facilities and exhibition spaces, and distinguished visitors programs.

The Dean is the chief academic and administrative officer of the School and reports to the Provost and Executive Vice President for Academic Affairs. The Dean provides leadership for the planning and implementation of the School's education, research and outreach programs. The Dean is expected to effectively represent the School to internal and external constituencies and to secure funds from a variety of sources.

### **THE UNIVERSITY OF MICHIGAN**

The University of Michigan is one of the great public research universities of the United States. Since the nineteenth century, it has served as a national model of a complex, diverse, and comprehensive public institution of higher learning that supports excellence in research, provides outstanding undergraduate, graduate, and professional education, and demonstrates commitment to service through partnerships and collaborations that extend nationally and internationally.

The University was chartered in 1817 by the Michigan territorial legislature and was initially located in Detroit. In 1837, the State of Michigan renewed the charter and relocated the University to Ann Arbor, 35 miles west of Detroit. Today, in addition to its 3,200-acre main campus in Ann Arbor, the University has regional campuses in Dearborn and Flint.

Michigan's position of excellence in higher education rests on the outstanding scholarly and creative contributions of its faculty and on the intellectual quality, vitality, and passion of its students—undergraduate, graduate, and professional. A founding member of the Association of American Universities (AAU), the University's nineteen schools and colleges are nationally and internationally recognized. The University sustains leading programs in the arts and humanities, social sciences and natural sciences, and in all of the major professional schools, and serves as home to one of the largest health care complexes in the world. The University is also recognized for its outstanding interdisciplinary research institutes and centers. Overall, there are approximately 2,900 tenured and tenure-track faculty on the Ann Arbor campus, and an

additional 2,400 lecturers, clinical instructional faculty, and supplemental instructional staff.

For Fall 2010, the Ann Arbor campus enrolled approximately 27,000 undergraduates and 15,000 graduate and professional-school students. Undergraduate students come predominantly from Michigan, but also from every state in the nation and from more than a hundred countries. Today, the University has close to 500,000 living alumni around the globe.

The University of Michigan has demonstrated remarkable resilience in the face of recent intense financial pressures. Keys to the University's success during this difficult period have been an activity-based budget system, a conservative endowment spending rule, a prudent investment strategy, and an ability to contain costs and reallocate resources. One example of the dividends from these efforts is President Mary Sue Coleman's Interdisciplinary Junior Faculty Initiative, which is designed to build upon one of U-M's strengths, scholarship that cuts across academic disciplines, while also improving connections between students and faculty. This five-year, \$30 million initiative, announced in the fall of 2007, funds 100 new junior faculty positions to be filled by scholars committed to interdisciplinary teaching and research. In 2010, the School of Art & Design was awarded one of these coveted lines as part of a five-position "cluster" of creative practitioners and computational engineers and scientists whose work focuses on the area of computational media and interactive systems. The School of Art & Design is working closely with the Division of Computer Science and Engineering in the College of Engineering; the Department of Performing Arts Technology in the School of Music, Theatre & Dance; and the Taubman College of Architecture and Urban Planning to support these new faculty and their collaborative investigations of the interplay between computational technologies and the creative disciplines of art and design, performance, and architecture.

As a public university, Michigan is dedicated to service in the larger world. Faculty research addresses a large range of critical issues—health care, environmental sustainability, social interventions, educational reform and improvement, and many others. Students take part in community-based service and learning projects, and take advantage of opportunities made possible by the University's many collaborations with other universities, colleges, and K-12 schools, as well as with a variety of national, state, and private agencies.

The University community enjoys a vast array of resources, including libraries, concert halls, art galleries, and athletic facilities. The arts, in particular, thrive at the University of Michigan. There are literally hundreds of student arts and arts-related groups on campus and arts and cultural organizations abound. In 1998, the University brought together several of the cultural and arts-focused units on the campus that are independent of a school or college to form the Public Goods Council. Collectively, the members of the Public Goods Council encompass the University's rich body of public cultural resources, including art, music, book and plant collections, historical archives, scholarly resources, performance programs, coursework and experiential learning. Comprising organizations such as the University of Michigan Museum of Art, the

University Library, the University Music Society, the Museum of Anthropology, the Kelsey Museum of Archaeology, the Matthaei Botanical Garden and Nichols Arboretum, among others, the members of the Public Goods Council work together and with the deans of the academic units to bring dozens of world-class exhibitions, preeminent speakers and talented performing artists to the U-M campus every year.

Ann Arbor, with about 115,000 residents, is situated on verdant, rolling terrain along the banks of the Huron River. Cosmopolitan and sophisticated, yet friendly and accessible, it is one of America's great college towns. Intellectual, artistic, and recreational opportunities in the broader community abound for people of all ages. Ann Arbor perennially ranks in magazine polls as one of the best places in the United States to live and raise a family.

#### **ACADEMIC LEADERSHIP**

**President Mary Sue Coleman** has led the University of Michigan since August 2002. As president, she has unveiled several major initiatives in areas such as the interdisciplinary richness of the University, student residential life, the economic vitality of the state and nation, ethics in our society, health care, and universal access to and the preservation of human knowledge. Under Dr. Coleman's leadership, the University launched "The Michigan Difference," a campaign to raise \$2.5 billion for the future of the institution. At its conclusion in December 2008, the campaign had raised \$3,200,733,103 – the most ever by a public university. A biochemist, Dr. Coleman built a distinguished career through her research on the immune system and malignancies. Prior to her arrival at Michigan, Dr. Coleman was a member of the biochemistry faculty at the University of Kentucky for 19 years; held administrative appointments at the University of North Carolina at Chapel Hill and the University of New Mexico, where she served as provost and vice president for academic affairs; and served as president of the University of Iowa from 1995–2002. She earned her undergraduate degree in chemistry from Grinnell College and her doctorate in biochemistry from the University of North Carolina.

**Philip J. Hanlon** became **Provost and Executive Vice President for Academic Affairs** in July 2010. He is Donald J. Lewis Professor of Mathematics and Arthur F. Thurnau Professor. A University of Michigan faculty member since 1986, Dr. Hanlon served as associate dean for planning and finance in the College of Literature, Science, and the Arts (2001–2004) and as vice provost for academic and budgetary affairs (2004–June 2010). In these positions, Dr. Hanlon worked to develop and support academic programs, implement long-term cost savings, and increase transparency in the budgetary process. As vice provost he led campus-wide initiatives on interdisciplinary learning and teaching and established new policies and processes that are leading to more effective use of the University's space and facilities. A mathematician, Dr. Hanlon focuses on probability and combinatorics with applications to bioinformatics and theoretical computer science. He is an expert on topics such as computational genetics, cryptology, and card shuffling. He received his undergraduate degree from Dartmouth College and his Ph.D. from the California Institute of Technology.

## THE SCHOOL OF ART AND DESIGN

**Background:** One of the youngest academic units on campus, A&D's reach and influence has steadily grown since its establishment in 1974. Over the last decade, Dean Bryan Rogers, who will step down in June 2012, has led the School through the complete restructuring of its educational programs. A major thrust of this effort has been to fully engage the School with the University and connect to the regional and global communities. Focused on creative work and infused with contemporary information and imaging technologies, the new programs endeavor to unite the domains of art and design.

The result of the restructuring of A&D's curriculum has been a bold and distinctive program, described in a recent reaccreditation review by the National Association of Schools of Art and Design this way: "If there were an option to start over from scratch, this is the program that would be built. The School of Art and Design and the University of Michigan have created an opportunity to lead the academic conversation in art and design in this country."

A&D's restructured academic programs and projects focus on generating creative work, integrating the cultures of art and design, and engaging with the University, region, and national and international communities. These objectives are supported by exemplary faculty and staff, state-of-the-art facilities, and a commitment to joint academic programs and joint faculty appointments with units on campus.

**Academic Programs:** The undergraduate and graduate programs in the School offer a single major at the intersection of art and design. Free of traditional concentrations, these progressive programs challenge students to set their own pathways and undertake robust, self-defined culminating projects. All academic programs of the School draw upon the resources of the research-intensive public university and encourage active engagement with other academic units and with the culturally rich community of Southeast Michigan via collaborative/interdisciplinary teaching, research, and creative projects.

### *Undergraduate Program*

The School offers four innovative degree programs and a minor at the undergraduate level: an intensive, studio-practice **Bachelor of Fine Arts in Art & Design**, a **Bachelor of Arts in Art & Design** that offers more opportunities for academic study, an interdisciplinary **Bachelor of Fine Arts in Interarts Performance**, **Dual Admission for Joint Degrees** for those students who are interested in pursuing degrees in two UM schools or colleges, and a **Minor in Art & Design** for UM undergraduates in other schools and colleges.

- **Bachelor of Fine Arts in Art & Design**

The BFA in Art & Design is the undergraduate anchor degree in the School designed for students who are passionate about pursuing an intense, rigorous program in art and design. The defining characteristic of the BFA program is that it does not emphasize the usual disciplinary distinctions (painting, printmaking, graphic

design, industrial design, animation, illustration) but focuses on the creative skills that are common to all of these practices. The goal is not to train masters of particular materials (paint, clay, pixels, etc), but to provide a broad base of technical and conceptual skills that can be applied to a wide range of creative activities. Creative process, critical thinking, community engagement and collaboration are considered as important as learning technical skills in any given media.

While all students graduate from the program with the same degree, a BFA in Art & Design, each student's degree reflects his or her own personalized educational plan. With faculty mentoring, students begin to pursue an individualized course of study in the first year of the program. Each student's unique educational experience will generate a body of creative work that will serve as a basis for future endeavors. Students may engage in specific and traditional fields of study in art and design, though many students pursue interests and talents that extend beyond the confines of traditionally defined programs.

- **Bachelor of Arts in Art & Design**

The BA in Art & Design is intended for students who desire a rigorous program in art and design while also exploring the University's academic resources more broadly. The BA has all of the attributes of the BFA program described above: integration of art and design, traditional techniques and contemporary technologies, community engagement, international study, and exhibitions - with more flexible credits to pursue art and non-arts options university-wide. It is an ideal program for students interested in Dual Admission for Joint degrees.

- **Bachelor of Fine Arts in Interarts Performance**

Jointly offered by the School of Art & Design and the Department of Theatre & Drama in the School of Music, Theatre & Dance, the BFA in Interarts Performance is a new interdisciplinary undergraduate degree designed for students who have interests in both the visual arts and theater and a desire to create original live artworks. Interarts Performance introduces students to a diverse range of art forms and creative practices from new media to traditional acting skills, with the aim of generating work that blurs boundaries between the visual arts and performance.

Developed in response to the emergence in the latter half of the 20th century of a new kind of performance domain, combining both creative and interpretive approaches to expression in time and space, this highly interdisciplinary program is the first of its kind in the nation. The School of Art & Design courses contribute a broad visual vocabulary, a culture of experimentation, and expertise with new and emerging media technologies. The Department of Theatre & Drama courses contribute training in movement, voice, action, and narrative as well as expertise in the design and construction of sets, costumes and lighting.

There are a number of features in A&D's undergraduate curriculum which are quite distinctive: an emphasis on developing a range of creative skills rather than singular disciplinary mastery, through a sequence of core studios, the use of an integrative senior

project to synthesize a student's learning, and a commitment to community and international engagement, all of which are represented in the program requirements.

- **Core Studios** - Required for the BFA and BA are eight Core Studios, all completed during the first two years of the program. The Core Studio courses include four different sequences of courses: Fundamentals of Drawing (DRW); the Digital (DIG) Studio; Tools, Materials, and Processes (TMP) Studios; and Concept, Form, and Context (CFC) Studios. Also required are a series of academic lecture courses called Art-Design Perspectives.

*Fundamentals of Drawing* is designed to provide students exposure to the wide variety of approaches to drawing including life-drawing, technical drawing, design drawing, and illustration.

*Digital Studio* is an introduction to the fundamental computing processes integral to contemporary studio practice. The three primary areas of focus are basic computing skills and programming, 2-D image generation and manipulation, web design, and 3-D object generation and surfacing. Through hands-on experience with a variety of digital tools, the course aims to engender an appreciation for the computer's potential as a creative tool/medium and provide a foundation of skills that will be developed further in more advanced courses.

*Tools, Materials, and Processes (TMP) Studios* are a set of three foundation courses that provide introductory exposures to a wide spectrum of the physical materials, tools, and processes germane to contemporary art and design practices, including wood, fiber, metals, graphic design, printmaking, photography, performance, video animation, drawing, and sound. These introductions are intended to establish a practical base for future work.

*Concept, Form, and Context (CFC) Studios* are three courses that focus on problem solving and problem generation. They complement the other Core Studio courses by focusing on the development and structuring of ideas as contrasted with the development of media or technical competence. They also incorporate reading, research, and writing components. The content of these studios includes a broad range of general, transferable concepts based in the broad categories of The Human Being, Culture, and Nature.

*Art and Design Perspectives (ADP)* comprise three semesters of required academic lecture courses, offered by A&D faculty. These courses are broader in scope than traditional art history courses and integrate art and design issues, ideas, and history. Designed to offer students a glimpse into how their own creative work fits within the larger culture, past and present, the courses focus on the themes of Creators, Society, and Technology and the Environment.

- **The Integrative Project** - In order to graduate, each BFA student must complete an Integrative Project. The Integrative Project (IP) is a required two-semester capstone experience completed in the final year of the BFA program. The IP is intended to

synthesize the student's academic and studio work through the development of an individual project proposal. It culminates in a presentation that demonstrates knowledge of specific issues, methods, materials, and context. Working with faculty advisors, each student produces a series of works by organizing, planning, and investigating concepts in contemporary contexts. The final presentation engages the public by way of exhibition, publication, performance, or other appropriate means and is documented in a written thesis, web site, and a portfolio of creative work.

- ***International Requirement*** - International travel and study is considered a vital component of the School of Art & Design curriculum. Beginning in the fall of 2010, all students are required to have an international travel experience. This requirement highlights A&D's belief that today's artists and designers are best prepared to enter the global economy and are more competitive for graduate study or employment having completed a significant international experience. Cross-cultural engagement fosters global perspective, new life experiences, creative insights, and global connections. A&D has established relationships with over twenty universities, schools, and programs around the world where students may fulfill the international component of their requirements.
- ***Community Engagement Requirement*** - A&D is also committed to establishing and maintaining an ambitious array of projects that extend beyond the School and the University into the community. Students in the BFA and BA programs are required to take a community engagement studio in order to expand their understanding of the pivotal role that art and design can play in society and to enhance their own sense of how artists and designers can change their world. Recent community engagement courses have included opportunities to work with the visually impaired exploring the sculptural potential of clay, to collaborate with local farms and soup kitchens, to work with incarcerated youth and adults to strengthen community through creative expression, and to work with Detroit-area fourth graders on semester-long art projects, to name but a few.

### ***Graduate Programs***

In addition to its undergraduate programs, the School of Art & Design offers four programs at the graduate level: a three-year Master of Fine Arts degree, a four-year dual degree program with the Stephen M. Ross School of Business for a Master of Fine Arts and Master of Business Administration, a four-year dual degree program with the School of Information for a Master of Fine Arts and Master of Science in Information, and the Rackham School of Graduate Studies interdisciplinary Design Science PhD.

- ***MFA***. A&D+ is the School of Art & Design's three-year M.F.A. program, and a national leader in curriculum innovation and in student support. Students receive full tuition funding for all three years. The pioneering A&D+ M.F.A. curriculum integrates creative production with rigorous academic studies, international study with regional community engagement, and theoretical grounding with skills development. It is structured to expand the intellectual reach of creative work and utilize a comprehensive process for bringing creative work into the world. The "plus" component of this program requires all

graduate students to reach beyond the cultures of art and design to develop robust engagements with one or more fields of knowledge and inquiry at the University of Michigan. Students are expected to carry out creative work informed by and interacting with the additional field of inquiry.

- **MFA/MBA** is a four-year dual degree program with the Stephen M. Ross School of Business for a Master of Fine Arts and Master of Business Administration. It includes core courses in business functions and real world experience in business consulting and as well as coursework in visual culture and theory. It also requires directed studio practice coursework.
- **MFA/MSI** is a four-year dual degree program with the School of Information that leads to Master of Fine Arts and Master of Science in Information degrees. This program provides the opportunity to study information design and data visualization, and to understand the role of visual perception and human emotion in the interpretation and processing of visual information.
- **Design Science Ph.D.** The Rackham School of Graduate Studies' interdisciplinary Design Science Ph.D. Program studies the creation of artifacts and their embedding in our physical, psychological, economic, and social environment. Traditional science studies the world as we found it; design science studies the world as we make it.

### **Students**

The School of Art & Design serves over 500 undergraduates and 24 graduate students. Undergraduates come from across the US and 20 other countries to enroll in one of the most forward thinking and innovative schools of art and design in the country. Of the 515 undergraduates in 2010, 61 percent were from Michigan and 6 percent were international students. Seventy-seven percent were women.

In 2011, applications for admittance into the undergraduate program were at an all time high, with 539 students applying. Competition for the admittance to the MFA program is keen, as well. In 2010, there were 176 applications for the 12 spaces available in the MFA program.

### **Faculty and Staff**

One of the greatest assets of A&D is its distinguished and dedicated faculty and staff. The current instructional cohort includes 38 (head count) tenured/tenure-track faculty and 49 (head count) supplemental faculty and unionized lecturers, each with thriving national or international practices of their own. In recent years, A&D faculty have won numerous awards, including five Guggenheim Fellowships, a Rockefeller Bellagio Residency, several Fulbrights, and a MacArthur Fellowship. Other recent awards include an AAUW Foundation post-doctoral research fellowship, Best Documentary Award, National Film Board of Canada, Amnesty International exhibition sponsorship, Arctic Circle 2009 Residency, Ars Electronica's Prix Ars Award of Distinction, Ernest A. Lynton Award for the Scholarship of Engagement, Smithsonian Laureate Award, Smithsonian Senior Research Fellowship, and a Pushcart Prize. Individual faculty have

been awarded funding from MAP/Creative Capital, American Academy for Jewish Research, Taube Foundation for Jewish Life and Culture, Art Matters, NSF, NIH, Graham Environmental Sustainability Institute, US Department of Education and artist residencies in the US and across the globe.

A number of A&D faculty have been recognized by the University of Michigan for outstanding teaching, service and research/creative work. Two current faculty are named Arthur F. Thurnau Professors, the University's highest award for excellence in undergraduate teaching. Faculty members have received the Rackham Master's Mentoring Award, Distinguished Faculty Achievement Award, Teaching Innovation Prize, Ginsburg Award for Service and Social Action, Harold R. Johnson Diversity Service Award, and the Sarah Goddard Power Award.

With diverse expertise spanning sound art, film, video, installation, clay, graphic novels, political satire, graphic design, biology, and social justice as well as the more traditional disciplines, the A&D faculty are forward-thinking, interdisciplinary, and committed to improving the School. Eighteen of the fulltime faculty hold dual appointments in A&D and another discipline at the University. Another 20 faculty, based in University disciplines outside of A&D, are jointly appointed in the School. Of the tenured/tenure track faculty, 42 percent are female and 25 percent are underrepresented minorities.

The 36 staff members include talented Studio Coordinators, who are professional artist/designers in their own right. Forty-seven percent of the staff are women, and 16 percent are underrepresented minorities.

### **Visiting Artists-Designers Programs**

Students also learn from a range of visiting artist-designers, who come to campus for varying amounts of time through two recently established programs.

*Penny W. Stamps Distinguished Visitors Series* Established with the generous support of alumna Penny W. Stamps, the Stamps Series brings respected emerging and established artists/designers to the School to conduct a public lecture and engage with students, faculty, and the larger University and Ann Arbor communities. The lectures are held each week during the academic year and routinely attract audiences of 600 – 1000 attendees. Past Stamps Lecturers have included filmmaker Michael Moore, graphic designer Chip Kidd, performance artist Marina Abramovic, and design firm Droog, as well as writers, scientists, performers, and innovators from diverse fields such as Nobel Prize winning novelist and critic J.S. Coetzee, DJ Spooky, performance artist and musician Laurie Anderson, and noted author and professor of animal science Temple Grandin.

*The Roman J. Witt Visitors Program* The Roman J. Witt Residency Program supports the production of new interdisciplinary work with assistance from the School of Art & Design community. The program brings one visiting artist/designer a year to work at the school to develop a new work in collaboration with students, faculty, and the local community. The intersection with the School may include workshops, critiques, and lectures. Residents are chosen based on the degree to which experts on campus or locally

can enable the project and/or on the relevance of the project to local conditions. Therefore the residency provides student participants a unique “practical” learning experience to expedite work with a broad range of collaborators. A centerpiece of the residency is the open studio, a centrally located studio space that is part of the school’s main gallery where the resident carries out work in a public domain. Past Witt Residents have included kinetic sculptor Trimpin, performance artist Pat Oleszko, public artist William Dennisuk, and installation artist Franz John.

Shorter-term *Roman J. Witt Visitors* give provide faculty the support to invite visitors to engage in their courses by way of workshops, critiques and classroom visits. Visitors may be well-known artists-designers, as well as younger, emerging artists-designers.

### **Facilities**

A&D's 70,000 square foot main facility is located on the University's North Campus, along with the School of Music, Theatre & Dance; the Taubman College of Architecture & Urban Planning; the College of Engineering; the Duderstadt Center, and Pierpont Commons.

The School of Art & Design shares the Art and Architecture Building (A&A), designed by Swanson Associates in 1974, with the A. Alfred Taubman College of Architecture and Urban Planning. Each school has its own administrative offices and educational facilities within the building. The Art & Architecture building houses offices for the A&D School's faculty and staff, classrooms, an 150-seat auditorium, and two of the School's exhibition venues: the 2700 square-foot Jean Paul Slusser Gallery and the 1200 square-foot Warren G. Robbins Gallery. The Work Gallery is a prime exhibition venue in downtown Ann Arbor. The School also uses the Stamps Auditorium in the nearby Walgreen Drama Center, which was built for the shared use of large lecture classes.

Students have access to excellent facilities in the A&A building, including:

- Clay Studios with large-scale gas kilns, electric kilns, outdoor firing areas, glazing and clay mixing.
- Electromechanical Studio equipped with power and electronic tools for kinetics, light, and sound.
- Fibers Studio for sewing, loom weaving, dyeing, and screen printing.
- Multipurpose Studios, which are minimally equipped spaces for non-equipment-dependent work.
- Painting Studios with easels for oil-based and water-based work with natural light.
- Drawing Studios including drawing stations and model platforms with natural light.
- Physical Computing Studios equipped with rapid prototyping and CNC routers.
- Print Media Studios that include medium and large format inkjet printers, workstations for film and flatbed scanning, etching presses, and lithography presses.
- Sculpture Studios, including a foundry, and capabilities to support wax and plaster, gas and electric welding.

- Metals Studios (Maskell Studios) with machine tools, gas and electric welding, and metal forming tools.
- Video Studio with workstations for digital video editing and DVD authoring.
- A projection studio with a 360 degree cyclorama and projection equipment.
- Wood Studio that contains all necessary power tools, hand tools, and laser cutting equipment.

In addition, all seniors in the School's BFA program are assigned individual studios in A&D's main facility. To foster the creative conversations that are at the heart of design and art making, the School has also created studio spaces for all full time faculty and graduate students. These spacious studios offer individual workspaces for artists/designers, augmented by a multi-purpose shop, digital media equipment, and a central production/meeting area.

The individual studio spaces provided to tenured/tenure-track faculty and graduate students are currently located in two leased, off-campus sites. Graduate student studios are located on South State Street, close to Central Campus; faculty studios are currently situated in a renovated 14,000 square foot factory space along Ann Arbor's expanding North Main Street corridor, approximately one mile from the Art & Architecture building. In August 2011 the faculty and graduate studios will be consolidated in a single, newly renovated University-owned building on North Campus near the A&A building. Not only will interaction among faculty and graduate students be facilitated, University-ownership and consolidation will dramatically increase operating efficiencies. The total square footage will be increased from the current 24,000 square feet available in the two leased facilities to 33,000 square feet in the consolidated space.

*Library, Art & Design:* Students also have access to the Art, Architecture and Engineering Library (AAEL), located across the street from the A&A building in the Duderstadt Center. The AAEL is an integral part of the University library system containing over 60,000 volumes related to art, architecture, design, engineering, and urban planning. Included are a large slide and video collection, architectural drawings, photographs, maps, and manuscripts. The library provides faculty and students access to extensive resources online including catalogs, full-text journals, image databases, and the web. In partnership with the University Library, an onsite field librarian, a dedicated resource person and liaison with the library, maintains an office in the A&A building and works closely with A&D faculty, staff, and students to fully utilize University Library and AAEL resources, build collections to support traditional and emerging art-design scholarship, and advance information literacy and research practices.

*The Duderstadt Center:* A&D students also have access to the state of the art facilities at the Duderstadt Center, an all-campus resource, adjacent to the school, intended to facilitate interdisciplinary collaboration, integrative learning, and exploration. The Duderstadt Center brings together information resources, information technology, production studios, and the combined talents of information professionals from across campus to provide University students, faculty, and staff with 24-hour access to most services, seven days a week during the academic year. The resources of the Center include:

- Traditional and digital libraries
- Computer training rooms
- The UM3D Lab with a multitude of hardware and software technologies, including: virtual reality, scientific visualization, computer graphics and digital imaging technology, 3D modeling and animation, and rapid prototyping
- An audio laboratory set up in the style of a professional recording studio
- Two electronic music studios
- A facility supporting the production, conversion, and editing of digital and analog media
- Three professional multimedia workrooms
- A 2,500 square foot lab designed specifically to support collaboration and peer learning
- An exhibition gallery
- A teleconference suite
- Over 500 workstations in open areas

*Exhibition Venues:* A&D's exhibition program serves as the vital juncture between studio work and public dialogue, providing an important educational experience for students and a window through which members of the University and local communities become familiar with the work of students, faculty, and staff as well as a broader community of creative practitioners.

A&D exhibition venues include:

- **Jean Paul Slusser Gallery** in the Art & Architecture Building on North Campus
- **Warren Robbins Gallery** in the Art & Architecture Building on North Campus
- **Work • Ann Arbor**, at 306 S. State Street, Ann Arbor, in the heart of Central Campus
- **Work • Detroit**, at 3663 Woodward Ave, located in Detroit's cultural center
- The **Intersections** program displays artwork by A&D faculty and students in the Art & Architecture Building's corridor display cases.
- A&D has partnered with **Site:Lab**, a West Michigan arts organization, to convert the former Junior Achievement Building in downtown Grand Rapids into a temporary exhibition space for a series of shows throughout 2011.

## THE POSITION

The Dean of the School of Art & Design reports directly to the Provost and Executive Vice President for Academic Affairs, Phil Hanlon, and serves as the Chief Academic and Executive Officer of the School. S/he provides leadership for the planning and implementation of the School's academic, research and outreach programs, and oversees the School's 44 faculty and 36 staff.

Directly reporting to the Dean of A&D are the Chief Administrative Officer, the Associate Dean for Undergraduate Education, the Associate Dean for Graduate Education, the Director of Development, the Director of Communications, the Director of International Engagement, the Director of Visitor Programs, and the Assistant to the Dean. The Dean oversees an operating budget of approximately \$12 million, which is supported in part by the income from an endowment of \$5.5 million.

At the University level, the Dean sits on the Provost's Academic Program Group and collaborates closely with the other deans and directors. The Dean serves as a director of ArtsEngine, a collaboration among U-M's Taubman College of Architecture + Urban Planning, School of Art & Design, School of Music, Theatre & Dance, and College of Engineering, which seeks to stimulate and support integrative, project-based creative work and sustained research among faculty and students. The Dean also works closely with the School's Advisory Council. Comprising a group of 26 dedicated alumni and friends of the School, the Advisory Council helps to expand A&D's reach and influence on campus, across the nation and around the world.

### **Looking Ahead: Challenges and Opportunities**

Eleven years ago, when Dean Rogers was appointed, the School of Art and Design was in difficult straits. The School was on uncertain financial footing and its future as an independent unit within the University was unclear. In addition, as is not uncommon in schools of art and design, silos had developed between the various disciplines and faculty relations had suffered. The last decade has seen a remarkable renaissance of the School. Now on solid financial footing, the School has also seen real successes in fundraising, allowing greater opportunities for support of faculty work and professional development, and programmatic opportunities for students, such as the Stamps Lecture Series and Visiting Artist program. Perhaps most significantly, the re-envisioning of the curriculum and the creation of new degree programs have positioned the School at the forefront of art and design education and have broken down the disciplinary boundaries and walls that are so common in other schools.

There is much to celebrate about the achievements of the School over the last decade. There is also great potential for further growth and a solid foundation from which the next dean can continue the School's upward trajectory.

*Continue to Refine the Curriculum.* The revamping of the A&D curriculum is a bold experiment, the results of which are now being seen. The next Dean will have the opportunity to conduct a thorough evaluation of the undergraduate and graduate curricula with the faculty, and assess their success in providing students with the depth as well as breadth of skills they need in order to succeed after graduation. While there is general agreement among faculty and staff regarding the importance of maintaining and strengthening the dynamic features of the curriculum, such as its interdisciplinary approach to art and design, its emphasis on international and community engagement, and the School's connections to other units in the University, there are particular questions remaining about sequencing of courses, art history and theory requirements, and the rigor of both undergraduate and graduate programs. The next Dean will have

the opportunity to work closely with the faculty to ensure that the School's innovative curriculum is best designed to fulfill its promise to bachelors and masters students

***Clarify/Define the role of Design in the School.*** The breakdown of disciplinary silos has allowed for increased collaboration within the School, but it has also raised some issues: What is the relationship between art and design at the School? What is the role of design? How can design and the professional arts be robustly supported within the School without re-creating the silos the School has worked so hard to dissolve? How will design at A&D differ from how it is taught in other units at the University, such as Architecture, Engineering, Information Science, or Business?

***Continue to build and strengthen partnerships across the University.*** A&D has formed several important partnerships across the University over the last several years, particularly with the other units on North Campus. The BFA in Interarts Performance, for example, is a partnership with the School of Music, Theatre, & Dance, and there are joint degree programs with the School of Business, the School of Information Science, and the Rackham Graduate School. The next Dean will have the opportunity to continue to build these kinds of mutually beneficial programs, thus more deeply embedding the arts and creative practice into the fabric of the University.

***Fundraising.*** While the School has seen considerable fundraising success over the last several years, additional fundraising will be critical in meeting the School's needs in areas such as facilities and scholarships and financial aid. The new Dean must be able to maintain existing donor relationships as well as identify and cultivate new resources that will support these needs. The Dean will be expected to lead the prioritization of goals for the School as the University moves forward with planning its next capital campaign.

***Facilities.*** While faculty and students alike comment on the state-of-the-art equipment provided by the School, most agree that the current building is not designed for a 21<sup>st</sup> century interdisciplinary curriculum. Storage space for student work, materials, and equipment is inadequate, and the building does not lend itself easily to teaching new media - such as video and robotics - or courses in performance or community engagement. The present multi-use classrooms are overtaxed for an incompatible range of uses, while some critical areas of study have no dedicated studio space at all. The next Dean will need to address the constraints of the current building and ensure that the physical facilities are aligned with how art and design are practiced and taught today.

## QUALIFICATIONS

The University seeks an energetic and collaborative leader who will set a path for the School's future that capitalizes and builds on its dynamic programs and raises its visibility nationally and internationally. The successful candidate will possess an innovative and entrepreneurial spirit, an outstanding record as a professional or academic, and a passion for art and design education. S/he will have a deep understanding of the professional art and design school in the context of a university setting, and a well-developed perspective about major issues facing the education and

training of artists and designers in the 21<sup>st</sup> century.

Demonstrated management, budget, and fundraising skills and a commitment to collaborative leadership, academic rigor, diversity, and interdisciplinarity are critical. The candidate must be able to serve as a passionate and articulate advocate for the School in the University and in wider communities regionally, nationally, and internationally.

Successful candidates should be distinguished leaders and/or scholars who possess substantial administrative experience in higher education and/or equivalent experience in other relevant settings. Qualifications must be appropriate for appointment as full professor with tenure, and include demonstrated commitment to and/or experience in achieving the School's mission with a diverse student body and faculty. The University seeks highly qualified candidates from professional and academic backgrounds.

***Personal attributes:*** The ideal candidate will also possess many of the following personal characteristics:

- Experience with and passionate commitment to contemporary studio art and design education and practices;
- Commitment to inclusive leadership and enthusiasm for empowering faculty to actively participate in building academic programs of distinction and prominence;
- Commitment to the value of diversity in faculty, staff and students;
- Transparent and respectful leadership style;
- Deep appreciation of academic values, understanding of higher education environments, and experience with large research institutions;
- Commitment to the interdisciplinary nature of A&D and ability to work across academic units and disciplines within the School, across the University, nationally and internationally;
- Aptitude and enthusiasm for fundraising and ability to identify and cultivate major donors;
- Capacity to advocate for A&D with University leadership, including fellow deans, the Provost, and the President;
- Ability to represent A&D effectively to its constituencies, to the wider U-M community, in the state and in the nation;
- Skills to communicate effectively, responsively, and comfortably with all constituencies (e.g., students, faculty, staff, alumni, etc.); and
- Dedication to fostering and maintaining a culture of collegiality, partnership, and respect among faculty, staff, and students.

## APPLICATIONS/NOMINATIONS

Nominations and applications will be reviewed continuously beginning in June 2011. The University's dedication to excellence is complemented by its profound commitment to building and sustaining a culturally diverse academic community. Individuals from historically underrepresented groups are encouraged to apply.

Inquiries, nominations, and applications consisting of a letter, *curriculum vitae*, and the names and contact information of three references, should be submitted, preferably in electronic form, to the University's consultants for this search:



**Judith A. Auerbach and Kit J. Nichols**  
**Auerbach Associates, Inc.**  
**385 Concord Avenue, Suite 103**  
**Belmont, MA 02478**

**Electronic submissions preferred: email [vicki@auerbach-assc.com](mailto:vicki@auerbach-assc.com)**

*The University of Michigan is an affirmative action/equal opportunity employer.*