

2021-2023 Biennium Internal Budget Proposal Narrative

Division: College of Fine and Performing Arts

Evaluation Criteria: Proposals will be evaluated on every aspect of this template. It is highly recommended that the narrative portion touch on each area. Proposals forwarded to UPRC by unit leaders will be discussed at UPRC and authors are encouraged to attend so that they may answer questions and provide clarification.

Faculty Positions in Art & Art History to Address Diversity, Equity and Inclusion

- This is a revised version of a previously submitted budget proposal.
If box is checked please briefly outline any significant changes and/or indicate why it is being resubmitted.

[Click here to enter text](#)

Statement of Purpose: *(What is the challenge or opportunity being addressed? How does the proposal address this challenge or opportunity? Limit response to 1 page – please link to any existing reports, data, supplemental materials, etc.)*

The Department of Art & Art History is actively seeking to diversify its faculty and curriculum to de-center Eurocentric art history and address systemic racism within our disciplines. The most recent specific example of this effort was the conversion of a European/Euro-American Art History position into a position in African and African Diasporic Art and Visual Culture in 2015. However, it has been a continuing problem that the department has neither a tenure-track position focused on Native American/ Indigenous Art and Visual Culture nor a tenure-track position in Latin American Art and Visual Culture. Adding new positions in Latin American and Latin American Diasporic Art History and Indigenous American Art History would be the single most effective strategy to improve diversity, equity and inclusion in our curriculum. Expanding into pre-Columbian and indigenous art would connect students with rich visual artistic traditions that preceded European contact and continue to inform contemporary visual cultures of the Americas.

Goal #2 of Western's Strategic Plan clearly states our university's commitment to "advance a deeper understanding of and engagement with place." Land acknowledgements that pay honor and respect to the Coast Salish Peoples as stewards of the very land on which the university is situated, as their ancestral homeland are included on Western's homepage and are read out before every official event. If we are to "recognize debts and obligations to indigenous and Native nations," an education at Western requires an authentic encounter with both the historical and contemporary cultures of the Americas, with dedicated faculty teaching pre-Columbian and indigenous American visual cultures. Without expanding our faculty in Latin American and Indigenous American art, we institutionally perpetuate the colonial tropes the strategic plan seeks to overcome: the marginality of native cultures and their lack of importance in relationship to European artistic traditions. The fact that indigenous art and visual culture of the Americas does not have firm footing within our Art History program is irreconcilable with Western's values.

Secondly, providing a more inclusive education responds to the identity and needs of our students. With the Hispanic population at 13.1% of Washingtonians¹ and 10.4% of Western students², and with Native Americans/Native Alaskans/Pacific Islanders comprising an estimated 2.1% of Washington's population,³ 3.7% of Whatcom County's⁴, and, in Fall 2020, 2.3% of Western students⁵, we can no longer neglect the visual cultures of the Americas; they need to become central to our curriculum. There is a clear indication that students of color gravitate toward classes that include representation of their ethnicities. For example, the largest percentage of Art History students who identify as Black took "Arts of Africa after 1900" (A/Hi 297A) when it was introduced in Winter 2018. When comparing numbers of students who identify as Asian in eight consecutive sections of "Visual Culture in Ancient Greece and Rome" (A/Hi 220) versus the same number of sections of "Visual Culture in East Asia (A/Hi 271), the average number of Asian-identified students increased by 4% in the latter. The current disparities in course offerings potentially alienate WWU students who identify as American Indian/Alaska Native or First Nations. For students in our department, the ability to study with someone focused on this area will usher in a new era of broadened geographical reach and increased inclusivity of our curriculum and faculty.

More broadly, it is important for students to learn how visual culture is involved in larger political and social conversations; this is especially effective at the local level. When Professor Sapin has taught A/Hi 310, she introduces the welcome figure by Joe David (Nuu-chah-nulth), now installed in the Great Hall of the Museum of Anthropology (MOA) in Vancouver. That sculpture was originally carved in 1984 in protest of logging on Wah'nah'juss Hilt'hooiss, also known as Meares Island. When logging was taking place on the island, the artist lowered the figure's arms; but once the logging stopped, David raised the arms again, to welcome visitors to MOA. This visual form made a statement not only on Nuu-chah-nulth territory but also in front of the parliament buildings in Victoria (traditional territory of the Lkwungen people) before it ended up at MOA. Another more recent example is the pole carved in 2013 by Lummi Nation carver Jewell James and the House of Tears Carvers protesting the intended Cherry Point coal export terminal, which was ultimately rejected in 2016, largely due to Lummi Nation protests. The pole traveled throughout the region, bringing protesters together as a symbol of resistance to the fossil fuel industry. Learning about these important visual symbols furthered interdisciplinary understanding of the critical role of indigenous people in stewarding our natural resources and the importance of visual practice as one mode of communicating the importance of those resources.

The new positions in Latin American and Latin American Diasporic Art History and Indigenous American Art History will join with efforts across the university to instill understanding of the role of indigenous people, including the people of the Salish Sea, in leading current political and social movements.

¹ Washington State Commission on Hispanic Affairs, "WA State Demographics," 2017, <https://www.cha.wa.gov/demographics-washington-state>, acc. 19 February 2021.

² These are enrollment statistics for Fall 2020. <https://www.wvu.edu/diversity#enrollment-statistics>, acc. 19 February 2021.

³ Data from the US Census Bureau, 2019 survey. <https://data.census.gov/cedsci/profile?g=0400000US53>, acc. 18 February 2021.

⁴ These data reflect percentages from 2019. <https://www.census.gov/quickfacts/fact/table/whatcomcountywashington/PST045219>, acc. 19 February 2021.

⁵ <https://www.wvu.edu/diversity#enrollment-statistics>, acc. 18 February 2021. These data include percentages of Native American, Alaska Natives, and Pacific Islanders. The higher percentage of enrollment compared to state population may be due to out-of-state student enrollment.

Anticipated Outcome(s):

All of the Art History surveys are GURs, designated as either HUM (“Humanities”) or ACGM (“Comparative, Gender, and Multicultural Studies”—A Block: outside North America/Europe). Notably, we do not have any survey courses eligible as BCGM (CGM—B Block: inside North America/Europe). This is an obvious example of the monocultural perspective of European and American art history within our curriculum. Offering GUR courses that center Latin American and Indigenous perspectives, voices, and creative expressions within a department which has an overwhelmingly Eurocentric curriculum at a Primarily White Institution (PWI) would advance social justice not only within the department, but across the campus. Art History GUR survey courses each have a capacity for 184 students (FTF, with the possibility of larger online enrollment).

Considering the Committee on Undergraduate Education’s recent proposal to evolve the A/BCGM GUR into a new category (“Power, Liberation, Equity, Justice,” or PLEJ) that explicitly focuses upon systemic histories of the United States, as well as WWU’s Strategic Plan Goal #2, to “advance a deeper understanding of an engagement with place,”¹⁴ our mandate to offer courses in Native, Latin, and African American arts and culture as part of our permanent curriculum is clear.

Under the proposed PLEJ GUR, the Assistant Professor of Native American/Indigenous Art and Visual Culture and the Assistant Professor of Latin American and Latin American Diasporic Art History would teach, among their six courses per year, two GUR courses in the PLEJ 1 category, and upper division classes in their specialties (some in the PLEJ 2 category). They would also teach advanced undergraduate seminars in their specialties and secondary fields, such as in the Museum Studies Minor or the Salish Sea Studies Minor.

As the CUE PLEJ report states, “to be truly ‘culturally literate’ today, one must also be racially literate and understand the connections between race and power and how they operate in the U.S. as a result of long-standing and endemic institutional and structural policies and practices.” The inclusion of these new tenure-track faculty lines will make great strides toward achieving that literacy in both the College of Fine and Performing Arts and across the university, as the new PLEJ courses that will be offered as part of the expanded curriculum will reach students across our campus community.

Metrics: *(How will outcomes be measured? Please include current data points and goals. If this proposal will have any impact on the [Overall Metrics](#) included in the university’s strategic plan, please indicate which specific ones here.)*

In general, each fulltime new TT position in Art History teaches two 200-level GUR courses benefitting the campus at large with 184+ enrollment, two 300-level courses (at 36-40 enrollment), and two 400-level courses (at 18-20 enrollment).

Full course enrollments in two annual lower division survey courses per year (GURs in PLEJ 1) and upper division classes in specialties (some in PLEJ 2) would indicate not only teaching effectiveness, but also (1) improvement toward diversity, equity and justice, and inclusion goals of the University at large; as well as (2) improvement toward the University’s strategic commitment of engagement with place. An increase over time in the enrollment of students of color and indigenous

students in Art History courses would also improve diversity, equity and inclusion in the Department and College.

How does this proposal align with your departmental/divisional strategic priorities? *(Please reference specific items from the recently completed departmental/divisional strategic plan and attach a copy.)*

This proposal aligns with the Art History student learning outcome: Develop knowledge of global art movements and visual trends, stressing the importance, value, and socio-historical complexities of place. It aligns with Art Studio outcomes: 1. Critical thinking about the relationship of art practice to culture, community and place; 2. Broad knowledge of global visual art culture and history.

As previously stated, the increase of enrollment of students of color and indigenous students in Art and Art History courses due to these two new positions and their courses would have an important positive impact on diversity, equity and inclusion in the Department and College.

How does this proposal support the University Mission and Strategic Objectives? *(Please refer to the [2018-2025 Strategic Plan](#) and indicate which core theme(s) this proposal will help achieve.)*

Both faculty positions respond to the WWU Strategic Plan's commitment to "advance a deeper understanding of an engagement with place," and to "recognize debts and obligations to indigenous and Native nations" as stated in Goal #2. Furthermore, they increase our ability to "pursue justice and equity in its policies, practices, and impacts," which is Goal #4. They will also support CUE's recent proposal to transform the A/BCGM GUR into a new category ("Power, Liberation, Equity, Justice," or PLEJ) that explicitly focuses upon systemic histories of the United States.

What are the consequences of not funding this proposal?

Without the addition of these two faculty positions, we institutionally perpetuate the colonial tropes that the Strategic Plan seeks to overcome: the marginality of native cultures and their perceived lack of importance due to that marginalization. Unsettling the prevailing Eurocentric history of art, which has marginalized and even excluded Pre-Columbian and Native American/Indigenous art, is a key part of this pursuit of justice and equity.

What alternatives were explored?

The Department proposed an earlier version of the Indigenous Visual Culture position for a Comparative Indigenous Scholar position to be shared with Canadian American Studies in 2019.

Which units (departments, colleges, etc.) will be involved?

Both faculty positions will be based in the Department of Art and Art History. However, it would be possible to share one or both of these positions with the Honors Program. Collaborating with Honors is already a regular practice of Art History faculty. Sharing either of these positions is an

arrangement that would further both Honors and Art and Art History goals for diversity, equity and inclusion.

Equipment needed:

Two faculty work stations and office furnishings = \$10,000

For major (>\$25k) purchases, please provide the following information.

Item:

Click here to enter text

Purpose:

Click here to enter text

Cost:

Click here to enter text

Anticipated Useful Life:

Click here to enter text

Replacement Cost if any:

Click here to enter text

Human Resources *(Complete the table below adding additional rows if necessary):*

<i>Position Title</i>	<i>Total Headcount</i>	<i>Total FTE</i>	<i>Salary and Benefits per FTE</i>	<i>Total Cost</i>
<i>Assistant Professor (FY23)</i>	<i>2</i>	<i>2.00</i>	<i>\$88,633</i>	<i>\$177,266</i>

Table above should match data on budget spreadsheets submitted with this proposal. Complete the spreadsheet to get salary, benefit, and total cost amounts. Contact your division budget officer with questions.

Operating & Maintenance Costs (include service contracts, installation costs, etc.):

\$5,000 in operating and travel costs

Space Requirements:

What type of space is needed for this proposal? (e.g., private office, lab space, group work/study space, etc.)

Two faculty offices in Fine Arts/Art Annex

What features must this space have? (e.g., fume hoods, plumbing, 3-phase power, etc.)

None

What needs can be accommodated within your existing space?

Modifications may be needed to convert space, e.g. FI207 into two new offices in FI/AA.
Estimated cost = \$30,000

How much new space will be required?

None beyond FI/AA.