

Special Assistance: In accordance with University procedures, if you have a documented disability and require accommodations to obtain equal access in this course please contact me privately. You must be registered with the CSP/Disability Services Office (330-941-1372) and provide a letter of accommodations to verify your eligibility.

Grading:

Grades will be awarded based on:

- The successful completion of the proposed body of work.
- The level of self-motivation and the independent development of concept through creative problem solving
- Studio work and research habits • Technical execution and craft of work • Written statement.
- Attendance, individual contributions and participation in discussion.
- At the graduate level it is expected that students enthusiastically exceed the minimum course requirements. An incomplete will be assigned only as directed by university guidelines.

Grades will be determined approximately as follows:

Finished body of work 80%, Written statement, and participation 20%

Grading scale is as follows: 90-100 = A (outstanding), 80- 89 = B (very good), 70-79 = C (good), 60 - 69 = D

Art 6992 Interdisciplinary Studio Practice Course Proposal Agreement Outline

Instructor:

Student Name: _____ Semester _____

Phone number: _____ E-mail address _____

Project Title(s): _____

Attach type written proposal that addresses the following.

Conceptual Goals: *what ideas do you intend to address* (50 - 100 words)

Technical Goals (if applicable): (List)

Proposed medium(s): (List)

Quantity & approximate Dimensions of Artworks:

Detailed Weekly Schedule: (Describe goals for each week, *keep a copy for yourself*)

Week 1

Week 2

Week 3

Week 4

Week 5

Week 6

Week 7

Week 8

Week 9

Week 10

Week 11

Week 12

Week 13

Week 14

Week 15

I, _____, have received a copy of the Art 6991 course syllabus. I have completed this proposal and with consultation with the instructor, understand and accept its conditions and requirements.

Student Signature _____

Date _____

Faculty Signature _____

Date _____

ART 6993: Interdisciplinary Studio IV

Instructor: Minimum of 2 Studio faculty

Office Hours:

Contact info:

Prerequisite: ART 6992

9 s.h.

Spring Semester second year

Time: TBA

Room:

Course Description

Interdisciplinary Studio offers students the opportunity for advanced, self-motivated study informed by contemporary theory and discourse. The final nine credits are devoted to production of work for the Thesis Exhibition and Capstone. Students follow a personal, self-proposed, conceptual direction and work independently, supported by faculty. Interdisciplinary Studio encourages students to challenge traditional ideas about creative practice by connecting and integrating various creative methodologies to expand knowledge beyond their individual purview. Students are expected to attend a prearranged schedule of ongoing critiques in collaboration with peers.

Interdisciplinary Studio is an integral part of the degree and is where students focus on coalescing their ideas into a body of cohesive work for the thesis exhibition. To encourage this process, students are required to take Interdisciplinary Studio with a minimum of two different faculty per semester for a total of 9 credits.

Course Objectives

- To develop a strong, substantial body of work incorporating combined methodologies.
- To encourage the independent development of a conceptual direction.
- To develop strong research habits useful in developing personal and collaborative concepts.
- To develop an effective, dedicated and professional approach to studio practice.
- To apply concepts of historical and contemporary interdisciplinary studio practice discussed in Strategies of Interdisciplinary Practice to your work.
- To develop the vocabulary and skills necessary to effectively present your work, engage in creative dialogue, and analyze and discuss the work of others.

Proposal and Statement:

A typed project proposal including a statement of the creative and conceptual goals for the semester is due by _____ . A thoughtful, and comprehensive description of the processes and techniques that will be used as well as the quantity, size and scope of the completed works must be included. Both instructor and student will agree upon appropriate goals. Changes in the original project proposal must be discussed with the instructor. Failure to meet the goals of the agreed upon proposal will result in a reduced letter grade. An artist statement relevant to the work will be submitted by the 11th week.

Attendance:

It is the student's responsibility to arrange a weekly or bi-weekly meeting time within the first 7 days of the semester. During meeting times we will review the progress of the project(s), critique new works, and discuss technical and conceptual difficulties that may arise. Attendance and participation is mandatory. It is the student's responsibility to arrive at meetings on time or call in advance to reschedule. Every missed meeting will result in a loss of 5% of the total course grade. Absences will be excused only in the event of an emergency. If an emergency does arise you must present the instructor with variable proof of emergency or face a reduced letter grade.

Critique:

A schedule of group critiques with your peers and Graduate faculty will be posted and distributed each semester. Students are required to attend all group critiques and to articulate their ongoing work body of work and engage in critical dialogue with their peers.

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Grading:

Grades will be awarded based on:

- The successful completion of the proposed body of work.
- The level of self-motivation and the independent development of concept through creative problem solving
- Studio work and research habits • Technical execution and craft of work • Written statement.
- Attendance, individual contributions and participation in discussion.
- At the graduate level it is expected that students enthusiastically exceed the minimum course requirements. An incomplete will be assigned only as directed by university guidelines.

Grades will be determined approximately as follows:

Finished body of work 80%, Written statement, and participation 20%

Grading scale is as follows: 90-100 = A (outstanding), 80- 89 = B (very good), 70-79 = C (good), 60 - 69 = D

Art 6992 Interdisciplinary Studio Course Proposal Agreement Outline

Instructor: _____

Student Name: _____ Semester _____

Phone number: _____ E-mail address _____

Project Title(s): _____

Attach type written proposal that addresses the following.

Conceptual Goals: *what ideas do you intend to address* (50 - 100 words)

Technical Goals (if applicable): (List)

Proposed medium(s): (List)

Quantity & approximate Dimensions of Artworks:

Detailed Weekly Schedule: (Describe goals for each week, *keep a copy for yourself*)

Week 1

Week 2

Week 3

Week 4

Week 5

Week 6

Week 7

Week 8

Week 9

Week 10

Week 11

Week 12

Week 13

Week 14

Week 15

I, _____, have received a copy of the Art 6992 course syllabus. I have completed this proposal and with consultation with the instructor, understand and accept its conditions and requirements.

Student Signature _____

Date _____

Faculty Signature _____

Date _____

ART6994: Strategies in Interdisciplinary Practice (1)**3 s.h.**

Instructor: Dana Sperry

Semester, year:

Office Hours:

Time:

Contact info:

Room:

Prerequisite.: Admission to MFA Program

Course Description

Through a wide range of readings and presentations, this course will explore the significant moments, theoretical foundations and current trends within interdisciplinary and collaborative visual art practices. These explorations will be paired with a series of long and short projects that demystify strategies and problems within the range of visual art practices discussed. The course will also discuss modes of content communication that exist across the different disciplines, such as the use of specific symbols, materials, processes and context. While ideas and readings in this course may link and connect with the MFA seminar, this course is designed to give students a solid theoretical and practical foundation in an interdisciplinary studio art practice.

Course Objectives

Introduce students to the key concepts related to interdisciplinary art practice through presentations, readings, research, group critiques and discussions

Build a foundation of understanding related to the history, theories and issues associated with collaborative and interdisciplinary visual art making.

Practice a series of skills and strategies related to this foundation.

Develop a positive group dynamic amongst the members of the class.

Form ideas, experiences and prototypes that will act as springboards for creative activity beyond the course.

Course Structure and Expectations

Key concepts will be introduced through readings, audio and video files, digital presentations and writing; students will be expected to actively engage in critical analyses and discussion of provided material.

The key concepts will be reinforced and expanded through a series of short and long-term studio-based group assignments/projects. Students will be expected to actively engage in these projects and push their own comfort levels, embracing a productive sense of experimentation and play.

As the class progresses, students will be asked to extract lessons, ideas and inspiration that can be applied to their individual studio practice.

Grading and Evaluation

Grades will be awarded based on:

Level of engagement in discussion and presentations

Thoughtfulness in the completion of written assignments

Individual contributions to the successful completion of group projects

Grades will be determined approximately as follows:

Group projects 60%

Written statements/presentations 20%

Participation in discussions 20%

Grading scale:

90-100 = A (outstanding)

80-89 = B (very good)

70-79 = C (good)

60-70 = D

Example Projects:

Below is a list of the potential projects/assignments a student can expect during the semester. This is only a sample list. The course instructor will determine the final assignments.

Game Hack

Students take a game and reconsider its parts and rules to create a new more interesting experience.

Couple Skate

Students are paired up and charged with having a two-person exhibition in a raw space. They will need to find and secure the space as well as create a show that both holds together as a cohesive exhibition. Students are encouraged to collaborate on new work springing from interesting intersections between their individual pursuits.

Uber-Critique

Each student must create for another student's work a minimum of 40 critical improvements. The suggestions are shared and then all of the answers are put onto individual slips of paper. The group sorts the answers into categories and attempts to find meaningful gaps in their possible solutions.

Non-Art Art

Group exercise: class deconstructs "non-art" situations/objects as aesthetic experiences and then reconfigures the chosen subject into an "art" experience.

Inclusive Reading List:

Below is a list of the potential readings a student can expect during the semester. This is only a sample list. The course instructor will determine the final reading list.

The Work of Art in the Age of Mechanical Reproduction by Walter Benjamin

Ways of Seeing by John Berger

History in a Blur by Arthur Danto

Politics of Installation by Boris Groys

Rhizome vs. Tree by Deleuze

Phenomenology of Perception by Maurice Merleau-Ponty

An Art That Eats Its Own Head, Painting in the Age of the Image by Berry Schwabsky

Sheman, Philosopher, Everyman; Joseph Beuys Was a Master of Multiplicity by Abigail Foerstner

Christian Boltanski, Interview with Demosthenes Davetas

Objects & Meaning, New Perspectives on Art and Craft, edited by M. Anna Fariello and Paula Owen

The Poetics of Space, The Classic Look at How We Experience Intimate Places by Gaston Bachelard

Material Cultures, Why Some Things Matter, edited by Daniel Miller

The Art of the Maker by Peter Dormer

Art and Visual Perception: a Psychology of the Creative Eye by Rudolf Arnheim

Conceptual Blockbusting, A Guide to Better Ideas by James Adams

A User's Guide to Détournement by Guy Debord and Gil Wolman

Society of the Spectacle by Guy Debord

Collectivism after Modernism, The Art of Social Imagination after 1945, edited by Blake Stimson and Gregory Sholette, editors

NeoCraft, Modernity and the Crafts, edited by Sandra Alfondy

Art and Discontent, Theory at the Millenium by Thomas McEvelley

Postproduction by Nicolas Bourriaud

Aisthesis: Scenes from the Aesthetic Regime of Art by Jacques Rancière

Air Guitar by David Hickey

Invisible Dragon by David Hickey

Aesthetics, edited by David Goldblatt

Beauty and the Contemporary Sublime by Jeremy Gilbert Rolfe

Decade of Negative Thinking by Mira Schor

Curiosity and Method: Ten Years of Cabinet Magazine, edited by Sina Najafi

Signs & Wonders: Essays on Literature and Culture by Marina Warner

The Inner Eye by Marina Warner

The Art Question by Nigel Warburton

Special Assistance

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Services Office (330-941-1372) and provide a letter of accommodations to verify your eligibility.

Attendance

Attending all class sessions is mandatory. A student's final grade will automatically be lowered when absent for more than two (2) sessions. Five (5) absences constitutes a failing grade for the course. Each missed session counts as one absence. Arriving late or leaving a session early without instructor permission counts as half of an absence.

Communication

YSU's e-mail system will be used for correspondence outside of class meetings. Students are required to obtain and use an official Youngstown State University email address.

Schedule

Week 1	Class Introduction Project #1 Introduction
Week 2	Reading/Presentation/Discussion
Week 3	Project #1 Critique Project #2 Discussion
Week 4	Reading/Presentation/Discussion
Week 5	Project #2 Critique Project #3 Discussion
Week 6	Reading/Presentation/Discussion
Week 7	Project #3 Working Critique
Week 8	Reading/Presentation/Discussion
Week 9	Project #3 Critique Project #4 Discussion
Week 10	Reading/Presentation/Discussion
Week 11	Project #4 Critique Project #5 Discussion
Week 12	Reading/Presentation/Discussion
Week 13	Project #5 Working Critique
Week 14	Reading/Presentation/Discussion
Week 15	Project #5 Critique

The instructor reserves the right to alter the office hours, schedule, grade distribution and assignments at any point during the semester.

ART6995: Strategies in Interdisciplinary Practice (2)**3 s.h.**

Instructor: Dana Sperry

Semester, year:

Office Hours:

Time:

Contact info:

Room:

Prerequisite: ART 6994

Course Description

Through a wide range of readings and presentations, this course will expand on the dialogue from Strategies in Interdisciplinary Practice 1. These explorations will be paired with a series of long and short projects that demystify strategies and problems within the range visual art practices discussed. The course will also discuss modes of content communication that exist across the different disciplines, such as the use of specific symbols, materials, processes and context. While ideas and readings in this course may link and connect with the MFA seminar, this course is designed to build upon the solid theoretical and practical foundation built in Strategies in Interdisciplinary Practice 1.

Course Objectives

Continue introducing key concepts related to interdisciplinary art practice through presentations, readings, research, group critiques and discussions

Continue building a foundation of understanding related to the history, theories and issues associated with collaborative and interdisciplinary visual art making.

Continue practicing skills and strategies related to this foundation.

Continue developing a positive group dynamic within the members of the class.

Continue forming ideas, experiences and prototypes that will act as springboards for creative activity beyond the course.

Course Structure and Expectations

Key concepts will be introduced through readings, audio and video files, digital presentations and writing; students will be expected to actively engage in critical analyses and discussion of provided material.

The key concepts will be reinforced and expanded through a series of short and long-term studio-based group assignments/projects. Students will be expected to actively engage in these projects and push their own comfort levels, embracing a productive sense of experimentation and play.

As the class progresses, students will be asked extract lessons, ideas and inspiration that can be able to their individual studio practice.

Grading and Evaluation

Grades will be awarded based on:

Level of engagement in discussion and presentations

Thoughtfulness in the completion of written assignments

Individual contributions to the successful completion of group projects

Grades will be determined approximately as follows:

Group projects 60%

Written statements/presentations 20%

Participation in discussions 20%

Grading scale:

90-100 = A (outstanding) 80-89 = B (very good)

70-79 = C (good) 60-70 = D

Example Projects:

Below is a list of the potential projects/assignments a student can expect during the semester. This is only a sample list. The course instructor will determine the final assignments.

Game Hack

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Each student must create for another student's work a minimum of 40 critical improvements. The suggestions are shared and then all of the answers are put onto individual slips of paper. The group sorts the answers into categories and attempts to find meaningful gaps in their possible solutions.

Non-Art Art

Group exercise: class deconstructs "non-art" situations/objects as aesthetic experiences and then reconfigures the chosen subject into an "art" experience.

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Week 9	Project #3 Critique Project #4 Discussion
Week 10	Reading/Presentation/Discussion
Week 11	Project #4 Critique Project #5 Discussion
Week 12	Reading/Presentation/Discussion
Week 13	Project #5 Working Critique
Week 14	Reading/Presentation/Discussion
Week 15	Project #5 Critique

The instructor reserves the right to alter the office hours, schedule, grade distribution and assignments at any point during the semester.

ART 6996: MFA Seminar in Interdisciplinary Theory**3 s.h.**

Instructor: Dragna Crnjak

Semester, year:

Office Hours:

Time:

Contact info:Room:

Prerequisite: Admission to MFA program

Description:

MFA Seminar is a graduate level course that provides students with valuable perspectives towards understanding of interdisciplinary art practice and critical discourses within contemporary art culture. Covering the key concepts and topics of modern and contemporary critical theory, the course examines various aesthetic, cultural, political climates in relation to developments of interdisciplinary art practice. Through in-depth examination of the questions surrounding contemporary interdisciplinary practice including the fundamental questions of originality and hierarchy the course will investigate interconnections between philosophical and theoretical issues and the ways they inform and impact interdisciplinary art practice today. MFA Seminar should be taken in sequence and serve as a dynamic forum for student research, critique, discussion, and enhancement of students' critical thinking and verbal articulation. The goal of the course is to stimulate students' critical thinking and form a solid conceptual foundation for their individual studio practices.

Objectives:

- a) Introduce students to the key concepts in critical art theory and topics related to interdisciplinary art practice through presentations, readings, research, group critiques and discussions
- b) Develop multi-disciplinary approach to analyzing and understanding the complex interweaving of socio-political, economic, cultural and ethnic impacts on art production
- c) Encourage development of personal arguments and critical thinking about wide range of topics presented to the class
- d) Develop critical thinking and interpretive skills in contemporary context through group in-depth discussions and critiques of selected artworks by contemporary interdisciplinary artists
- e) Expand and enhance students' visual and verbal vocabulary towards confident articulation of both technical and conceptual aspects of contemporary art
- f) Develop students' research habits through reading, writing, individual and group projects
- g) Engage students in a dynamic environment of learning and understanding of interdisciplinary tendencies and implications in contemporary culture
- h) Promote independent critical thinking to support students individual art practice and working sensibilities
- i) Develop a continuum of learning and understanding by scaffolding theoretical discourse in MFA Seminar in three sequence

Course Structure And Expectations:

- The semester will be structured around lectures, visual presentations, discussions, student presentations, visiting artists lectures and field trips
- Reading and writing assignment will be introduced weekly and students will be expected to engage in critical analyses and discussion of provided material
- In-class digital presentations of artists works and working strategies related to reading and writing assignments will be scheduled regularly throughout semester
- Students will be asked to actively participate in-group critiques of artwork and selected thematic exhibitions throughout the semester.
- Students will be assigned three to five writing assignments, including group projects, writing exhibitions reviews as well as critical responses to assigned readings.
- Throughout the semester, students will engage in individual research assignments on selected topic. Students will be expected to present the issues and questions related to their research to whole class for constructive debates and in-depth discussions.
- Field trips to nearby museums and galleries (Akron, Cleveland, Pittsburgh) - regularly scheduled throughout the semester - will expose students to the rich and complex world of interdisciplinary artists working today
- Individual and group critiques will be scheduled with visiting artists each semester.

Inclusive Readings List (will vary semester-based):

The Work of Art in the Age of Mechanical Reproduction by Walter Benjamin
Ways of Seeing by John Berger
History in a Blur by Arthur Danto
Politics of Installation, Boris Groys
Rhizome vs. Tree by Deleuze
Phenomenology of Perception, Maurice Merleau-Ponty
An Art That Eats Its Own Head, Painting in the Age of the Image by Berry Schwabsky
Sheman, Philosopher, Everyman; Joseph Beuys Was a Master of Multiplicity by Abigail Foerstner
Christian Boltanski, Interview with Demosthenes Davetas
Objects & Meaning, New Perspectives on Art and Craft, edited by M. Anna Fariello and Paula Owen
The Poetics of Space, The Classic Look at How We Experience Intimate Places by Gaston Bachelard
Speaking of Influence: A Monument's Invisible Man by Jennifer Geigel Mikulay
Material Cultures, Why some things matter, edited by Daniel Miller
The Art of the Maker, by Peter Dormer
 Art and Visual Perception: a Psychology of the Creative Eye, by Rudolf Arnheim
Conceptual Blockbusting, A Guide to Better Ideas, by James Adams

Assessment:

Students will be assessed on the following criteria:

Attendance

Quality and frequency of verbal and critical engagement in reading, discussions, critiques and research
 Ambition of participation in the group research projects
 Quality of written assignments Productivity and quality of individual research and studio work

Grading and Evaluation

Grades will be awarded based on:

Level of engagement in discussion and presentations
 Thoughtfulness in the completion of written assignments
 Readings and follow-up contributions

Grades will be determined approximately as follows:

Written assignments/presentations	50%
Readings and participation in discussions	50%

Grading scale:

90-100 = A (outstanding)	80-89 = B (very good)
70-79 = C (good)	60-70 = D

Tentative Schedule**Week 1 – Originality**

Digital presentation, reading assignment: *The Works of Art in the Age of Mechanical Reproduction* by Walter Benjamin
 Artists: Andy Warhol, berry McGee, Vija Celmins

Week 2 – Object and Public

Reading assignment: *Politics of Installation* by Groys Boris
 Research project 1: In-depth group analyses of selected artwork and the discourses it triggered
 Artists: Andy Goldsworthy, Richard Serra, Mona Hatoum, Jeff Koons, Ai Weiwei
 Artists' selection presented for group research

Week 3 – Student group presentations

Week 4 – Interdisciplinary Practice: What does it Mean?

Reading assignment: *Sheman, Philosopher, Everyman; Joseph Beuys Was a Master of Multiplicity* by Abigail Foerstner
 Artists: Marcel Duchamp, Joseph Beuys, Joseph Kosuth, Yinka Shonibare

Week 5 – Field trip: Mattress Factory, Pittsburgh

Students research topics provided; students select the topic of their interest and write a 500-word proposal for independent research–due the following class

Week 6 – Hierarchy and Systems

Reading Assignment: Gilles Deleuze, *Rhizome vs. Tree*
 Artists: Julie Mehretu, Sarah Sze, William Kentridge, John Baldessari

Week 7 – Student group research project based on the reading *Rhizome vs. Tree***Week 8 - Student group presentations****Week 9 – History and Interpretation**

Reading assignment: Jennifer Geigel Mikulay, *Speaking of Influence: A Monument's Invisible Man*
 Artists: Fred Wilson, Robert Smithson, Hans Haacke, Glen Ligon

Week 10 – Field trip; Group discussion: interpreting and assessing artwork in contexts**Week 11 – Research**

Reading assignment: Sheikh, Simon, *Objects of Study or Commodification of Knowledge? Remarks on Artistic Research*
 Art and Research Journal.
 Visiting Artist: TBA

Week 12 – Contemporary: What does it Mean?

Video: *William Kentridge: Anything is Possible*, Art 21

Week 13 - Group discussions; Visiting Artist visit: TBA**Week 14 - Student independent research presentations, research paper due****Week 15 - Student independent research presentations, research paper due****Week 16 - Student independent research presentations, research paper due****Week 17 - Student independent research presentations, research paper due****Important Dates (will vary semester-based)**

January 20 – Martin Luther King Day – University closed

January 26 – Last day to withdraw and receive 100% refund

February 7 – Last day to apply for graduation

March 27 – Last day to withdraw with a grade W

March 10-16 – Spring Break

Disability Statement

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ART 6997: MFA Seminar in Interdisciplinary Theory

Instructor: Dragna Crnjak

Office Hours:

Contact info:

Prerequisite: ART 6996

3 s.h.

Semester, year:

Time:

Room:

Description:

Art 6997 is a continuation of MFA Seminar Art 6996. Topics will rotate each semester and address key concepts and topics of modern and contemporary critical theory. The course provides various perspectives towards the understanding of interdisciplinary art practice and critical discourses within contemporary art culture. The course examines various aesthetic, cultural, political climates in relation to developments of interdisciplinary art practice. Through in-depth examination of the questions surrounding contemporary interdisciplinary practice including the fundamental questions of originality and hierarchy the course will investigate interconnections between philosophical and theoretical issues and the ways they inform and impact interdisciplinary art practice today. MFA Seminar provides a dynamic forum for student research, critique, discussion, and enhancement of students' critical thinking and verbal articulation. The goal of the course is to further stimulate students' critical thinking and form a solid conceptual foundation for their individual studio practices.

Objectives:

- i) Introduce students to the key concepts in critical art theory and topics related to interdisciplinary art practice through presentations, readings, research, group critiques and discussions
- j) Develop multi-disciplinary approach to analyzing and understanding the complex interweaving of socio-political, economic, cultural and ethnic impacts on art production
- k) Encourage development of personal arguments and critical thinking about wide range of topics presented to the class
- l) Develop critical thinking and interpretive skills in contemporary context through group in-depth discussions and critiques of selected artworks by contemporary interdisciplinary artists
- m) Expand and enhance students' visual and verbal vocabulary towards confident articulation of both technical and conceptual aspects of contemporary art
- n) Develop students' research habits through reading, writing, individual and group projects
- o) Engage students in a dynamic environment of learning and understanding of interdisciplinary tendencies and implications in contemporary culture
- p) Promote independent critical thinking to support students individual art practice and working sensibilities
- i) Develop a continuum of learning and understanding by scaffolding theoretical discourse in MFA Seminar in three sequences

Course Structure And Expectations:

- The semester will be structured around lectures, visual presentations, discussions, student presentations, visiting artists lectures and field trips
- Reading and writing assignment will be introduced weekly and students will be expected to engage in critical analyses and discussion of provided material
- In-class digital presentations of artists works and working strategies related to reading and writing assignments will be scheduled regularly throughout semester
- Students will be asked to actively participate in-group critiques of artwork and selected thematic exhibitions throughout the semester.
- Students will be assigned three to five writing assignments, including group projects, writing exhibitions reviews as well as critical responses to assigned readings.
- Throughout the semester, students will engage in individual research assignments on selected topic. Students will be expected to present the issues and questions related to their research to whole class for constructive debates and in-depth discussions.
- Field trips to nearby museums and galleries (Akron, Cleveland, Pittsburgh) - regularly scheduled throughout the semester - will expose students to the rich and complex world of interdisciplinary artists working today
- Individual and group critiques will be scheduled with visiting artists each semester.

Inclusive Readings List (will vary semester-based):

The Work of Art in the Age of Mechanical Reproduction by Walter Benjamin
Ways of Seeing by John Berger
History in a Blur by Arthur Danto
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The Art of the Maker, by Peter Dormer
 Art and Visual Perception: a Psychology of the Creative Eye, by Rudolf Arnheim
Conceptual Blockbusting, A Guide to Better Ideas, by James Adams

Assessment:

Students will be assessed on the following criteria:

Attendance

Quality and frequency of verbal and critical engagement in reading, discussions, critiques and research

Ambition of participation in the group research projects

Quality of written assignments Productivity and quality of individual research and studio work

Grading and Evaluation

Grades will be awarded based on:

Level of engagement in discussion and presentations

Thoughtfulness in the completion of written assignments

Readings and follow-up contributions

Grades will be determined approximately as follows:

Written assignments/presentations 50%

Readings and participation in discussions 50%

Grading scale:

90-100 = A (outstanding) 80-89 = B (very good)

70-79 = C (good) 60-70= D

Tentative Schedule**Week 1 – Originality**

Digital presentation, reading assignment: *The Works of Art in the Age of Mechanical Reproduction* by Walter Benjamin

Artists: Andy Warhol, berry McGee, Vija Celmins

Week 2 – Object and Public

Reading assignment: *Politics of Installation* by Groys Boris

Research project 1: In-depth group analyses of selected artwork and the discourses it triggered

Artists: Andy Goldsworthy, Richard Serra, Mona Hatoum, Jeff Koons, Ai Weiwei

Artists' selection presented for group research

Week 3 – Student group presentations**Week 4 – Interdisciplinary Practice: What does it Mean?**

Reading assignment: *Sheman, Philosopher, Everyman; Joseph Beuys Was a Master of Multiplicity* by Abigail Foerstner

Artists: Marcel Duchamp, Joseph Beuys, Joseph Kosuth, Yinka Shonibare

Week 5 – Field trip: Mattress Factory, Pittsburgh

Students research topics provided; students select the topic of their interest and write a 500-word proposal for independent research–due the following class

Week 6 – Hierarchy and Systems

Reading Assignment: Gilles Deleuze, *Rhizome vs. Tree*

Artists: Julie Mehretu, Sarah Sze, William Kentridge, John Baldessari

Week 7 – Student group research project based on the reading *Rhizome vs. Tree*

Week 8 - Student group presentations

Week 9 – History and Interpretation

Reading assignment: Jennifer Geigel Mikulay, *Speaking of Influence: A Monument's Invisible Man*

Artists: Fred Wilson, Robert Smithson, Hans Haacke, Glen Ligon

Week 10 – Field trip; Group discussion: interpreting and assessing artwork in contexts

Week 11 – Research

Reading assignment: Sheikh, Simon, *Objects of Study or Commodification of Knowledge? Remarks on Artistic Research* Art and Research Journal.

Visiting Artist: TBA

Week 12 – Contemporary: What does it Mean?

Video: *William Kentridge: Anything is Possible*, Art 21

Week 13 - Group discussions; Visiting Artist visit: TBA

Week 14 - Student independent research presentations, research paper due

Week 15 - Student independent research presentations, research paper due

Week 16 - Student independent research presentations, research paper due

Week 17 - Student independent research presentations, research paper due

Important Dates (will vary semester-based)

January 20 – Martin Luther King Day – University closed

January 26 – Last day to withdraw and receive 100% refund

February 7 – Last day to apply for graduation

March 27 – Last day to withdraw with a grade W

March 10-16 – Spring Break

Disability Statement

In accordance with University procedures, if you have a documented disability and require accommodations to obtain equal access in this course please contact me privately to discuss your specific needs. You must be registered with the CSP/ Disability Services, located at Wick House, and provide a letter of accommodation to verify your eligibility. You can reach the CSP/ Disability Services at 330-941-1372

ART 6998: MFA Seminar in Interdisciplinary Theory**3 s.h.**

Instructor: Dragna Crnjak

Semester, year:

Office Hours:

Time:

Contact info:

Room:

Prerequisite: ART 6997

Description:

Art 6998 is a continuation of MFA Seminar Art 6997. Topics will vary each semester and address key concepts and topics of modern and contemporary critical theory. In addition issues of professional development will be discussed and explored. The course provides ongoing discussion surrounding the understanding of interdisciplinary art practice and critical discourses within contemporary art culture and examines various aesthetic, cultural, political climates in relation to developments of interdisciplinary art practice.. MFA Seminar provides a dynamic forum for student research, critique, discussion, and enhancement of students' critical thinking and verbal articulation. The goal of the course is to enhance students' critical thinking and provide a solid conceptual foundation for their individual studio practices.

Objectives:

- q) Introduce students to the key concepts in critical art theory and topics related to interdisciplinary art practice through presentations, readings, research, group critiques and discussions
- r) Develop multi-disciplinary approach to analyzing and understanding the complex interweaving of socio-political, economic, cultural and ethnic impacts on art production
- s) Encourage development of personal arguments and critical thinking about wide range of topics presented to the class
- t) Develop critical thinking and interpretive skills in contemporary context through group in-depth discussions and critiques of selected artworks by contemporary interdisciplinary artists
- u) Expand and enhance students' visual and verbal vocabulary towards confident articulation of both technical and conceptual aspects of contemporary art
- v) Develop students' research habits through reading, writing, individual and group projects
- w) Engage students in a dynamic environment of learning and understanding of interdisciplinary tendencies and implications in contemporary culture
- x) Promote independent critical thinking to support students individual art practice and working sensibilities
- i) Develop a continuum of learning and understanding by scaffolding theoretical discourse in MFA Seminar in three sequences

Course Structure And Expectations:

- The semester will be structured around lectures, visual presentations, discussions, student presentations, visiting artists lectures and field trips
- Reading and writing assignment will be introduced weekly and students will be expected to engage in critical analyses and discussion of provided material
- In-class digital presentations of artists works and working strategies related to reading and writing assignments will be scheduled regularly throughout semester
- Students will be asked to actively participate in-group critiques of artwork and selected thematic exhibitions throughout the semester.
- Students will be assigned three to five writing assignments, including group projects, writing exhibitions reviews as well as critical responses to assigned readings.
- Throughout the semester, students will engage in individual research assignments on selected topic. Students will be expected to present the issues and questions related to their research to whole class for constructive debates and in-depth discussions.
- Filed trips to nearby museums and galleries (Akron, Cleveland, Pittsburgh) - regularly scheduled throughout the semester - will expose students to the rich and complex world of interdisciplinary artists working today
- Individual and group critiques will be scheduled with visiting artists each semester.

Inclusive Readings List (will vary semester-based):

The Work of Art in the Age of Mechanical Reproduction by Walter Benjamin
Ways of Seeing by John Berger
History in a Blur by Arthur Danto
Politics of Installation, Boris Groys
Rhizome vs. Tree by Deleuze
Phenomenology of Perception, Maurice Merleau-Ponty
An Art That Eats Its Own Head, Painting in the Age of the Image by Berry Schwabsky
Sheman, Philosopher, Everyman; Joseph Beuys Was a Master of Multiplicity by Abigail Foerstner
Christian Boltanski, Interview with Demosthenes Davetas
Objects & Meaning, New Perspectives on Art and Craft, edited by M. Anna Fariello and Paula Owen
The Poetics of Space, The Classic Look at How We Experience Intimate Places by Gaston Bachelard
Speaking of Influence: A Monument's Invisible Man by Jennifer Geigel Mikulay
Material Cultures, Why some things matter, edited by Daniel Miller
The Art of the Maker, by Peter Dormer
Art and Visual Perception: a Psychology of the Creative Eye, by Rudolf Arnheim
Conceptual Blockbusting, A Guide to Better Ideas, by James Adams

Assessment:

Students will be assessed on the following criteria:

Attendance

Quality and frequency of verbal and critical engagement in reading, discussions, critiques and research
 Ambition of participation in the group research projects
 Quality of written assignments Productivity and quality of individual research and studio work

Grading and Evaluation

Grades will be awarded based on:

Level of engagement in discussion and presentations
 Thoughtfulness in the completion of written assignments
 Readings and follow-up contributions

Grades will be determined approximately as follows:

Written assignments/presentations	50%
Readings and participation in discussions	50%

Grading scale:

90-100 = A (outstanding)	80-89 = B (very good)
70-79 = C (good)	60-70 = D

Tentative Schedule**Week 1 – Originality**

Digital presentation, reading assignment: *The Works of Art in the Age of Mechanical Reproduction* by Walter Benjamin
 Artists: Andy Warhol, berry McGee, Vija Celmins

Week 2 – Object and Public

Reading assignment: *Politics of Installation* by Groys Boris
 Research project 1: In-depth group analyses of selected artwork and the discourses it triggered
 Artists: Andy Goldsworthy, Richard Serra, Mona Hatoum, Jeff Koons, Ai Weiwei
 Artists' selection presented for group research

Week 3 – Student group presentations

Week 4 – Interdisciplinary Practice: What does it Mean?

Reading assignment: *Sheman, Philosopher, Everyman; Joseph Beuys Was a Master of Multiplicity* by Abigail Foerstner
 Artists: Marcel Duchamp, Joseph Beuys, Joseph Kosuth, Yinka Shonibare

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Artists: Julie Mehretu, Sarah Sze, William Kentridge, John Baldessari

Week 7 – Student group research project based on the reading *Rhizome vs. Tree*

Week 8 - Student group presentations

Week 9 – History and Interpretation

Reading assignment: Jennifer Geigel Mikulay, *Speaking of Influence: A Monument's Invisible Man*

Artists: Fred Wilson, Robert Smithson, Hans Haacke, Glen Ligon

Week 10 – Field trip; Group discussion: interpreting and assessing artwork in contexts

Week 11 – Research

Reading assignment: Sheikh, Simon, *Objects of Study or Commodification of Knowledge? Remarks on Artistic Research*
Art and Research Journal.

Visiting Artist: TBA

Week 12 – Contemporary: What does it Mean?

Video: *William Kentridge: Anything is Possible*, Art 21

Week 13 - Group discussions; Visiting Artist visit: TBA

Week 14 - Student independent research presentations, research paper due

Week 15 - Student independent research presentations, research paper due

Week 16 - Student independent research presentations, research paper due

Week 17 - Student independent research presentations, research paper due

Important Dates (will vary semester-based)

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March 27 – Last day to withdraw with a grade W

March 10-16 – Spring Break

Disability Statement

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ART 6999: MFA Thesis Project and Capstone Research**Instructor:**

Office: _____ Telephone: 330.941. _____ E-mail: _____

Office Hrs: _____ Withdraw with grade of 'W'- _____

Meeting Times: _____ Rm: _____ Cr Hr: 6

Course Description

A programmatic exit capstone requirement, which is a culmination of the 60 credits Master of Fine Arts (MFA) in Interdisciplinary Visual Arts. Activities will include professional development, the completion of a professional body of work, exhibition design and installation of this work, written thesis, oral thesis defense and faculty review. 6 s.h.,

Course Objectives

- Explore, discuss and engage in the diverse issues of professional development and opportunities
- Identify and plan research on aspects of past art, including recent contemporary art, that are relevant to their own interests as visual artists.
- Research, question, organize and synthesize information about existing ideas and practices, develop new ideas and areas of inquiry, write about and articulate issues to peers, faculty and the community at large.
- Write a thesis with the goal of locating themselves in the current cultural/historical continuum after a reflection of critical theory, art history, and cultural studies.
- Present and receive critical review of individual artwork and creative philosophy within the context of a professional quality exhibited body of work.
- Defend orally the scholarly artistic practice and body of work presented in thesis exhibition.
- Disseminate individualized research in interdisciplinary study between multiple areas or directions of studio practice.

Course Components**Project Proposal**

An individualized thesis exhibition project proposal will be submitted for review. At the beginning of the semester students will meet with their selected faculty mentor(s) to discuss their project proposal, which should be delivered in written form by the second week of classes. The project proposal must contain a thorough description of the proposed work(s) and a tentative schedule outlining expected stages of accomplishment through the semester.

The proposal must include a full statement of the conceptual and technical goals of the project and a visual description of the proposed artwork(s) in an appropriate format (i.e.: maquettes, drawings and/or digital media). Proposals will contain a specific indication of the quantity and size of the finished work(s), the materials, processes and techniques required to complete the project, along with projected location (if off campus) and exhibition design plans. All proposals must be in a 12-point font Microsoft word document format.

The proposal and schedule should not be seen as absolute, restricting possible evolution of ideas and direction during the semester. If there is a change in the proposed work, students will discuss with their faculty mentor(s) thesis committee and may be asked to submit a modified project proposal. During the course of the term faculty may suggest specific resources and research possibilities that may clarify or expand student's concepts, and they will be expected to explore these directions. A progress report/self-evaluation must be submitted at regular intervals.

The proper format for submitting a project proposal is outlined and will be available at the first class meeting of the semester. Both instructor and student will agree upon appropriate goals. The goals and objectives will be formally established in the project proposal and should align with the goals established in the 9 studio credits of Art 6993 Interdisciplinary Studio.

Studio Production

Students are expected to maintain a continuous production schedule for the development of their project during the semester within Art 6993

Exhibition Thesis in Support of Individual Conceptual and Visual Narrative(s)

Students will research and write a thesis to articulate their personal conceptual directions as developed in their interdisciplinary studio practice. This writing requirement is in support of the student's exhibition review and oral defense. The thesis must be a minimum of 3000 words and presented in a 12-point font Microsoft word document format for evaluation by the student's exhibition and thesis review committee. Student must submit their written thesis to the review committee two weeks before the scheduled exhibition review and oral defense.

Final Review Exhibition

Students are required to present their artwork for dissemination by exhibition in a professional level visual arts gallery. Options include the McDonough Museum, Judith Rae Solomon Gallery or other appropriate and professional exhibition (commercial or alternative) venues in the community. Students are responsible for coordinating all aspects of the final exhibition and it is strongly recommended that preparations are started early to ensure availability of gallery space.

Oral Defense and Faculty Review Committee

Students must present an oral defense of their work and thesis before a review committee consisting of the individual faculty selected for the 9 credits of art 6993 (minimum of two) and up to three (3) faculty chosen by the student for a total of no more than 5. The review committee must have a least two (2) full-time graduate school status faculty members. Students must identify the individuals for their faculty review committee by no later than the third week of the 6999 course semester.

Expectations and Grading

Each student must meet separately with their primary instructor throughout the term. At the start of the semester the student and instructor will decide upon a mutually agreeable meeting schedule. At each meeting you should be prepared to show and discuss current progress and developments.

A schedule of Bi Weekly Graduate group critiques will be published at the beginning of each semester and attendance is required.

You will be assigned a grade at the end of the course which will be based upon the level of creativity and intelligent performance on your completed project(s), creative application of your technical skills, ability to meet the goals set forth in your final project proposal, quality and substance of the exhibition, thesis and oral defense. An incomplete will be given only as directed by university guidelines.

Grades will be determined approximately as follows:

Conceptual Strength and Creativity	30%
Substance and Quality of Exhibition	30%
Written Assignments – <i>Thesis , Proposal, Professional Development</i>	25%
Oral Defense	15%

Grading scale:

90-100 = A (outstanding)

80-89 = B (very good)

70-79 = C (good)

60-70= D (poor)

UNIVERSITY POLICIES

Youngstown State University does not discriminate on the basis of race, color, national origin, sex, sexual orientation, gender identity and/or expression, disability, age, religion or veteran/military status in its programs or activities. Please visit www.ysu.edu/ada-accessibility for contact information for persons designated to handle questions about this policy.”

Students with Disabilities: Youngstown State University is committed to providing reasonable accommodations for all persons with disabilities. This syllabus is available in alternative format upon request. In accordance with University procedures, if you have a documented disability and require accommodations to obtain equal access in this course, please contact me privately to discuss your specific needs. You must be registered with the Center for Student Progress Disability Services, located at 275 Fifth Avenue, and provide a letter of accommodation to coordinate reasonable accommodations. You can reach CSP Disability Services at 330-941-1372.

Academic Honesty: The theft of intellectual property is taken very seriously in this class. All student work must be original. Plagiarism will be dealt with in the strictest manner according to the university policies outlined in the Bulletin.

University closings due to weather or other emergencies are announced on WYSU, 85.5 FM.

The Marion G. Resch Center for Student Progress is a resource on Campus established to help students successfully complete their university experience. Please phone (330) 941-3538 or visit the Center for assistance in tutoring or for individualized assistance with social and academic success. The main Center is located in Kilcawley West below the bookstore. CSP Disability Services is located at 275 Fifth Ave.

Appendix H

Response to Concerns Raised by RACGS Institution over YSU's Proposed MFA in Interdisciplinary Visual Arts (Responses Indicated in Italics)

University of Dayton

1. In what ways (if at all) will their program differ from “cross-disciplinary” or “integrated arts” studies?

The terms Interdisciplinary, Cross-disciplinary and Integrated Arts are closely related, though there are varying semantic differences in definition and interpretation. The MFA in Interdisciplinary Visual Arts at YSU will require students to examine and integrate the methods, theory, skills and insights from two or more traditional and/or non traditional visual arts (i.e. painting, sculpture, installation, digital media) with non-art coursework encouraging crossover and combination resulting in the creation of an original body of work. Students are required to advance interdisciplinary activity and augment coursework with disciplines relevant to their individual research outside of the traditional visual arts.

2. How will existing faculty meet the needs of graduate students in this specialized area of study?

All of our studio faculty have experience working on interdisciplinary projects and have a broad understanding and appreciation of contemporary interdisciplinary studio practice. The strength of our faculty lies in their expertise within individual media regarding specific technology, skills and processes necessary for the creation of strong work regardless of the final media selected by the student. Several faculty members have multi disciplinary backgrounds and/or approach coursework with open-ended media resolutions. Student projects and practices within our BFA in Interdisciplinary Studio Art are evidence of the promotion and encouragement of interdisciplinary thinking by the faculty. Recently the Department of Art was approved for a new tenure track position in Digital Media and in the fall of 2015 will begin the process of conducting a search. This will increase the number of full time faculty and add positively to the diversity of faculty expertise.

3. Strengthen the proposal by illuminating the interdisciplinary background of faculty and expectations for graduate student scholarship.

Thank you for your suggestions we have added the additional information to the proposal.

4. What are the possibilities for exhibitions at alternative venues and for collaborations with specialists, disciplines and organizations inside and outside the visual arts?

Youngstown and the surrounding region is rich with alternative exhibition and installation venues. Established venues within the University include the Solomon Gallery, McDonough Museum of Art, Student Project Gallery and the Beecher Gallery. However, other campus buildings and the surrounding grounds offer alternate possibilities.

The Department of Art has a history of collaborating with other disciplines. For example in 2008, Co-Lab was formed to promote collaborative learning opportunities for engineering and art students. Professors Greg Moring (Art), Brian Vuksanovich and Darrell Wallace (Engineering) paired student artists with student engineers to work on student initiated projects. Launch Lab developed out of Co-Lab in 2012 “to lead NE Ohio in the process of bringing concepts into holistic, physical reality and in education through creative learning and research in an interdisciplinary collaborative environment”.

Launch Lab has grown (and continues to grow) significantly and now includes additional faculty from Art, Engineering and Theatre. In addition to facilities in the STEM and Creative Arts and Communication colleges, Launch Lab has established a state-of-the-art 3D Visualization and Printing lab in the Beecher Center for Art and Technology that is housed in the Butler Institute of American Art.

Located in downtown Youngstown, the Youngstown Business Incubator (YBI) is an internationally recognized program focused on the development information technology and business-to-business (B2B) software development. Its success has been well documented by BusinessWeek, Inc., The Economist, Next City, Entrepreneur, Details,

Governing, Salon, the German Financial Times, and the BBC, CNN, NPR, MSNBC, ABC and Tokyo Broadcasting. In September of 2014, the [University Business Incubator Index](#) named the Youngtown Business Incubator the world's best business incubator associated with a university. The YBI currently has 32 portfolio companies that operate out of a four building campus in downtown that is also home to a federally funded research and development center, America Makes, the Additive Manufacturing Innovation Institute formerly known as NAMII. The Department of Art has partnered with the YBI to create gallery space on the campus and our graduates have been recruited by various start up companies. The YBI offers opportunities not only for collaboration but also employment opportunities to our graduates.

Youngstown State University was one of the original consortium members in the National Additive Manufacturing Innovation Institute launched in August of 2012 (now known as America Makes). Headquartered in Youngstown, Ohio, America Makes facilitates collaboration among leaders from business, academia, non-profit organizations and government agencies. America Makes is dedicated to helping the U.S. grow its capabilities in the 3D printing industry by fostering collaboration in design, materials, technology, workforce and focusing on areas that include design, materials, technology, and workforce. America Makes is an extensive network of nearly 100 companies, non-profit organizations, academic institutions and government agencies from all over the U.S. and offers immense possibilities for MFA students to collaborate innovatively with a variety of professionals outside of the visual arts.

Bowling Green State University

1. Regional MFA programs in studio arts at BGSU, Kent State and other institutions encourage interdisciplinary work; the difference in YSU MFA proposal lies in the degree designation and theoretical courses.

The YSU MFA proposal requires students to engage in interdisciplinary studio practice unlike the regional programs mentioned where interdisciplinary work is only "encouraged". Studio production will be closely aligned with theoretical readings and steeped in an understanding of interdisciplinary art practices, cross-disciplinary pollination and the hybrid thinking practices reflected in contemporary culture.

2. No language appears to distinguish the MFA courses as graduate experiences.

We agree with your comment and have revised syllabi to reflect the level of coursework.

3. The 3 + 2 BFA/MFA admission eligibility for rising seniors while desirable from a cost perspective may sacrifice quality and limit the cultural experiences of those students.

We regret if our language caused confusion and have revised the passage under "Prospective Enrollment". There is no plan for a 3+2 BFA/MFA admission plan. What we meant to say was that graduates from our BFA program would be eligible to apply for admission.

4. MA in Art Education courses shared with MFA courses. NASAD accreditation requires 50% of graduate study in stand alone classes. It is unclear that graduate stand-alone classes can be sustained.

Students enrolled in the MFA in Interdisciplinary Visual Arts will not share coursework with the students pursuing the MA in Art Education. Our original proposal was unclear on this issue. We have since clarified the language. Further, we have not encountered any problems sustaining our graduate courses for the MA in Art Education and we foresee no problems sustaining graduate courses for the proposed MFA program.

5. Program appears to be under resourced with low investment in graduate student tuition scholarships and stipends, shifting full-time faculty resources away from BFA programs.

The Dean of Graduate Studies at YSU has assured us of an initial commitment of up to four graduate assistantships yearly. We along with the Dean of our Collage are cognizant of funding issues and are actively pursuing funding initiatives. As stated we expect to admit no more than 3 to 5 students per year initially and do not anticipate any shifting of full-time faculty resources from existing BFA programs.

6. The MFA proposal appears to have no plans for attrition beyond one student per year

We are unsure how to respond to this comment. It would be expected that students would matriculate yearly so by the second year there would be 6 to 10 students until the program reached a maximum total of 12 students.

7. Some faculty do not appear to have specifically interdisciplinary backgrounds

Please see comments above in response to an earlier question. YSU as did many institutions, experienced an enrollment boom and subsequent increase in faculty in the 1970's that resulted in the retirement of a large number (over three quarters) of faculty in the past 10 years. Our current faculty is primarily young and actively engaged in timely research embracing interdisciplinary concerns as documented in appendix G. The strength of the MFA program lies in our faculty who are continuously curious and intellectually engaged in a wider dialogue surrounding the themes of contemporary interdisciplinary art. While interdisciplinary practice is not new there are very few institutions that offer a specifically Interdisciplinary MFA. It is not necessary to have faculty with specific interdisciplinary backgrounds to mentor excellence in interdisciplinary studio practice.

8. The proposal acknowledges that space will pose long-term challenges but MFA with no assigned studio space even in the short term is problematic

The original proposal allowed for individual studio spaces however we were not specific about their location. In 2003 the expansion of Bliss Hall in provided us with an 18,000 foot of state of the art facility. Originally ceramics and sculpture occupied individual floors within a wing of Bliss Hall; this area also housed a substantial wood shop and auxiliary areas that will be converted to graduate studio spaces.

The proposal does acknowledge that additional studio space would have to be found should the program expand significantly. However, the Department of Art encompasses over 60,000 square feet of specialized studio and exhibition space and we are confident that should that happen we would be able to resolve the situation creatively.

Ohio State University

1. The proposed program at YSU will rely on studio experiences developed for graduate work by MA students in Art Education. More emphasis needs to be placed on how the MFA grows out of the BFA program rather than the MA in Art Education.

After reviewing the proposal we agree that it is unclear that the MFA grows from our successful BFA in Interdisciplinary Studio Art and we have clarified the language to reflect this. The MA in Art Education is a separate program that fulfills a different mission.

The Department of Art at YSU currently offers a BFA degree concentration in Interdisciplinary Visual Arts, our second largest concentration (following Graphic and Interactive Design), indicating a high degree of interest in cross-disciplinary art studies and studio practice. This BFA concentration has produced some of our most successful graduates. The student projects and practices exhibited by these students offer evidence of the promotion and encouragement of interdisciplinary thinking by the faculty.

The opportunities for both formal and informal contact with graduate students in the MFA program will give rise to creative collaborations that will provide invigorating experiences for our undergraduate students

2. Our Curriculum mandates that some coursework be taken outside of the arts. We guarantee a broad interdisciplinary experience across the art program as well as the university.

Our curriculum also mandates that some coursework be taken from outside of the traditional visual arts in disciplines relevant to the students' individual research outside of the traditional visual arts.

3. Resources for Visiting Artists who specialize in Interdisciplinary Practices should be allocated.

The Department of Art has allocated adequate funding for visiting artists from two sources the Department of Art Lecture Series and Beecher Programming. The faculty annually submits to the DALs committee the names of artists, curators, critics and historians for consideration. As indicated in our proposal we have a strong BFA in Interdisciplinary Studio Art program and a history of inviting artists relevant to Interdisciplinary practice as demonstrated in the following partial list.

2013-14

Marlena Buczek Smith, Elizabeth Resnick, Rebecca Harvey, Michael Barnes, Chris Verene, Jeff Nilan, Dan Byers (curator), Just Seeds (lecture series on collectives, collaboratives, open source culture), FutureFarmers (lecture series on collectives, collaboratives), Transformazium/General Sisters (lecture series on collectives, collaboratives, open source culture), Design Action Collective (lecture series on collectives, collaboratives, open source culture)

2012-13

Hrafnhildur Arnardottir (a.k.a. Shoplifter), Susan Snodgrass (critic), Jason Martin/Power Animal Systems, Ali Momeni, Jodi Morrison

2011-12

Hasan Elahi, Brian Goeltzenleuchter, Ryan Griffis + Sarah Ross, Laurie Palmer, Gary Setzer, Vito Acconci, Brody Condon, Eva + Franco

2010-11

Temporary Services, Nicola Kinch, Gregory Volk (critic), Stephen Vitiello, Jon Rubin, Paolo Pedercini

2009-10

Claudia Berlinski + Hui-Chu Ying, Alexis Boylan (art historian), Ginger Owen, Robert Storr, Golan Levin, Melissa Ragona

4. Quality MFA programs should develop beyond a regional scope. An influx of students from outside of the program and state should keep the program active in a national even international discourse, especially at the graduate level.

We wholeheartedly agree with this statement and hope to attract applicants from a broad geographic range. The recruitment of students beyond our region has been a priority for the Department of Art for several years. Our proposal merely reflects the results of our survey.

5. Provide more details to explain how the series of courses that form a core of the program are differentiated from one semester to the next.

See response to comment 6

6. The MFA Seminar in Interdisciplinary Theory (3 semester sequence) and Strategies in Interdisciplinary Practice (2 semester sequence) are not defined clearly enough in terms of the difference between each and how they might build upon one another.

Comments five and six are related and after a review of the course descriptions we understand the concern. The course descriptions have been revised to more accurately reflect the sequencing, and interrelatedness of the core courses.

The syllabi of The MFA Seminar in Interdisciplinary Theory and Strategies in Interdisciplinary Practice have been altered to more accurately reflect the nature of each course. Briefly, the Seminar in Interdisciplinary Theory will involve readings, research and discussion covering the key concepts of modern and contemporary critical theory including various aesthetic, cultural and political climates in relation to development in interdisciplinary art practice. The Strategies in Interdisciplinary Practice will include theoretical readings in the foundation and contemporary practice of Interdisciplinary Art and may at times echo the Seminar but is focused on providing students with hands on strategies, methods and collaborative experiences in Interdisciplinary Art practice.

Kent State University

1. The word “intended” used in describing the MFA interdisciplinary focus in media concentration is subject to interpretation. There is no other mention of the two or more media requirements anywhere in the proposal or in the syllabi

Thank you for pointing out the fact that we were unclear about the media requirements of the program. I hope we have clarified our intent and answered your concerns in the above responses.

2. ART 6994 and ART 6995 sequence have the same syllabi and projects. The reading list is a scatter shot of many modern and contemporary books on art theory-the syllabus needs to reflect a theme and direction to works read by students. This course does not seem fully conceptualized.

We have revised the syllabi for these courses and narrowed the reading list that initially included a wide range of possible rather than specific readings. Because the makeup of the student body and their individual interdisciplinary interests will change each year we expect the readings for this course to change accordingly.

3. ART 6999 - MFA Thesis Project and Capstone Research. 3 credit hours are simply not enough for a MFA Thesis. The thesis work is the work that will propel them out into the world-3 credit hours of work will not do that effectively.

Art 6999 – MFA Thesis Project and Capstone Research (note this is now 6 credits in the revised curriculum) is a course devoted to the individual research, preparation and assembly of a student’s thesis exhibition, and the oral and written defense for final faculty review. The final nine credits of Interdisciplinary Studio Practice are reserved for the making of the work for the thesis project.

4. Are these courses (Art 6996, 6997, 6998, 6999 and 6994, 6995) stacked (taught simultaneously)? If not, it is reasonable to assume that a single course might include 1 – 2 students, which actually defeated the purpose of a seminar. If they are stacked-then how does one not repeat the same material from semester to semester?

You are correct in pointing out the futility of a seminar course with one or two students. We do anticipate the seminar sections will be stacked (at least initially) however Interdisciplinary Art is an engagement in artistic diversity that by its very nature is continually evolving. As a means of connecting and integrating diverse media and methodologies the interdisciplinary approach is a defining characteristic of contemporary art practices. Considering the depth and breadth of interdisciplinary artistic practice in combination with opportunities extending beyond the fine arts we expect there will be no shortage of topics to discuss in the seminar resulting in no overlap each semester.

The same reasoning applies to Art 6994 and 6995 Strategies in Interdisciplinary Practice. With a relatively small projected enrollment it is expected that the course content will be designed to change and morph to complement and extend the interest of the student enrolled each year.

5. Has there been any assessment of the learning outcomes for these courses?

Course objectives include learning outcomes. Assessment of learning outcomes will be an integral part of the MFA and will take place yearly. The Department is fully invested and well versed in assessment and includes a member of the University Assessment council.

6. Are the new courses to be 1) primarily taught as independent study offerings for MFA students only, 2) courses offered together with undergraduate students, 3) or courses offered together with M.A. (art education) students? If yes to #2 and/or #3, how will the distinction be made in undergraduate/graduate rigor?

None of the above. Art 6994, Art 6995 (Strategies), Art 6996, Art 6997 and Art 6998 (Seminar) are courses designed for MFA students only. Art 6990, 6991, 6992 and 6993 (Interdisciplinary Studio Practice) are independent study courses where students will be expected to work in their studios. Art 6999 (MFA Thesis Project and Capstone)

is primarily independent in conjunction with faculty advisors. The revised syllabi should lend clarification in regards to this comment.

7. While the nine studio faculty members are qualified to teach in a MFA program, they all (according to their brief CV's) practice within single media areas. I am not sure what expertise they bring to an interdisciplinary program.

Please see the responses to other questions outlined above and the expanded CV's for elaboration on this point.

University of Cincinnati

1. University of Cincinnati offers a two-year MFA degree with specialization in two-dimensional studies (painting drawing printmaking), three-dimensional studies (sculpture, ceramic sculpture), and media studies (photography electronic art). The primary goal of the program is professional excellence in visual arts. Interdisciplinary work is supported. *The proposed MFA program at YSU is similar to or the same as the DAAP MFA Fine Arts at Cincinnati in terms of structure, proposed curriculum and admission requirements.*

Please refer to our response to a similar question by BGSU.

2. University of Cincinnati DAAP MFA Fine Arts program requirements:
 - *2-D and 3-D art studio courses - 30 semester hours (same as YSU's 30 s.h. of Interdisciplinary Studio Practice)*
 - *DAAP MFA 9-credit electives (similar to YSU's 6 s.h. of Advanced Studio Electives requirements)*
 - *DAAP MFA 9-credit Critical Theory Course/seminar (same as YSU's 9 s.h. of Seminar in Interdisciplinary Theory)*
 - *DAAP MFA 9-credit Graduate Critique Seminar (similar to YSU's 6 s.h. of Strategies in Interdisciplinary Practice)*
 - *DAAP MFA Admission Requirements (similar to YSU's proposed MFA Admission Requirements)*
3. The major differences are in recruitment/admission management of students and personal attention to the graduate students in the cohort. YSU asserts that the proposed MFA in Interdisciplinary Studies does not duplicate any other program in the geographical region. However, *"I believe that this program duplicates what we [University of Cincinnati] are doing - but DAAP MFA Fine Arts organizes and accomplishes the goals of Youngstown State proposed MFA on an enlarged scale."*

While the overall structure of YSU's proposed MFA reflects the dominant structure and admission requirements of most MFA programs there is a major difference in intent. Unlike other programs, The MFA in Interdisciplinary Visual Arts is exclusively dedicated to cross-disciplinary practice across all media (2D, 3D and 4D) and open to collaboration with other disciplines outside of art allowing for the hybrid thinking and practices reflected in contemporary art and culture. Other programs including University of Cincinnati's DAAP MFA Fine Arts encourage or support interdisciplinary work whereas the proposed MFA at YSU requires students to work across disciplines.

Conclusion

While we focused our responses on the concerns raised by Institutions we appreciate the many positive comments and constructive feedback our proposal generated.



**RESOLUTION TO APPROVE REPORTING FOR
EVALUATION OF LOW ENROLLMENT COURSES AND PROGRAMS**

WHEREAS, Section 3345.35. of the Ohio Revised Code requires the boards of trustees of each state institution of higher education to evaluate all courses and programs based on enrollment and student performance; and

WHEREAS, the chancellor of the Ohio Department of Higher Education has determined six factors to be considered by trustees in their determination of course and program thresholds and in their consideration of recommended actions for courses that fall below the chancellor's definition of low enrollment; and

WHEREAS, the Provost and Vice President for Academic Affairs will evaluate programs and courses at Youngstown State University based upon the six factors determined by the chancellor, and will prepare a report to be provided to the Youngstown State University Board of Trustees for submission to the Ohio Department of Higher Education;

NOW, THEREFORE, BE IT RESOLVED, that the Board of Trustees of Youngstown State University does hereby approve Reporting for Evaluation of Low Enrollment Courses and Programs, in compliance with Ohio Revised Code 3345.35., and will review and deliver a report every five years to the Ohio Department of Higher Education, with the first report due January 31, 2016.

Low-Enrollment Courses and Programs

Background

Section 3345.35. of the Ohio Revised Code requires that the boards of trustees of each state institution of higher education evaluate all courses and programs based on enrollment and student performance. For courses with low enrollment, as defined by the chancellor, boards are asked to evaluate the benefits of delivering the course through a regional collaboration. The evaluations are to be done by January 1, 2016, and the first day of January every fifth year thereafter, with reports to the chancellor due 30 days after the evaluation.

Defining Low Enrollment Courses and Programs

A single numerical definition of **low enrollment courses** is problematic because courses contribute to institutions in different ways (e.g., institutional quality, service to multiple majors, student need), and because courses have widely varying contexts and costs. That being said, most colleges and universities have set **thresholds** below which courses will be not be offered. These thresholds often differ within and across institutions based on pedagogical factors related to discipline (professional courses Vs. general education courses), course level (lower division Vs. upper division or undergraduate Vs. graduate), or resources (cost, availability of faculty or practicum supervisors, availability of facilities).

Likewise, a single numerical definition for **low enrollment programs** is difficult because programs also contribute to institutions in multiple ways (e.g., institutional reputation, service to multiple student majors, regional need), and because programs themselves have widely varying contexts (accreditation and licensure requirements, pedagogical requirements) and costs (faculty, facility and equipment needs). Again, however, most colleges and universities have defined a minimum number of students required for each of their programs, with this minimum **threshold** differing within and across institutions based on institutional mission, student demand and availability of resources.

To comply with the legislation, the Chancellor is defining **low enrollment courses** as course sections that fall below 20% above the institutionally-defined threshold for that course section over two or more semesters.

The identification of low enrollment courses and programs provides trustees with crucial information as they think strategically about course and program offerings in order to target courses and programs for change (e.g., regional collaboration or restructuring).

Determining Thresholds for Course and Program Enrollment and Recommended Actions for Courses That Fall Below the Chancellor's Definition of Low Enrollment

The following six factors should be considered by trustees in their determination of course and program thresholds and in their consideration of recommended actions for courses that fall below the Chancellor's definition of low enrollment. The bulleted bullet points following each factor are examples of data points that could be used in the analysis and may be augmented by other evaluative tools.

1. Quality
 - Student retention and completion within the program
 - Student employment outcomes
 - Successful student transfer or placement in graduate/professional school
 - Scholarly productivity of faculty and students
 - Attainment of specialized accreditation
 - Program reputation/ranking
 - Performance of students in subsequent courses
 2. Centrality to the Institution's Mission
 - Relevance of the course or program to the institution's strategic plan
 - Importance of the course or program to the institution's reputation or recruiting efforts
 - Need for the course within the curriculum (e.g., gateway, service, critical for completion)
 3. Cost-Effectiveness of the Course or Program
 - Revenue sufficiency to support the course or program
 - Ratio of number of graduates to FTE faculty
 4. Demand for the Programs or Courses
 - Program enrollment patterns over time
 - Students enrolled
 - Degrees/certificates awarded
 - Understanding reasons for low enrollment
 - Duplication and competition
 - Lack of jobs?
 - Marketing?
 - Course enrollment patterns over time
 - Understanding reason for low enrollment
 - Too many sections?
 - Sections offered at inconvenient times?
 - New course?
 - Faculty member identified too late?
 - Elective with little demand?
 - Data driven market analysis of employer need
-

5. Potential for Collaboration with Other Institutions

- Programs with low enrollment at one institution and need for a range of highly specialized faculty (e.g., BFA or MFA)
- Courses with low enrollment at one institution but greater need across the state (e.g., certain foreign languages, highly specialized courses within a major)

6. Potential for Restructuring

- Programs with high administrative costs per graduate
- Courses with high administrative cost per course completion
- Optimizing the number of course sections when multiple sections with low enrollments are noted

Reporting (all submissions will be posted on the Department of Higher Education website)

By January 31, 2016 each board of trustees shall submit its findings to the Chancellor. The submission should include:

- Institutional definitions of course and program thresholds;
- A description of the process and data used to identify courses that meet the chancellor's definition of low enrollments, e.g.,
 - Number of courses reviewed;
 - Number of courses determined to meet the chancellor's definitions of low enrollment;
- A summary of recommended actions for each low enrollment course (e.g., number of courses targeted for elimination because of curricular restructuring, modification of course section or timing; or collaboration with other institutions through course sharing).

The following format is suggested for reporting.

- I. Narrative describing institutional **definitions** of course thresholds and the process by which these thresholds have been developed.
- II. Narrative summarizing the **identification** of low enrollment courses (e.g., process for identifying courses, number of course evaluated, number of courses determined to meet the chancellor’s definition of low enrollment).
- III. Chart summarizing the **recommended actions** for low enrollment courses (e.g., no action, elimination, reduction in the number of sections, changes to timing of course offerings, collaboration with other institutions) and the rationale for the recommended actions.

Recommendation ¹	Rationale	Number of Courses/Sections
No Action	e.g., pedagogically appropriate course size; course needed for on-time graduation	
Course Elimination	e.g., low enrollment elective; curricular redesign	
Reduction in Number of Sections	e.g., ability to consolidate multiple low enrollment sections	
Change in Course Delivery Modality (e.g., on campus, hybrid, online)	e.g., determination to offer an online section rather than multiple low enrollment on campus sections	
Targeted as a candidate for sharing	e.g., course needed/valued by a small number of students	
... (other categories as needed)		

- IV. A list identifying each course targeted for potential regional collaboration (this will help the Ohio Department of Higher Education in the development of collaborations through the course and program sharing network).

¹ The recommended actions listed here are examples only...please modify the chart to best fit campus categories/needs

DIVIDER

**Institutional Engagement
Committee**

**RESOLUTION TO MODIFY
DISPLAY OF THE FLAG OF THE UNITED STATES OF AMERICA
POLICY, 3356-5-01
(PREVIOUS POLICY NUMBER 5001.01)**

WHEREAS, the Institutional Policies are being reviewed and reconceptualized on an ongoing basis; and

WHEREAS, this process can result in the modification of existing policies, the creation of new policies, or the deletion of policies no longer needed; and

WHEREAS, action is required by the Board of Trustees prior to replacing and/or implementing modified or newly created policies, or to rescind existing policies;

NOW, THEREFORE, BE IT RESOLVED, that the Board of Trustees of Youngstown State University does hereby approve the modification of the Display of the Flag of the United States of America Policy number 3356-5-01 (Previous Policy Number 5001.01) of the *University Guidebook*, shown as Exhibit E attached hereto. A copy of the policy indicating changes to be made is also attached.

3356-5-01 Display of the flag of the United States of America.

Previous Policy Number: 5001.01
Responsible Division/Office: University ~~Advancement~~Relations
Responsible Officer: Associate Vice President for University
Advancement Relations
Revision History: May 1997; December 2010; December 2015
Board Committee: ~~External Relations~~Institutional Engagement
Effective Date: **December ~~15, 2010~~16, 2015**
Next Review: ~~2015~~20

- (A) Policy statement. The flag of the United States of America displayed in the veterans' plaza and at other campus locations shall be displayed in accordance with The United States Flag Code as found in Title 4 of the United States Code and the section of Title 36 which provides instructions on display of the flag during rendition of the national anthem. The flag shall be flown at half-staff only during periods of national mourning as declared by the president of the United States, on memorial day, or as proclaimed by the governor of the state of Ohio.
- (B) Procedures.
- (1) When used on a speaker's platform, the flag, if displayed flat, should be displayed above and behind the speaker, and if displayed from a staff in an auditorium, should be displayed in advance of the audience and at the speaker's right as the speaker faces the audience.
 - (2) No other flag or pennant should be placed above or, if on the same level, to the right of the flag of the United States of America.
 - (3) The flag, when flown at half-staff, should be hoisted to the peak for an instant and then lowered to the half-staff position. The flag should be again raised to the peak before it is lowered for the day.
 - (4) On memorial day, the flag should be displayed at half-staff until noon only, then raised to the peak of the staff.

3356-5-01 Display of the flag of the United States of America.

Previous Policy Number: 5001.01
Responsible Division/Office: University Relations
Responsible Officer: Associate Vice President for University Relations
Revision History: May 1997; December 2010; December 2015
Board Committee: Institutional Engagement
Effective Date: **December 16, 2015**
Next Review: 2020

- (A) Policy statement. The flag of the United States of America displayed in the veterans' plaza and at other campus locations shall be displayed in accordance with The United States Flag Code as found in Title 4 of the United States Code and the section of Title 36 which provides instructions on display of the flag during rendition of the national anthem. The flag shall be flown at half-staff only during periods of national mourning as declared by the president of the United States, on memorial day, or as proclaimed by the governor of the state of Ohio.

- (B) Procedures.
 - (1) When used on a speaker's platform, the flag, if displayed flat, should be displayed above and behind the speaker, and if displayed from a staff in an auditorium, should be displayed in advance of the audience and at the speaker's right as the speaker faces the audience.

 - (2) No other flag or pennant should be placed above or, if on the same level, to the right of the flag of the United States of America.

 - (3) The flag, when flown at half-staff, should be hoisted to the peak for an instant and then lowered to the half-staff position. The flag should be again raised to the peak before it is lowered for the day.

 - (4) On memorial day, the flag should be displayed at half-staff until noon only, then raised to the peak of the staff.

**RESOLUTION TO MODIFY
ELECTRONIC MEDIA RIGHTS POLICY, 3356-5-06
(PREVIOUS POLICY NUMBER 5006.01)**

WHEREAS, the Institutional Policies are being reviewed and reconceptualized on an ongoing basis; and

WHEREAS, this process can result in the modification of existing policies, the creation of new policies, or the deletion of policies no longer needed; and

WHEREAS, action is required by the Board of Trustees prior to replacing and/or implementing modified or newly created policies, or to rescind existing policies;

NOW, THEREFORE, BE IT RESOLVED, that the Board of Trustees of Youngstown State University does hereby approve the modification of the Electronic Media Rights Policy number 3356-5-06 (Previous Policy Number 5006.01) of the *University Guidebook*, shown as Exhibit F attached hereto. A copy of the policy indicating changes to be made is also attached.

3356-5-06 Electronic media rights.

Previous Policy Number: 5006.01
Responsible Division/Office: University ~~Advancement~~Relations
Responsible Officer: President and Associate Vice President for
University Relations
Revision History: May 1998; December 2010; December 2015
Board Committee: Institutional Engagement
Effective Date: December ~~15, 2010~~16, 2015
Next Review: 20~~15~~20

- (A) Policy statement. The president, or designee, in order to gain the greatest possible external exposure for the university and to realize income when feasible, may grant electronic media rights.
- (B) Parameters.
- (1) All transmissions and/or distributions shall meet any applicable regulations placed upon the university by affiliated governing groups.
 - (2) Electronic media includes radio, television, internet, and any other transmission and/or distribution medium utilized to transmit non-instructional university events on a live or delay basis.
- (C) Procedures.
- (1) The office of marketing and communication is responsible for the external distribution of electronic media programs.
 - (2) Program initiatives that have the potential of generating income are subject to bid.
 - (3) The office of marketing and communication identifies, communicates appropriate electronic standards, reviews external programming activities, recommends new program initiatives, and packages all programs with income potential for bid.

**Agenda Item F.2.b
Exhibit F**

- (4) The office of marketing and communication recommends action to the president for ~~the~~ final decision.

3356-5-06 Electronic media rights.

Previous Policy Number: 5006.01
Responsible Division/Office: University Relations
Responsible Officer: President and Associate Vice President for
University Relations
Revision History: May 1998; December 2010; December 2015
Board Committee: Institutional Engagement
Effective Date: December 16, 2015
Next Review: 2020

- (A) Policy statement. The president, or designee, in order to gain the greatest possible external exposure for the university and to realize income when feasible, may grant electronic media rights.
- (B) Parameters.
- (1) All transmissions and/or distributions shall meet any applicable regulations placed upon the university by affiliated governing groups.
 - (2) Electronic media includes radio, television, internet, and any other transmission and/or distribution medium utilized to transmit non-instructional university events on a live or delay basis.
- (C) Procedures.
- (1) The office of marketing and communication is responsible for the external distribution of electronic media programs.
 - (2) Program initiatives that have the potential of generating income are subject to bid.
 - (3) The office of marketing and communication identifies, communicates appropriate electronic standards, reviews external programming activities, recommends new program initiatives, and packages all programs with income potential for bid.
 - (4) The office of marketing and communication recommends action to the president for final decision.

**RESOLUTION TO CONFIRM APPOINTMENT OF
UNIVERSITY MEMBER TO THE BOARD OF DIRECTORS OF THE
NORTHEASTERN EDUCATIONAL TELEVISION OF OHIO, INC.
("NETO")**

WHEREAS, there exists a 501(c)(3) corporation known as Northeastern Educational Television of Ohio, Inc. or "NETO" which consists of the Western Reserve Public Media and is made up of two separately licensed public television stations (WNEO and WEAO); and

WHEREAS, NETO is owned and operated by a consortium of Youngstown State University, The University of Akron and Kent State University; and

WHEREAS, the Board of Directors is made up of 15 members, consisting of the Presidents of the three consortium universities and four members appointed by the President of each University, three of whom shall not be employed by the university; and

WHEREAS, the NETO Bylaws requires that the University's Boards of Trustees confirm the President's appointments; and

WHEREAS, the President has appointed Dr. Cary Wecht as the university member on the Board of Directors of NETO to replace Bryan DePoy.

NOW, THEREFORE, BE IT RESOLVED, that the Board of Trustees of Youngstown State University hereby confirms the appointment of Dr. Cary Wecht as the university member on the Board of Directors of NETO.

**RESOLUTION TO ACCEPT ALUMNI ENGAGEMENT AND WYSU
MEMBERSHIPS**

WHEREAS, Board policy provides that the President shall compile a list of memberships to the University for each meeting of the Board of Trustees and present the list accompanied by his recommendation for action by the Board; and

WHEREAS, the President has reported that the memberships as listed in Exhibit G attached hereto are being held pending acceptance and he recommends their acceptance;

NOW, THEREFORE, BE IT RESOLVED, that the Board of Trustees does hereby accept these memberships on behalf of Youngstown State University and requests that the President acknowledge the acceptance of these memberships.

**UNIVERSITY MEMBERSHIPS
EXECUTIVE SUMMARY
Fiscal Year 2014-2015
July 1, 2014-September 30, 2014**

Memberships Received	Number of Memberships	Amount
Alumni Relations	174	\$ 8,580
WYSU-FM	1,009	\$ 109,378
Total University Memberships	1,183	\$ 117,958

YSUF Gift Processing Summary - July, 2015 - September, 2015

	<u>July, 2015</u>	<u>August, 2015</u>	<u>Sept., 2015</u>	<u>Total July, 2015 - Sept., 2015</u>
Total Gift \$ Received/ Processed	\$964,946.83	\$282,637.90	\$319,987.69	\$1,567,572.42
Allocations:				
Rich Center	\$225.00	\$1,473.85	\$1,029.92	\$2,728.77
YSU	\$661,857.85	\$188,765.39	\$156,253.85	\$1,006,877.09
YSUF	\$302,863.98	\$92,398.66	\$162,703.92	\$557,966.56
Total Allocations	\$964,946.83	\$282,637.90	\$319,987.69	\$1,567,572.42
Pledges	\$21,850.00	\$18,400.00	\$775,150.00	\$815,400.00
Number of Gifts	250	234	202	686

**RESOLUTION TO NAME
VENUES IN THE VETERANS RESOURCE CENTER**

WHEREAS, Youngstown State University implemented a campaign to secure funding to construct a Veterans Resource Center to better serve its student veterans; and

WHEREAS, the following donors made gifts at naming levels as part of the Campaign for the Veterans Resource Center:

\$200,000 from the James and Coralie Centofanti Charitable Foundation;

\$151,000 from Timothy J. Fyda

\$146,896 from John M. MacIntosh, Jr.;

\$100,000 from Flor “Shorty” Navarro;

\$100,000 from John and Denise DeBartolo York; and

WHEREAS, the University and the Board of Trustees wish to provide appropriate recognition to these individuals and foundation for their significant contributions and commitment to the students of Youngstown State University;

NOW, THEREFORE, BE IT RESOLVED, that the Board of Trustees of Youngstown State University will designate the following named venues in the Veterans Resource Center:

The James and Coralie Centofanti Charitable Foundation Community Room;

Walter and Betsy Fyda Day Room;

John M. MacIntosh, Jr. Conference Room;

The Brier Hill Room (named by John and Denise DeBartolo York);

Computer Laboratory (named by Shorty Navarro) in honor of an Alumnus to be identified at a later date; and

BE IT FURTHER RESOLVED, that a copy of this Resolution be presented to these generous donors.

DIVIDER

Finance & Facilities Committee

**RESOLUTION TO MODIFY
CHARGEBACKS POLICY, 3356-3-12
(PREVIOUS POLICY NUMBER 3009.02)**

WHEREAS, Institutional Policies are reviewed and reconceptualized on an ongoing basis; and

WHEREAS, this process can result in the modification of existing policies, the creation of new policies, or the deletion of policies no longer needed; and

WHEREAS, action is required by the Board of Trustees prior to replacing and/or implementing modified or newly created policies, or to rescind existing policies; and

WHEREAS, the Chargebacks policy has been reviewed pursuant to the five-year review cycle, and formatted in accordance with Policy 3356-1-09, Development and Issuance of University Policies.

NOW, THEREFORE, BE IT RESOLVED, that the Board of Trustees of Youngstown State University does hereby approve the modification of the Institutional Policy Chargebacks, policy number 3356-3-12 (Previous Policy Number 3009.02) of the *University Guidebook*, shown as Exhibit H attached hereto. A copy of the policy indicating changes to be made is also attached.

3356-3-12 Chargebacks.

Previous Policy Number: 3009.02
Responsible Division/Office: ~~Budget Office~~ Finance and Business Operations
Responsible Officer: Vice President for Finance and ~~Administration~~
Business Operations
Revision History: December 2010; December 2015
Board Committee: Finance and Facilities
Effective Date: **December 15, 2010** 16, 2015
Next Review: 201520

- (A) Policy statement. The university is committed to financial accountability. In certain instances, chargebacks provide an effective method by which to ensure financial accountability and the appropriate allocation of costs.
- (B) Purpose. To establish a policy to create, modify and authorize chargebacks and related processes.
- (C) Definitions. “Chargeback” ~~is~~ the allocation of costs by charging departments for certain goods or services that have been provided by another department. Chargebacks are a way to control and allocate costs and not a mechanism for increasing the operating budget for departments providing goods and/or services.
- (D) Parameter.
- (1) Certain departments on campus need resources to perform certain functions, to provide specific services and/or materials. In some cases, resources are provided to departments so that they may provide goods and/or services to other departments. The cost of certain goods and/or services may be charged back (i.e., billed) to the departments that request the goods and/or services.
 - (2) Chargebacks for auxiliary overhead and employee fringe benefits are excluded from this policy.
 - (3) Authorized chargebacks shall be included in the university’s operating budget as adopted by the board of trustees.

Agenda Item F.3.a
Exhibit H

- (4) The vice president for finance and ~~administration~~business operations shall establish procedures and guidelines for chargeback processes.
- (5) The establishment of new chargebacks and the modification of existing chargebacks should be approved prior to implementation and as part of the annual budget process.
- (6) Chargebacks may be assessed only by departments that have been approved and designated to do so. Only the financial managers of these departments may authorize chargebacks.
- (7) A chargeback may be assessed when the goods and/or services are requested by the department receiving the goods and/or services. A chargeback also may be assessed when essential services are provided, even for services not explicitly requested (i.e., police security services for an event on campus).
- (8) Chargebacks should reflect the direct cost of the goods and/or services provided. The department providing goods/services should be able to clearly demonstrate and document how the chargeback is calculated.
- (9) Exceptions to this policy may be approved by the president or his/her designee.

3356-3-12 Chargebacks.

Previous Policy Number: 3009.02
Responsible Division/Office: Finance and Business Operations
Responsible Officer: Vice President for Finance and Business
Operations
Revision History: December 2010; December 2015
Board Committee: Finance and Facilities
Effective Date: December 16, 2015
Next Review: 2020

- (A) Policy statement. The university is committed to financial accountability. In certain instances, chargebacks provide an effective method by which to ensure financial accountability and the appropriate allocation of costs.
- (B) Purpose. To establish a policy to create, modify and authorize chargebacks and related processes.
- (C) Definitions. “Chargeback”. The allocation of costs by charging departments for certain goods or services that have been provided by another department. Chargebacks are a way to control and allocate costs and not a mechanism for increasing the operating budget for departments providing goods and/or services.
- (D) Parameter.
 - (1) Certain departments on campus need resources to perform certain functions, to provide specific services and/or materials. In some cases, resources are provided to departments so that they may provide goods and/or services to other departments. The cost of certain goods and/or services may be charged back (i.e., billed) to the departments that request the goods and/or services.
 - (2) Chargebacks for auxiliary overhead and employee fringe benefits are excluded from this policy.
 - (3) Authorized chargebacks shall be included in the university’s operating budget as adopted by the board of trustees.

- (4) The vice president for finance and business operations shall establish procedures and guidelines for chargeback processes.
- (5) The establishment of new chargebacks and the modification of existing chargebacks should be approved prior to implementation and as part of the annual budget process.
- (6) Chargebacks may be assessed only by departments that have been approved and designated to do so. Only the financial managers of these departments may authorize chargebacks.
- (7) A chargeback may be assessed when the goods and/or services are requested by the department receiving the goods and/or services. A chargeback also may be assessed when essential services are provided, even for services not explicitly requested (i.e., police security services for an event on campus).
- (8) Chargebacks should reflect the direct cost of the goods and/or services provided. The department providing goods/services should be able to clearly demonstrate and document how the chargeback is calculated.
- (9) Exceptions to this policy may be approved by the president or his/her designee.

**RESOLUTION TO MODIFY
IDENTITY THEFT RED FLAGS POLICY, 3356-4-14
(PREVIOUS POLICY NUMBER 4012.02)**

WHEREAS, Institutional Policies are reviewed and reconceptualized on an ongoing basis; and

WHEREAS, this process can result in the modification of existing policies, the creation of new policies, or the deletion of policies no longer needed; and

WHEREAS, action is required by the Board of Trustees prior to replacing and/or implementing modified or newly created policies, or to rescind existing policies; and

WHEREAS, the Identity Theft Red Flags policy has been reviewed pursuant to the five-year review cycle, and formatted in accordance with Policy 3356-1-09, Development and Issuance of University Policies.

NOW, THEREFORE, BE IT RESOLVED, that the Board of Trustees of Youngstown State University does hereby approve the modification of the Institutional Policy Identity Theft Red Flags, policy number 3356-4-14 (Previous Policy Number 4012.02) of the *University Guidebook*, shown as Exhibit I attached hereto. A copy of the policy indicating changes to be made is also attached.

3356-4-14 Identity theft red flags ~~policy~~.

Previous Policy Number: 4012.02 (~~new~~)
Responsible Division/Office: ~~Financial Services~~ and Business Operations
Responsible Officer: Vice President for Finance and ~~Administration~~
Business Operations
Revision History: December 2010; December 2015
Board Committee: Finance and Facilities
Effective Date: **December ~~15, 2010~~ 16, 2015**
Next Review: ~~2015~~20

- (A) Policy statement. The university will establish an identity theft prevention program designed to detect, prevent and mitigate identity theft in connection with the opening of a covered account or an existing covered account and to provide for continued administration of the program in compliance with part 681 of Title 16 of the Code of Federal Regulations, implementing sections 114 and 315 of the Fair and Accurate Credit Transactions Act (“FACTA”) of 2003.
- (B) Purpose. The purpose of this policy is to enable appropriate university officials to develop and implement policies and procedures to address the risks of identity theft to its students, faculty, staff, vendors and other customers.
- (C) Definitions. All terms used in this policy that are defined in 16 C.F.R. section 681.2 shall have the same meaning provided therein.
- (D) Parameters.
- (1) The requirements of this policy apply to all university departments and organizations, which: regularly arrange for the extension, renewal or continuation of credit; defer payment for services rendered and/or regularly extend, renew or continue credit; or use consumer reports to conduct credit or background checks on prospective employees.
 - (2) This policy incorporates by reference university policies and procedures to the extent necessary to accomplish the purpose of this policy and to comply with 16 C.F.R. section 681.2, including but not limited to the following rules of the Administrative Code:

- (a) Rule 3356-4-09 – “Acceptable use of university technology resources”;
 - (b) Rule 3356-3-08 – “Cash collection sites”;
 - (c) Rule 3356-9-06 – “Professional conduct of faculty, department chairpersons, and professional/administrative employees”;
 - (d) Rule 3356-4-13 – “Sensitive information”;
 - (e) Rule 3356-3-04 – “Contract compliance/administration.”
- (3) At a minimum, the university’s identity theft prevention program will include:
- (a) Guidelines for identifying patterns, practices or specific activities that indicate the possible existence of an identity theft;
 - (b) Identification of reasonable and appropriate action steps that will be taken when a pattern, practice or specific activity has been detected;
 - (c) Processes for requiring that accounts accessed or managed by external vendors on behalf of the university have implemented an appropriate program;
 - (d) Training to educate employees on the program;
 - (e) Periodic review and updates to the program;
 - (f) Annual program reporting to appropriate university leadership.
- (4) In administering the program, the vice president for finance and ~~administration~~business operations (chief financial officer) shall:
- (a) Assign specific responsibility for the program’s implementation;
 - (b) Review reports prepared pursuant to section 8 below;
 - (c) Approve all material changes to the program as necessary to address changing identity theft risks.

- (5) The program shall include procedures to ensure that the activities of service providers are conducted in accordance with reasonable policies and procedures designed to detect, prevent and mitigate the risk of identity theft whenever the organization engages a service provider to perform an activity in connection with one or more covered accounts.
- (6) The program shall include relevant red flags from the following categories as appropriate:
 - (a) Alerts, notifications, or other warnings received from consumer reporting agencies or service providers, such as fraud detection services;
 - (b) The presentation of suspicious documents;
 - (c) The presentation of suspicious personal identifying information;
 - (d) The unusual use of, or other suspicious activity related to, a covered account;
 - (e) Notice from customers, victims of identity theft, law enforcement authorities, or other persons regarding possible identity theft in connection with covered accounts.
- (7) The program shall provide for appropriate responses to detected red flags to prevent and mitigate identity theft. The response shall be commensurate with the degree of risk posed. Appropriate responses may include:
 - (a) Monitor a covered account for evidence of identity theft;
 - (b) Contact the customer;
 - (c) Change any passwords, security codes or other security devices that permit access to a covered account;
 - (d) Reopen a covered account with a new account number;
 - (e) Not open a new covered account;
 - (f) Close an existing covered account;

- (g) Notify law enforcement;
 - (h) Determine no response is warranted under the particular circumstances.
- (8) Program reports. Each annual report shall address material matters related to the program and shall evaluate:
- (a) The effectiveness of the program in accomplishing its purpose;
 - (b) Any service provider arrangements;
 - (c) Any significant incidents involving identity theft that may have occurred and the university's response to those incidents;
 - (d) All recommendations for material changes to the program.

3356-4-14 Identity theft red flags.

Previous Policy Number: 4012.02
Responsible Division/Office: Finance and Business Operations
Responsible Officer: Vice President for Finance and
Business Operations
Revision History: December 2010; December 2015
Board Committee: Finance and Facilities
Effective Date: December 16, 2015
Next Review: 2020

- (A) Policy statement. The university will establish an identity theft prevention program designed to detect, prevent and mitigate identity theft in connection with the opening of a covered account or an existing covered account and to provide for continued administration of the program in compliance with part 681 of Title 16 of the Code of Federal Regulations, implementing sections 114 and 315 of the Fair and Accurate Credit Transactions Act (“FACTA”) of 2003.
- (B) Purpose. The purpose of this policy is to enable appropriate university officials to develop and implement policies and procedures to address the risks of identity theft to its students, faculty, staff, vendors and other customers.
- (C) Definitions. All terms used in this policy that are defined in 16 C.F.R. section 681.2 shall have the same meaning provided therein.
- (D) Parameters.
- (1) The requirements of this policy apply to all university departments and organizations, which: regularly arrange for the extension, renewal or continuation of credit; defer payment for services rendered and/or regularly extend, renew or continue credit; or use consumer reports to conduct credit or background checks on prospective employees.
 - (2) This policy incorporates by reference university policies and procedures to the extent necessary to accomplish the purpose of this policy and to comply with 16 C.F.R. section 681.2, including

but not limited to the following rules of the Administrative Code:

- (a) Rule 3356-4-09 – “Acceptable use of university technology resources”;
 - (b) Rule 3356-3-08 – “Cash collection sites”;
 - (c) Rule 3356-9-06 – “Professional conduct of faculty, department chairpersons, and professional/administrative employees”;
 - (d) Rule 3356-4-13 – “Sensitive information”;
 - (e) Rule 3356-3-04 – “Contract compliance/administration.”
- (3) At a minimum, the university’s identity theft prevention program will include:
- (a) Guidelines for identifying patterns, practices or specific activities that indicate the possible existence of an identity theft;
 - (b) Identification of reasonable and appropriate action steps that will be taken when a pattern, practice or specific activity has been detected;
 - (c) Processes for requiring that accounts accessed or managed by external vendors on behalf of the university have implemented an appropriate program;
 - (d) Training to educate employees on the program;
 - (e) Periodic review and updates to the program;
 - (f) Annual program reporting to appropriate university leadership.
- (4) In administering the program, the vice president for finance and business operations (chief financial officer) shall:
- (a) Assign specific responsibility for the program’s

- implementation;
- (b) Review reports prepared pursuant to section 8 below;
 - (c) Approve all material changes to the program as necessary to address changing identity theft risks.
- (5) The program shall include procedures to ensure that the activities of service providers are conducted in accordance with reasonable policies and procedures designed to detect, prevent and mitigate the risk of identity theft whenever the organization engages a service provider to perform an activity in connection with one or more covered accounts.
- (6) The program shall include relevant red flags from the following categories as appropriate:
- (a) Alerts, notifications, or other warnings received from consumer reporting agencies or service providers, such as fraud detection services;
 - (b) The presentation of suspicious documents;
 - (c) The presentation of suspicious personal identifying information;
 - (d) The unusual use of, or other suspicious activity related to, a covered account;
 - (e) Notice from customers, victims of identity theft, law enforcement authorities, or other persons regarding possible identity theft in connection with covered accounts.
- (7) The program shall provide for appropriate responses to detected red flags to prevent and mitigate identity theft. The response shall be commensurate with the degree of risk posed. Appropriate responses may include:
- (a) Monitor a covered account for evidence of identity theft;
 - (b) Contact the customer;

- (c) Change any passwords, security codes or other security devices that permit access to a covered account;
 - (d) Reopen a covered account with a new account number;
 - (e) Not open a new covered account;
 - (f) Close an existing covered account;
 - (g) Notify law enforcement;
 - (h) Determine no response is warranted under the particular circumstances.
- (8) Program reports. Each annual report shall address material matters related to the program and shall evaluate:
- (a) The effectiveness of the program in accomplishing its purpose;
 - (b) Any service provider arrangements;
 - (c) Any significant incidents involving identity theft that may have occurred and the university's response to those incidents;
 - (d) All recommendations for material changes to the program.

**RESOLUTION TO MODIFY ELECTRONIC INFORMATION
TECHNOLOGY (EIT) ACCESSIBILITY POLICY, 3356-5-14
(PREVIOUS POLICY NUMBER 5015.01)**

WHEREAS, Institutional Policies are reviewed and reconceptualized on an ongoing basis; and

WHEREAS, this process can result in the modification of existing policies, the creation of new policies, or the deletion of policies no longer needed; and

WHEREAS, action is required by the Board of Trustees prior to replacing and/or implementing modified or newly created policies, or to rescind existing policies;

NOW, THEREFORE, BE IT RESOLVED, that the Board of Trustees of Youngstown State University does hereby approve the modification of the Institutional Policy Electronic Information Technology (EIT) Accessibility, policy number 3356-5-14 (Previous Policy Number 5015.01) of the *University Guidebook*, shown as Exhibit J attached hereto. A copy of the policy indicating changes to be made is also attached.

3356-5-14 Electronic information technology (EIT) accessibility ~~policy~~.

Previous Policy Number: 5015.01
Responsible Office: Finance and ~~Administration~~ Business Operations (Information Technology Services)
Responsible Officer: Vice President for Finance and ~~Administration~~ Business Operations
Revision History: December 2013; March 2014; June 2015; December 2015
Board Committee: ~~University Affairs~~ Finance and Facilities
BOT Approval Date: ~~June 17,~~ December 16, 2015
Next Review: 2020

- (A) Policy statement. Section 504 of the Rehabilitation Act of 1973 and Title II of the Americans with Disabilities Act of 1990 prohibit discrimination on the basis of disability in programs and activities by public universities receiving financial assistance from the U.S. department of education. Youngstown State University (“YSU”) is committed to ensuring that communication with university constituents, i.e., students, prospective students, employees, guests and visitors, with hearing, visual and manual impairments, or who otherwise require the use of assistive technology to access information, is as effective as communication with those without disabilities, ~~including learning disabilities~~.

The university will ensure that all computer software and systems for public use will permit all persons ~~students~~ with disabilities to acquire the same information, engage in the same interactions, and enjoy the same services with substantially equivalent ease of use as those ~~students~~ without disabilities.

- (B) Purpose. All electronic and information technology (“EIT”) must be accessible to university constituents and must adhere to the EIT accessibility standards referred to below.
- (C) Scope. This policy applies to all electronic and information technology, excluding EIT intended for private use only. EIT includes:
- (1) University web pages and linked information;
 - (2) All online learning content, including documents posted in learning management systems, (“Blackboard” and “Sakai”); and
 - (3) Distance education and e-learning tools and materials.

(D) Definitions.

- (1) “Official university web page.” An official University web page is any web page created by the university, its departments, colleges, or other administrative offices for the official business of the university. This includes Maag library, academics, athletics, student newspaper, and student groups and associations.
- (2) “University-related web page.” A university-related web page is any web page created by or linked from a web page created by faculty, staff, students and/or registered student organizations that are either:
 - (a) Linked from an official university web page;
 - (b) Stored on one of the university-controlled web servers;
 - (c) Created in support of university businesses and courses; or
 - (d) On servers contracted by the university.
- (3) “Content editors.” Authorized university faculty or staff trained by the information technology (“IT”) and human resources (“HR”) department on the EIT accessibility standards and on the approved content management system such that they are approved to maintain a department or office web page.
- (4) “Faculty.” Authorized faculty who have received training on EIT accessibility standards and content management systems.
- (5) “EIT accessibility training.” Required training conducted by staff of the IT and HR departments for all content editors and faculty prior to having authorization to publish EIT on the university website, web pages, or any university EIT.
- (6) “EIT accessibility coordinator.” Staff member authorized to coordinate and implement the EIT accessibility policy.
- (7) “EIT accessibility standards.” YSU’s EIT accessibility standards are drawn from W3C web accessibility initiative (“WAI”) and section 508 standards.
- (8) “Implementation timeline.” Plan for the university to be fully compliant with the EIT accessibility standards.

(E) Parameters.

- (1) Each administrative unit, department, or office, through an authorized content editor, is responsible for ensuring that EIT content is accessible. In addition, all

software and IT systems purchased shall produce accessible products and documents and/or shall be compatible with assistive technology.

- (2) Content editors may develop and maintain official university web pages and are responsible for their content subject to the following requirements:
- (a) Software used to develop official university web pages will be limited to packages approved by information technology services (“ITS”).
 - (b) Official university web pages must run on ITS servers or servers contracted for by ITS.
 - (c) All official university web pages and related university web pages and all EIT must strictly adhere to the EIT accessibility standards.
 - (d) The EIT coordinator shall provide direction and guidance on standards to be followed for accessibility of all EIT. The standards shall be posted on the ADA accessibility compliance web page. The EIT coordinator is responsible for developing and implementing a plan to monitor all university EIT for adherence to EIT accessibility standards. The EIT coordinator is authorized to disable any EIT found to be in violation of the EIT accessibility standards.
 - (e) All official and university-related web pages and all EIT must adhere to:
 - (i) Applicable [copyright laws](#).
 - (ii) Applicable state of Ohio and federal laws and rules.
 - (iii) Rule 3356-4-09 of the Administrative Code, “Acceptable Use of University Technology Resources,” (where appropriate).
 - (iv) [EIT accessibility standards](#).
 - (f) The use of university symbols (i.e., YSU word mark, YSU logo, university seal, and Pete the penguin) and related information should adhere to the university’s [graphic identity standards](#) from the office of marketing and communications.
 - (g) Registered student organizations use of the university name must adhere to article V, section F, paragraph 16 of “The Code of Student Rights, Responsibilities, and Conduct.”
 - (h) The following are examples of content prohibited from display on either official university web pages or university-related web pages, including all EIT:

- (i) Unauthorized solicitation or endorsement for for-profit business ventures.
 - (ii) Activities that involve a conflict of interest (rules 3356-7-01 and 3356-7-19 of the Administrative Code).
 - (iii) Adult content (including banners).
 - (iv) Any content covered by rule 3356-4-13 of the Administrative Code, "Sensitive information," such as credit card numbers.
 - (v) Software or media (i.e., photographs, audio, video, etc.) not authorized for distribution, regardless of the purchase price or copyright status.
 - (i) All university computer labs shall provide equal access afforded by technology for all ~~students and~~ users, including ~~students~~ users with disabilities. The university shall make assistive technology available at all student computer labs and shall provide a notice of accessibility that includes contact information for questions, inquiries, or complaints.
- (F) Procedures for creating and posting accessible EIT.
- (1) Authorized content editors and faculty may develop and maintain official university websites or pages and EIT.
 - (2) Administrative units, individuals, and organizations requesting ability to place EIT on the university website or the university course management system must contact the university website manager, at webmaster@ysu.edu ysu web team, in order to be trained and become an authorized content editor and/or faculty.
 - (3) If any EIT is determined to be in violation of the parameters in this policy, including the EIT accessibility standards, an effort will be made beforehand to discuss the violation(s) with the content editor or faculty and to correct any errors. The EIT coordinator has the authority to disable any EIT from the university servers if in his/her discretion such action is necessary.
- (G) Purchasing accessible software compatible with assistive technology. It is the policy of the university to ensure that all IT software and systems purchased meet the EIT accessibility standards by producing accessible products and documents. The software or systems shall permit ~~students~~ persons with disabilities to acquire the same information, engage in the same interactions, and enjoy the same services with substantially equivalent ease of use as those students without disabilities. See computer software accessibility purchasing standard that will be placed into the terms and conditions and request for proposal documents provided by the office of procurement services.

(H) Reporting violations.

- (1) All accessibility concerns with any university EIT should be directed to the EIT coordinator for prompt resolution. Any person desiring to make an [anonymous complaint](#) with regard to a violation of this policy or any federal or state law with regard to EIT accessibility may do so by reporting violations through a confidential mailbox.
- (2) In addition, any person desiring to file a formal complaint for EIT accessibility issues may contact the Title II/section 504 coordinator for students or the Title II/section 504 coordinator for employees. The university grievance policy can be found at [university grievance policy](#). The contact information for individuals serving in those roles on behalf of the university can be found at the university's web page dedicated to [accessibility compliance](#).

3356-5-14

Electronic information technology (EIT) accessibility.

Previous Policy Number: 5015.01
Responsible Office: Finance and Business Operations (Information Technology Services)
Responsible Officer: Vice President for Finance and Business Operations
Revision History: December 2013; March 2014; June 2015; December 2015
Board Committee: Finance and Facilities
BOT Approval Date: December 16, 2015
Next Review: 2020

- (A) Policy statement. Section 504 of the Rehabilitation Act of 1973 and Title II of the Americans with Disabilities Act of 1990 prohibit discrimination on the basis of disability in programs and activities by public universities receiving financial assistance from the U.S. department of education. Youngstown State University (“YSU”) is committed to ensuring that communication with university constituents, i.e., students, prospective students, employees, guests and visitors, with hearing, visual and manual impairments, or who otherwise require the use of assistive technology to access information, is as effective as communication with those without disabilities.

The university will ensure that all computer software and systems for public use will permit all persons with disabilities to acquire the same information, engage in the same interactions, and enjoy the same services with substantially equivalent ease of use as those without disabilities.

- (B) Purpose. All electronic and information technology (“EIT”) must be accessible to university constituents and must adhere to the EIT accessibility standards referred to below.
- (C) Scope. This policy applies to all electronic and information technology, excluding EIT intended for private use only. EIT includes:
- (1) University web pages and linked information;
 - (2) All online learning content, including documents posted in learning management systems, (“Blackboard” and “Sakai”); and
 - (3) Distance education and e-learning tools and materials.
- (D) Definitions.
- (1) “Official university web page.” An official University web page is any web page created by the university, its departments, colleges, or other administrative offices

for the official business of the university. This includes Maag library, academics, athletics, student newspaper, and student groups and associations.

- (2) “University-related web page.” A university-related web page is any web page created by or linked from a web page created by faculty, staff, students and/or registered student organizations that are either:
 - (a) Linked from an official university web page;
 - (b) Stored on one of the university-controlled web servers;
 - (c) Created in support of university businesses and courses; or
 - (d) On servers contracted by the university.
 - (3) “Content editors.” Authorized university faculty or staff trained by the information technology (“IT”) and human resources (“HR”) department on the EIT accessibility standards and on the approved content management system such that they are approved to maintain a department or office web page.
 - (4) “Faculty.” Authorized faculty who have received training on EIT accessibility standards and content management systems.
 - (5) “EIT accessibility training.” Required training conducted by staff of the IT and HR departments for all content editors and faculty prior to having authorization to publish EIT on the university website, web pages, or any university EIT.
 - (6) “EIT accessibility coordinator.” Staff member authorized to coordinate and implement the EIT accessibility policy.
 - (7) “EIT accessibility standards.” YSU’s EIT accessibility standards are drawn from W3C web accessibility initiative (“WAI”) and section 508 standards.
 - (8) “Implementation timeline.” Plan for the university to be fully compliant with the EIT accessibility standards.
- (E) Parameters.
- (1) Each administrative unit, department, or office, through an authorized content editor, is responsible for ensuring that EIT content is accessible. In addition, all software and IT systems purchased shall produce accessible products and documents and/or shall be compatible with assistive technology.
 - (2) Content editors may develop and maintain official university web pages and are responsible for their content subject to the following requirements:

- (a) Software used to develop official university web pages will be limited to packages approved by information technology services (“ITS”).
- (b) Official university web pages must run on ITS servers or servers contracted for by ITS.
- (c) All official university web pages and related university web pages and all EIT must strictly adhere to the EIT accessibility standards.
- (d) The EIT coordinator shall provide direction and guidance on standards to be followed for accessibility of all EIT. The standards shall be posted on the ADA accessibility compliance web page. The EIT coordinator is responsible for developing and implementing a plan to monitor all university EIT for adherence to EIT accessibility standards. The EIT coordinator is authorized to disable any EIT found to be in violation of the EIT accessibility standards.
- (e) All official and university-related web pages and all EIT must adhere to:
 - (i) Applicable copyright laws.
 - (ii) Applicable state of Ohio and federal laws and rules.
 - (iii) Rule 3356-4-09 of the Administrative Code, “Acceptable Use of University Technology Resources,” (where appropriate).
 - (iv) EIT accessibility standards.
- (f) The use of university symbols (i.e., YSU word mark, YSU logo, university seal, and Pete the penguin) and related information should adhere to the university’s graphic identity standards from the office of marketing and communications.
- (g) Registered student organizations use of the university name must adhere to article V, section F, paragraph 16 of “The Code of Student Rights, Responsibilities, and Conduct.”
- (h) The following are examples of content prohibited from display on either official university web pages or university-related web pages, including all EIT:
 - (i) Unauthorized solicitation or endorsement for for-profit business ventures.
 - (ii) Activities that involve a conflict of interest (rules 3356-7-01 and 3356-7-19 of the Administrative Code).

- (iii) Adult content (including banners).
 - (iv) Any content covered by rule 3356-4-13 of the Administrative Code, "Sensitive information," such as credit card numbers.
 - (v) Software or media (i.e., photographs, audio, video, etc.) not authorized for distribution, regardless of the purchase price or copyright status.
 - (i) All university computer labs shall provide equal access afforded by technology for all users, including users with disabilities. The university shall make assistive technology available at all student computer labs and shall provide a notice of accessibility that includes contact information for questions, inquiries, or complaints.
- (F) Procedures for creating and posting accessible EIT.
- (1) Authorized content editors and faculty may develop and maintain official university websites or pages and EIT.
 - (2) Administrative units, individuals, and organizations requesting ability to place EIT on the university website or the university course management system must contact the university website manager, ysu web team, in order to be trained and become an authorized content editor and/or faculty.
 - (3) If any EIT is determined to be in violation of the parameters in this policy, including the EIT accessibility standards, an effort will be made beforehand to discuss the violation(s) with the content editor or faculty and to correct any errors. The EIT coordinator has the authority to disable any EIT from the university servers if in his/her discretion such action is necessary.
- (G) Purchasing accessible software compatible with assistive technology. It is the policy of the university to ensure that all IT software and systems purchased meet the EIT accessibility standards by producing accessible products and documents. The software or systems shall permit persons with disabilities to acquire the same information, engage in the same interactions, and enjoy the same services with substantially equivalent ease of use as those without disabilities. See computer software accessibility purchasing standard that will be placed into the terms and conditions and request for proposal documents provided by the office of procurement services.

(H) Reporting violations.

- (1) All accessibility concerns with any university EIT should be directed to the EIT coordinator for prompt resolution. Any person desiring to make an anonymous complaint with regard to a violation of this policy or any federal or state law with regard to EIT accessibility may do so by reporting violations through a confidential mailbox.
- (2) In addition, any person desiring to file a formal complaint for EIT accessibility issues may contact the Title II/section 504 coordinator for students or the Title II/section 504 coordinator for employees. The university grievance policy can be found at university grievance policy. The contact information for individuals serving in those roles on behalf of the university can be found at the university's web page dedicated to accessibility compliance.

**RESOLUTION TO APPROVE UNMANNED AIRCRAFT
(DRONES AND MODEL AIRCRAFT) POLICY, 3356-4-44**

WHEREAS, the Institutional Policies are being reviewed and reconceptualized on an ongoing basis; and

WHEREAS, this process can result in the modification of existing policies, the creation of new policies, or the deletion of policies no longer needed; and

WHEREAS, action is required by the Board of Trustees prior to replacing and/or implementing modified or newly created policies, or to rescind existing policies;

NOW, THEREFORE, BE IT RESOLVED, that the Board of Trustees of Youngstown State University does hereby approve the creation of an Institutional Policy governing Unmanned Aircraft (Drones and Model Aircraft) policy number 3356-4-44 of the *University Guidebook*, shown as Exhibit K attached hereto.

NEW POLICY

3356-4-44 Unmanned aircraft (drones and model aircraft).

Responsible Division/Office: Environmental and Occupational Health and Safety
Responsible Officer: Vice President for Finance and Business Operations
Revision History: December 2015
Board Committee: Finance and Facilities
Effective Date: December 16, 2015
Next Review: 2020

- (A) Policy statement. The operation of unmanned aircraft systems (UAS), including drones and model aircraft, is regulated by the Federal Aviation Administration (FAA) and relevant state law. Youngstown state university (university) seeks to permit UAS's to be utilized productively in a manner that fully meets institutional, legal, public safety and ethical responsibilities.
- (B) Purpose. To provide direction to anyone seeking to operate a UAS or model aircraft on or above university property or as part of University employment or University activities.
- (C) Scope. This policy applies to:
- (1) Employees, students, and student groups operating UAS's in any location as part of their University employment or as part of University activities;
 - (2) The operation by any person of UAS's or model aircraft on or above Youngstown State University property;
 - (3) The purchase of UAS's with funding through the university, including university accounts, grants, or Youngstown state university foundation accounts, and;
 - (4) The hiring or contracting for any UAS services by a university department, office or unit.

**Agenda Item F.3.d
Exhibit K**

(D) Definitions.

- (1) University property. Buildings, grounds, and land that are owned, leased, licensed or otherwise controlled by the university including but not limited to any University “air rights” recognized by federal or state law.
- (2) Unmanned aircraft system (UAS), unmanned aircraft (UA), or drone. Any unmanned aerial vehicle, and all of the associated support equipment, control station, data links, telemetry, communications and equipment necessary to operate the unmanned aerial vehicle from a distance of more than one foot via tether or remote control, including but not limited to drones, planes, model aircrafts, helicopters, blimps, balloons or kites. For purposes of this policy collectively referred to as UAS.
- (3) Certificate of Authorization or Waiver (COA). An authorization issued by the Air Traffic Organization (ATO) of the FAA to an operator for a specific UAS activity. A COA may contain provisions or limitations to ensure the UAS can operate safely with other airspace users.
- (4) 333 Exemption. An FAA exemption based on Section 333 of the FAA Modernization and Reform Act of 2012 (FMRA) which grants the Secretary of Transportation the authority to determine whether an airworthiness certificate is required for a UAS to operate safely in the National Airspace System.
- (5) Model Aircraft. Equipment used only for hobby and recreation purposes and not for commercial purposes.
- (6) Operator. The pilot or individual who is controlling, maneuvering, or commanding an drone, unmanned aircraft, unmanned aircraft system or model aircraft.

(E) Procedures.

- (1) Any individual or group, including university employees, students and student groups, seeking to operate a model aircraft or UAS on university property is responsible for obtaining all required documentation and approvals, and

for compliance with FAA regulations, state and federal laws and university policies.

- (2) The university's office of environmental and occupational health and safety (EOHS) shall be responsible for university procedures, approvals, and instructions regarding UAS and model aircraft operation on university property and for UAS operation pursuant to university employment or university activities. Operators should contact EOHS for applicable forms and procedures.
- (3) Any use of UAS or model aircraft over university property other than by university students, employees or vendors as part of university employment or activities, is only allowed after receiving written approval from the EOHS; and is only permitted pursuant to a written agreement which holds the university harmless from any resulting claims or harm to individuals and damage to university property and provides proof of insurance as required by EOHS.
- (4) If UAS are being used to obtain photos, video or sound for non-university commercial purposes, university commercial use policies must also be followed. In addition to all other requirements, permission for such use must be granted in writing from the office of marketing & communication.
- (5) UAS shall be operated in a responsible manner and shall not create a hazard to university owned or controlled property, the university community or the public at any time and shall not be operated in a way that disrupts instruction or unduly affects the environment of people in or passing through a common space, those working or studying within a building, or those entering, exiting or otherwise making their way about a facility.
- (6) In operating a UAS for purposes of recording or transmitting visual images, operators must take all reasonable measures to avoid violations of areas normally considered private and the unauthorized interception or recording of images, electronic communications and electronic data.

- (7) Any person who observes the use of any UAS or model aircraft on university property should immediately notify the university police department at 330-941-3527.

(F) Prohibited uses.

- (1) UAS's and model aircraft shall not be used to monitor or record areas where there is a reasonable expectation of privacy in accordance with university policy and social norms. These areas include but are not limited to restrooms, locker rooms, individual residential rooms, changing or dressing rooms, and health care rooms
- (2) UAS's and model aircraft shall not be used to monitor the inside of university facilities including but not limited campus daycare facilities.
- (3) UAS's and model aircraft shall not be used to monitor or record sensitive or personal information that may be found, for example, in an individual's workspaces, on computer or other electronic displays

(G) Violations.

- (1) Any violations of this policy will be dealt with in accordance with applicable university policies and procedures, which may include disciplinary actions up to and including termination from the university for employees and sanctions for students up and including expulsion from the university.
- (2) Legal prohibitions regarding physical presence on campus, such as trespass, and other legal action may also be pursued against third parties that operate a UAS or model aircraft in violation of this policy.
- (3) Fines or damages incurred by individuals or units that do not comply with this policy will not be paid by the university and will be the responsibility of those persons involved.

- (4) Any person or entity using or operating any UAS or model aircraft in violation of this policy may face criminal and civil penalties and liability under federal and state law.

**RESOLUTION TO APPROVE ROOM RENTAL RATES
FOR THE UNIVERSITY COURTYARD APARTMENTS,
EFFECTIVE FALL SEMESTER 2016**

WHEREAS, Ohio law provides that each Board of Trustees of state-assisted institutions of higher education may establish special purpose fees, service charges, and fines and penalties; and

WHEREAS, the University Courtyard Apartments were acquired by the University in 2011; and

NOW, THEREFORE, BE IT RESOLVED, that the Board of Trustees of Youngstown State University does hereby approve the room rental rates for the University Courtyard Apartments, as shown in Exhibit L, effective fall semester 2016.

**University Courtyard Apartments
Monthly Room Rental Rates**

<u>Unit Type</u>	<u>Proposed FY 2016</u>	<u>Actual FY 2015</u>	<u>Percent Increase</u>	<u>Dollar Increase</u>
1 Bed / 1 Bath	\$805.00	\$780.00	3.2%	\$25.00
2 Bed / 2 Bath	\$680.00	\$660.00	3.0%	\$20.00
4 Bed / 2 Bath	\$590.00	\$570.00	3.5%	\$20.00

**RESOLUTION TO AUTHORIZE THE LEASING OF UNIVERSITY LAND
FOR STUDENT HOUSING AND RETAIL DEVELOPMENT**

WHEREAS, Youngstown State University apartment style student housing is operating at near capacity and the University anticipates a need for additional apartment style student housing on its campus; and

WHEREAS, the University owns approximately 1.8 acres of real property, as shown on Exhibit A attached hereto, within an area bounded by Lincoln Avenue to the North, Wick Avenue to the East, Rayen Avenue to the South and North Phelps Street to the West (herein referred to as the "Property"); and

WHEREAS, the Property is suitable for commercial development and the University wishes to foster the development of student housing and retail within the campus area; and

WHEREAS, LRC Realty is a privately held commercial real estate company based in Akron, Ohio that owns approximately 4,000,000 square feet of single and multi-tenant retail facilities and mixed-use properties located in the Midwest, Southeast, Northeast, and Mid-Atlantic states; including University Edge, a 280,000 square feet student housing and retail development at the University of Akron that opened in the summer of 2014; and

WHEREAS, LRC has proposed to the University a plan to develop on the Property an approximately 90,800 square feet, five story mixed-use facility which contains ground floor retail along with four floors of student housing apartments; and

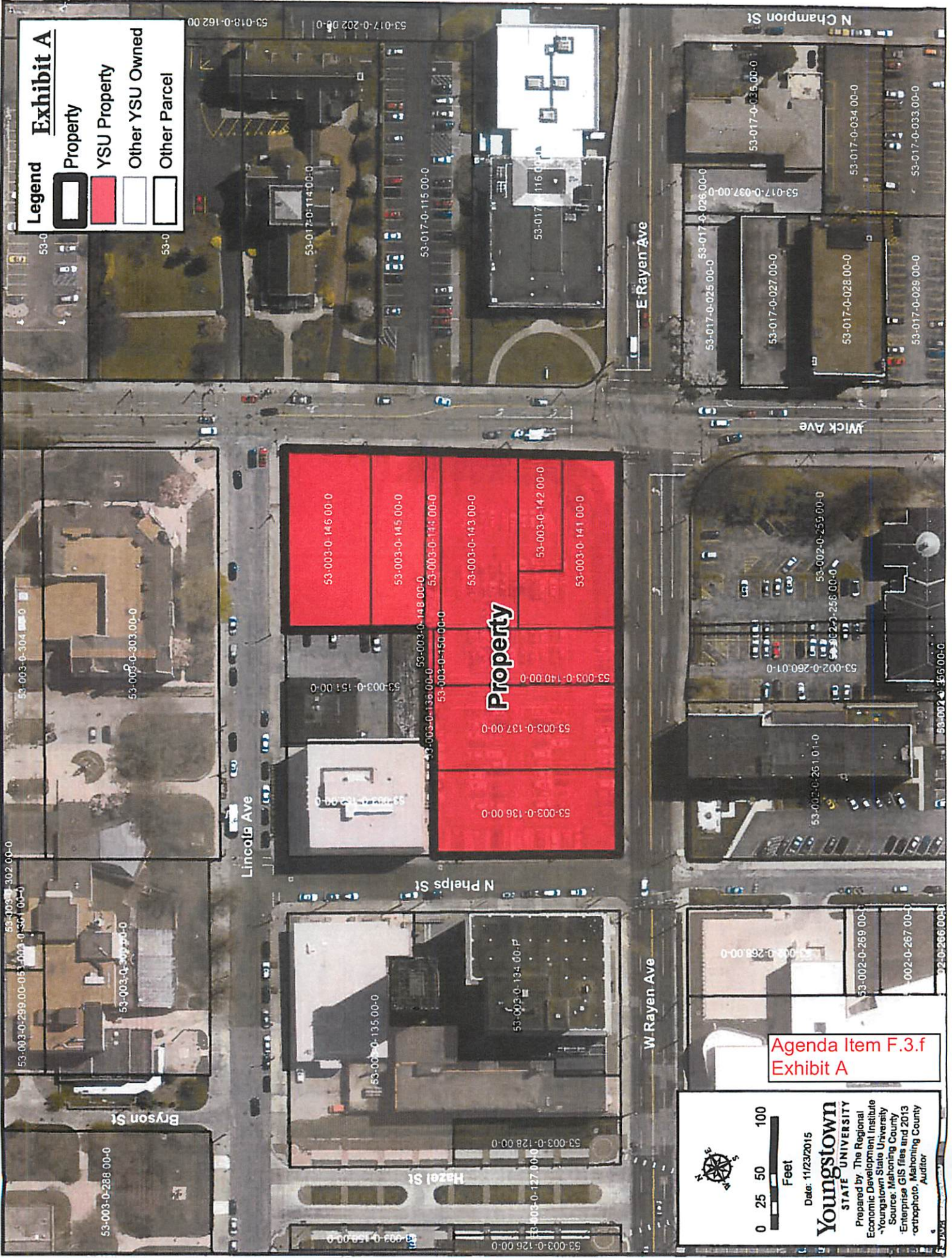
WHEREAS, pursuant to Ohio Revised Code Section 123.17, the Ohio Department of Administrative Services may lease land belonging to or under the control or jurisdiction of a state university, not required nor to be required for use of the university, to a developer; and

WHEREAS, the lease that will be utilized for this student housing and retail development is a State of Ohio lease that will be approved by the Ohio Attorney General, and executed on behalf of the State of Ohio by Governor John Kasich, the Director of the Department of Administrative Services or designee, and Youngstown State University.

NOW, THEREFORE, BE IT RESOLVED, that the Board of Trustees of Youngstown State University authorizes the leasing of the Property, as shown on Exhibit A, to LRC Realty or an affiliated entity, in accordance with Ohio Revised Code Section 123.17 for the development of student housing and retail; and

BE IT FURTHER RESOLVED, that the best interests of the University will be promoted by entering into a development lease with LRC Realty or an affiliated entity; and

BE IT FURTHER RESOLVED, that the Board of Trustees of Youngstown State University authorizes the President or his designee to obtain all necessary approvals and execute such lease upon such terms and conditions as are in the best interest of the University.



Legend Exhibit A

- Property
- YSU Property
- Other YSU Owned
- Other Parcel

**Agenda Item F.3.f
Exhibit A**

0 25 50 100
Feet

Date: 11/23/2015

Youngstown STATE UNIVERSITY

Prepared by The Regional Economic Development Institute
 *Youngstown State University
 Source: Mahoning County Enterprise GIS files and 2013 orthophoto, Mahoning County Auditor

Property

53-003-0-146 00-0
 53-003-0-145 00-0
 53-003-0-148 00-0
 53-003-0-143 00-0
 53-003-0-142 00-0
 53-003-0-141 00-0
 53-003-0-140 00-0
 53-003-0-137 00-0
 53-003-0-136 00-0
 53-003-0-151 00-0
 53-003-0-138 00-0
 53-003-0-150 00-0

53-002-0-269 00-0
 53-002-0-268 00-0
 53-002-0-267 00-0
 53-002-0-260 01-0
 53-002-0-259 00-0
 53-002-0-258 00-0
 53-002-0-251 01-0
 53-002-0-266 00-0

53-017-0-037 00-0
 53-017-0-026 00-0
 53-017-0-034 00-0
 53-017-0-028 00-0
 53-017-0-027 00-0
 53-017-0-029 00-0
 53-017-0-033 00-0

53-017-0-115 00-0
 53-017-0-114 00-0
 53-017-0-116 00-0
 53-018-0-162 00-0

53-003-0-288 00-0
 53-003-0-299 00-05
 53-003-0-304 00-0
 53-003-0-303 00-0
 53-003-0-302 00-0
 53-003-0-301 00-0
 53-003-0-135 00-0
 53-003-0-134 00-0
 53-003-0-128 00-0
 53-003-0-127 00-0
 53-003-0-126 00-0

**RESOLUTION TO APPROVE
INTERFUND TRANSFERS**

WHEREAS, Institutional Policy Number 3356-3-11.1 (Previous Policy Number 3010.01) Budget Transfers, requires Board of Trustees approval for inter-fund transfers of \$100,000 or more for operating purposes or for any purpose other than a specific capital improvement project, for capital improvements or construction projects of \$500,000 or more, and for transfers out of operating reserves regardless of amount; and

WHEREAS, certain accounting and budget adjustments and transfers outside the operating budget are necessary during the course of a fiscal year and at the end of a fiscal year.

NOW, THEREFORE, BE IT RESOLVED, that the Board of Trustees of Youngstown State University does hereby approve the transfer of funds, as detailed in Exhibit M.



YOUNGSTOWN STATE UNIVERSITY
Interfund Transfers Requiring Board Approval
Transfers Outside of the Operating Budget
Requested Transfers for Second Quarter 2016

FROM	TO	AMOUNT	REASON
Parking Services Plant Reserve (Auxiliary Plant Fund)	M-1 Deck Safety Update Project (Auxiliary Plant Fund)	\$1,500,000	Transfer to fund a safety update project to the M-1 Parking Deck, including lighting, staining, and repairs.

Agenda Item F.3.g
Exhibit M

**RESOLUTION TO RENEW AND AMEND THE
INTERNAL AUDIT CHARTER**

WHEREAS, the Internal Audit Charter is approved by the Board of Trustees; and

WHEREAS, the Internal Audit Charter sets forth the process for adopting the annual audit plan; and

WHEREAS, the Audit Subcommittee has recommended changes to Internal Audit Charter;

NOW, THEREFORE, BE IT RESOLVED, that the Board of Trustees of Youngstown State University does hereby approve the changes to the Internal Audit Charter, shown as Exhibit N attached hereto.

Mission Statement

Internal Audit will assist The YSU Board of Trustees and University management in the discharge of their oversight, management, and operating responsibilities through *independent* audits and consultations designed to evaluate and promote the system of internal controls, including effective and efficient operations.

Definition of Internal Auditing

Internal auditing is an independent, objective assurance and consulting activity designed to add value and improve an organization's operations. It helps an organization accomplish its objectives by bringing a systematic, disciplined approach to evaluate and improve the effectiveness of risk management, control, and governance processes.

Authority and Accountability

To ensure maximum independence and adequate consideration of recommendations, Internal Audit will report to the Audit Subcommittee of the Board of Trustees and will have direct access to the Audit Subcommittee and/or President. Daily interactions and administration of the internal audit contract will be coordinated by the Vice President for Administration and Finance or his designee.

Internal Audit is authorized to have unrestricted access to University information, including records, computer files, property, and personnel of the University in accordance with the authority granted by the Board's approval of this charter and applicable federal and state statutes. Internal Audit is free to review and evaluate all policies, procedures, and practices of any University-related activity, program, or function except where limited by law or University policy.

Scope of Work

Internal Audit will assess the University's processes of risk management, control, and governance to ensure that:

- Risks are appropriately identified and managed. **A risk assessment shall be included in the scope of work, regardless of any change in the appointment of Internal Audit in the ensuing contract year, planned or otherwise.**
- Significant financial, managerial, and operating information is accurate, reliable, and timely.
- Employees' actions are in compliance with policies, standards, procedures, and applicable laws and regulations.
- Resources are acquired economically, used efficiently, and adequately protected.
- Programs, plans, and objectives are achieved.
- Quality and continuous improvement are fostered in the University.

In developing the annual audit plan:

- During the March Audit Subcommittee meeting, Internal Audit will meet with the Audit Subcommittee to present its risk-based methodology. During that meeting, the Board will be notified that Internal Audit will begin to develop the annual audit plan. Feedback from the Board is welcome and desired. Next, Internal Audit will meet with the President and Vice President of Administration and Finance to discuss the risk analysis and specific areas of concern. Following that, Internal Audit will meet with the Chair and Vice Chair of the Audit Subcommittee to further discuss the risk analysis and specific areas of Board concern. Finally, Internal Audit will develop a flexible annual audit plan using an appropriate risk-based methodology, including any risks or concerns identified by the Board and/or management, and submit that plan to the President and the Chair of the Audit Subcommittee for signature to commence implementation of the plan.
- Internal Audit will implement the annual audit plan and provide quarterly status reports.
- Internal Audit will maintain a professional audit staff with sufficient knowledge, skills, and experience to meet the requirements of this Charter. *As necessary, Internal Audit may engage a third party in instances where specialized skills or expertise may be required to fulfill a particular audit.* At a minimum, Internal Audit will comply with relevant professional standards, such as the *International Standards For The Professional Practice of Internal Auditing* and the *Code of Ethics* of the Institute of Internal Auditors, Inc.
- Internal Audit will issue periodic reports to management, and Audit Subcommittee as appropriate, summarizing results of audit activities.

DIVIDER

**University Affairs
Committee**

**RESOLUTION TO RESCIND
PAYMENT OF EMPLOYEE SERVING AS UNIVERSITY
CONSULTANT POLICY, 3356-7-47
(PREVIOUS POLICY NUMBER 7023.02)**

WHEREAS, the Institutional Policies are being reviewed and reconceptualized on an ongoing basis; and

WHEREAS, this process can result in the modification of existing policies, the creation of new policies, or the deletion of policies no longer needed; and

WHEREAS, action is required by the Board of Trustees prior to replacing and/or implementing modified or newly created policies, or to rescind existing policies;

NOW, THEREFORE, BE IT RESOLVED, that the Board of Trustees of Youngstown State University does hereby rescind the Institutional Policy governing Payment of Employee Serving as University Consultant, policy number 3356-7-47 (Previous Policy Number 7023.02) of the *University Guidebook*, shown as Exhibit O, attached hereto.

3356-7-47 Payment of employee serving as university consultant.

Previous Policy Number: 7023.02
Responsible Division/Office: Finance and Administration/Human Resources
Responsible Officer: VP for Finance and Administration
Revision History: January 1999; September 2011
Board Committee: University Affairs
Effective Date: September 27, 2011
Next Review: 2016

- (A) Policy statement. On occasion, it is necessary and appropriate to have employees perform services above and beyond their normal scope of duties and to pay employees for these additional services.
- (B) Parameters.
- (1) Typically, consultants hired by the university are not full-time faculty or staff members, but on occasion, it may be appropriate to utilize an employee as a consultant.
 - (2) Those employees serving as a consultant on a university grant or project will usually be compensated by an appropriate reduction of workload.
 - (3) Occasionally, it is impossible for an employee to be released from assigned responsibilities. In these circumstances, overload payment for consultant work may be considered.
- (C) Procedures.
- (1) Prior to making any commitments, an employee wishing to serve as a university consultant must first discuss it with the appropriate supervisor.
 - (2) If the employee and supervisor both support the request to serve as a university consultant, a request for approval is submitted in writing to the provost or appropriate vice president. Such a request will contain the following information:

**Agenda Item F.4.a
Exhibit O**

- (a) Supporting credentials of the employee.
- (b) Detailed description of the services to be performed, including the amount of time required for the assignment.
- (c) The workload reduction needed or the overload payment to the employee with responsibilities that cannot be reduced and the method for determining the amount.
- (d) A letter of support from the employee's supervisor.