



Engaging College Students in the Performing Arts: Case Studies in Good Practice

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Research Partners

The project includes several research components, including: 1) case studies on exemplary practices in student engagement in the performing arts (this report); 2) focus group discussions with students on each participating campus, and 3) a survey of undergraduate students on each campus. The eight research partners are:

- Hopkins Center for the Arts, Dartmouth College, Hanover, New Hampshire (commissioning partner)
- Carolina Performing Arts, University of North Carolina, Chapel Hill, North Carolina
- Hancher, University of Iowa, Iowa City, Iowa
- Krannert Center for the Performing Arts, University of Illinois, Urbana-Champaign, Illinois
- Lied Center of Kansas, University of Kansas, Lawrence, Kansas
- Texas Performing Arts, University of Texas, Austin, Texas
- University Musical Society, University of Michigan, Ann Arbor, Michigan
- UW World Series, University of Washington, Seattle, Washington

We are deeply grateful to the many campus presenters who contributed information to this report.



Foreword

Good? Better. Best!

In soliciting nominations for the “good practices” contained in this report, we were heartened by the response from campus-based presenters large and small, urban and rural – all of whom were willing to celebrate their student engagement successes and humbly admit their shortcomings. Our thanks to all of them for spending the time and effort to make their submissions.

In a field as diverse and decentralized as arts presenting, there is great need for case study research because it allows us to learn from each other and build on the good work of our colleagues. As this report illustrates, this is especially true in the area of student engagement with artists who visit our campuses. Based on the response to our call for submissions, it’s clear that there’s much good work being done on campuses across the nation. Yet formal compilations of these practices are scarce.

This report is an attempt to highlight some of that work and begin a dialogue about the transformative power of student engagement with visiting artists. Whether on stage, in the audience, or in the classroom, campus-based presenters and practitioners are well situated to expose students to concepts which are important to academic success and professional life: creative thinking, teamwork, collaboration, experimentation, empathy, beauty, success and failure.

The Hopkins Center gratefully acknowledges the collaborative assistance of our fellow research partners among the Major University Presenters organization, as well as the generous support of the Andrew W. Mellon Foundation.

I offer thanks to my colleagues Julia Floberg, the Hop’s Classical Music Advisor on Student Relations, and Alan Brown of WolfBrown for their work in shaping this expansive document.

The practices outlined here are not meant to be one-size-fits-all solutions. I encourage you to find inspiration from at least one “good practice” in this report and make it better so you can be your best – and share your results with colleagues!

Joseph Clifford
Audience Engagement Director
Hopkins Center for the Arts, Dartmouth College



Executive Summary

As part of a three-year grant from The Andrew W. Mellon Foundation to increase student interest in the performing arts, the Hopkins Center for the Arts at Dartmouth College led an eight-campus research effort in 2012-13 involving 18 focus group discussions, a survey of 9,786 undergraduate students on seven campuses, and a series of case studies to illustrate “good practice” in student engagement. Results from the focus group research and survey research are summarized in separate reports.

The case study research summarized in this report illustrates a range of different strategies for lowering barriers, creating incentives, designing student-friendly programs, and building engagement through cross-campus relationships. Based on an analysis of dozens of nominated case studies, we have organized the report in seven chapters, each corresponding to a distinct strategy for increasing student engagement:

1. Increasing accessibility through student ticketing policies
2. Event strategies for informing, attracting, and engaging first-year students
3. Academic integration – building curricular ties
4. Academic integration – dedicated coursework
5. Participatory engagement
6. Structural integration of students into presenting work
7. Student engagement through interdisciplinary artist residencies

Each chapter describes a “family” of marketing, educational, and programming practices developed and implemented by campus presenters, and attempts to cull lessons learned from these efforts. Within each practice area, the case studies differ greatly with respect to complexity, budget size and scale of impact, and have been met with varying degrees of responsiveness from students. Many of the projects struggled with tracking student impact and assessing long-term effects. While establishing formal methods of evaluation for these efforts would lead to more insightful conclusions, the reality is that formal evaluation is seldom undertaken. Nevertheless, the presenting field needs to take stock of this area of practice based on the best available information – even if it is not conclusive. Some of the case studies describe established or annual practices that have withstood the test of time, while others provide examples of “one-off” experiments that were more or less successful on a one-time basis, but lack a longitudinal perspective. Ideally, the methods and results described in this report will provide campus presenters and their faculty partners with a foundation of insight for improving, expanding and sustaining student engagement in the performing arts.



Effective Strategies

Several themes arise from the case studies that delineate effective strategies to pursue with students. To some extent, each of these approaches has demonstrated success in increasing student awareness and interest, encouraging participation, and deepening the impact of arts-based experiences. The six strategies outlined below overlap in many ways, although each has defining attributes that deserve further reflection and exploration. The examples provided in the seven case study sections offer the groundwork for building upon these strategies.

Lowering barriers. For a college student, attending a performing arts event demands an investment of time and money. If the artist or art form is unfamiliar, students are less likely to take the risk of making that investment. An affordable and easy-to-understand ticket policy provides one basic level of access for students. Another method involves breaking down perceptual barriers often associated with formal performance venues. Bringing the performing arts into everyday spaces can introduce students to unfamiliar art forms in a convenient, unexpected, and comfortable setting. For example, the Krannert Center's initiative at the University of Illinois, *Push 4 Art*, situates spontaneous pop-up performances in high-traffic student spaces (case study #1). Lack of familiarity with artists and art forms is another significant barrier, sometimes exacerbated by negative social norms (e.g., "jazz is for old-timers"). Campus presenters can lower programmatic barriers by curating artists or art works that students, specifically, can relate to.

Encouraging student-to-student communication. Students are constantly barraged with messages about campus happenings through posters, emails, Facebook, and other communication platforms. Because of the difficulty in sorting through this overload of information, many students rely on word-of-mouth to learn about events of greatest interest. To tap into this network, some presenters have created student marketing "street teams" and student advisory boards, or utilized a network of student employees as "buzz feeders." Another effective strategy, illustrated by Stanford Live's Opening Acts program (case study #6), incorporates students into a visiting artist presentation as curators and performers. These tactics invest a group of students in the presenter's offerings, who then act as ambassadors for the center and help spread the word about upcoming performances to friends and peers.

Forging academic connections. Academic pursuits are the primary focus and obligation of college students. In order to meet students where they spend the majority of their time and mental energy, a presenter can bring the performing arts into the classroom or the classroom into the concert hall. Class visits by visiting artists are one common method, which create an atmosphere for interdisciplinary exchange and enrich the learning experience (case study #7). Since artist availability is limited, presenters can assist faculty in incorporating the arts into the daily classroom experience. For example, Hancher at the University of Iowa hosted a three-day Faculty Training Institute where twelve professors revised old course syllabi with the goal of fostering



engagement with the performing arts (case study #3). Faculty who are unwilling or unable to spend limited class time on these activities can still incorporate the performing arts into course curricula by requiring students to attend events that are related to course content.

“Onboarding” first-year students. Incoming students demonstrate a greater inclination for investigating different interests or new experiences, including a heightened interest in attending arts events. Exposing college students to the performing arts early in their campus experience can deconstruct perceptual barriers, increase attendance at performances, and inspire participation in other activities offered by the campus presenter. Several presenters have established an annual orientation event for first-years that serves as an introductory experience to the presenter’s offerings, venues, and ticket policies. These events are most successful when they incorporate a social or participatory element, such as a choreographed dance for the entire class or a drumming circle with a visiting artist (case study #2). These types of events can become defining moments for first-years, and a great introduction to the presenter’s role on campus.

Redefining spaces. While programming changes every season, a presenter’s venues, lobbies, rehearsal rooms and other “fixed” spaces remain constant. Instead of thinking of these spaces as empty vessels for temporary use, they should be regarded as places for ongoing creative exchange, dialogue, and experimentation. For students to warm to these spaces, they must be used in a way that encourages frequent interaction through artistic expression, socializing, studying, and exchange with faculty, staff and artists. For example, students at the Clarice Smith Center at the University of Maryland established their artistic presence in the main lobby by creating a prominent exhibition in conjunction with a performance (case study #5). The Center for the Performing Arts at Penn State and Fine Arts Programming at the College of Saint Benedict/St. John’s University transformed parts of their venues into fun social spaces suitable for dance parties (case study #2). Texas Performing Arts at UT-Austin converted an upper balcony foyer into a student lounge for pre-performance activities (case study #6). These efforts demonstrate the first steps towards encouraging students to spend time in the presenter’s spaces beyond concert attendance.

Fostering creative expression. To engage with the performing arts on a deeper level, students must have the opportunity to explore the process of artistic creation. A campus presenter can provide the resources for both arts and non-arts students to participate in communal or individual projects through mini-grants, campus-wide competitions, or large-scale participatory experiences. Using a visiting artist’s work as a creative starting point, or engaging students in an artist’s creative process, are other methods for fostering student creativity. *Project Gilgamesh* at Cuyahoga Community College in Cleveland, Ohio (case study #5) and the courses developed by Montclair State University in New Jersey and University of Michigan (case study #4) demonstrate the potential for visiting artists to spark student creativity. These types of initiatives portray creativity as a currency that is valued campus-wide, regardless of background or area of study.



Conclusion

These case studies demonstrate a range of effective student engagement strategies, but are merely a starting point for considering what combination of marketing, educational and programmatic practices will maximize student engagement and bring the arts closer to the heart of campus life. Attaining this goal is a significant challenge for campus presenters, whose programs are often curated for an audience of dedicated ticket buyers and donors, many of whom are faculty and alumni. As a result, the task of figuring out student engagement is often delegated to marketing or education, and is not always seen as central to institutional success.

As was made abundantly clear in the case study research, engaging students can be a drain on staff time and scarce financial resources. Those students who are successfully engaged in the arts during their years on campus typically move on to other communities after graduating, and therefore will not become supporters of the presenting program. The justification for engaging students, therefore, must derive from mission – either mandated by the university (with purse strings attached), or through an institutional commitment to placing the arts at the heart of the academy. So, the conversation about student engagement necessarily starts with an honest conversation about mission and values. Why should campus arts presenters invest in the learning experiences of students? How does this benefit the rest of the community, and the nation at large? What’s in it for the presenter?

The research illustrates many tactics that presenters can use to lower barriers and welcome students into the world of the arts – in hopes that they will take on the behavioral patterns of regular audience members for a few years. But audience development is not really the primary outcome of student engagement, although arts exposure may pay rich dividends later in life, and in distant places. Rather, the primary outcome of student engagement in the arts is one of supporting pedagogy, offering students a window into the creative process, and broadening students’ perspectives on the world. The beneficiary of this work is the student, and, ultimately, the university, by way of heightened academic achievement and higher student satisfaction levels. Thus, any sustainable solution to expanding student engagement in the performing arts must necessarily involve new resources, strengthened connections between presenters and campus partners, and university support at the highest level.

For colleges and universities that are serious about integrating the arts with student learning, there are many exciting opportunities for exploring creativity through the performing arts, including some of the types of coursework and artist residency programs detailed in this report. There is much more experimentation to do, especially looking through the lens of scalability and thinking about how to ensure that all students graduate with a baseline level of arts engagement, including those who would not opt into a concert or performance.

Finally, we note from the case studies that the most effective approaches to student engagement in the arts are participatory, socially validating, and co-created – which



should not be confused with a lack of artistic quality or academic rigor. Campus presenters who genuinely seek to serve students have much to learn from them about their preconceptions about the arts, their preferences, and the programmatic entry points that are likely to serve as portals. The focus group and survey research commissioned by the Hopkins Center offer some insights, but this exploration must go deeper on each campus. It will take a good amount of dialogue and curatorial give and take with students to identify the programs, spaces and formats that are most likely to draw them into the arts. And it will take years of networking on campus to forge the faculty partnerships that will blossom into curriculum-based, sustained opportunities for students to learn in and through the arts.



Case Study #1: Increasing Accessibility through Student Ticketing Policies

Overview

This case study takes stock of student ticketing policies and programs offered by a cross-section of campus presenters. In preparing this case study, our goal was not to generalize about ticketing policies field-wide, but to establish a preliminary understanding of the range of student ticketing practices and to start a conversation about what works and what doesn't work.

Establishing affordable student ticket prices is an important accessibility strategy. College students have limited budgets and a lot of competition for their time, so a reasonable ticket price can lower a very real barrier to student attendance. In addition to an affordable ticket price, a consistent policy is necessary for promotional purposes. Students are much more likely to be aware of a discounted policy if the discount is easy to understand. Student marketing committees have been used successfully to help advertise student ticketing policies while highlighting upcoming season performances.

University Musical Society, for example, has had success combining the student discount with an event strategy through its “Arts & Eats” program, through which UM students pay a \$10 rush ticket price and \$5 for a pizza dinner. During the dinner, student attendees prepare for the performance through a fun and educational activity, devised and led by a student committee. Consistent scheduling, pricing, and program design helps to engage students on multiple levels. The “Arts & Eats” program illustrates how campus presenters can use events to build on student ticket discount programs while simultaneously deepening participation.

Lessons Learned

While student ticket discount programs can stimulate attendance amongst students, maintaining a consistent policy is almost as important as the discount itself. Fine Arts Programming at the College of St. Benedict/St. John's University (CSB/JSU) and the Annenberg Center at the University of Pennsylvania previously held inconsistent discount policies, which was confusing for students and made promotion more challenging. Both presenters have recently moved to a simplified \$10 student ticket policy to generate clear messaging and promote student awareness.

In sum, student ticketing policies provide a basic level of access to the performing arts for college students. The best policies are simple and easy to understand, and consistent from year to year. Event strategies can be effective in communicating student access programs broadly (e.g., first-year “arts experience” events) and in



drawing students into the offer and ensuring they have an enjoyable and enriching experience.

How are subsidized student tickets financed? Peak Performances at Montclair State University, Clarice Smith Performing Arts Center at the University of Maryland, and Arts & Lectures at UC Santa Barbara collect an annual “arts fee” fee from students. University of Florida Performing Arts does not have an arts-specific fee but has a similar policy that is indirectly funded by general student fees through the student government budget. Other presenters, such as Fine Arts Programming at CSB/SJU, are able to offer discounted tickets without subsidy. Still other presenters seek out specific support from alumni or board members.

Fine Arts Programming, The College of Saint Benedict and St. John’s University

Fine Arts Programming at CSB/SJU instated its current student ticketing policy after Brian Jose was selected as the new Executive Director of the Center in 2008. Previously, tickets ranged between \$20-40 per performances and discounts were frequently half-off, but pricing was inconsistent and few students understood the policy. Jose wanted to create a reliable and less expensive option so that students would know what to expect. During his first year, he instated a \$10 student ticket price for all performing arts events. In order to make Fine Arts Programming an accessible resource for all students in the area, the discount is available for any college student, not solely for CBJ/SJU students, and for anyone 18 years and under.

Student attendance to Fine Arts Programming events has increased significantly in the past four years. During the 2008/09 season, Jose’s first year at the center, 1,922 student tickets were sold. During the 2010/11 season, 3,100 tickets were sold. Ticket sales have continued to increase in recent seasons. This rise in attendance has been driven by a combination of the new student ticket policy and changes in programming. After Jose’s arrival, the center began programming artists that are appealing to a larger portion of the CBJ/SJU student population. According to Jose, the new discount has been influential in driving student numbers, but it is not the sole factor. Student-focused

The College of Saint Benedict and St. John’s University are Catholic liberal arts institutions in St. Cloud, MN. The campuses are six miles apart from one another, and each campus has its own residence halls and athletic programs. The schools share one academic program with over 300 faculty members, 60 areas of study, and a combined enrollment of approximately 3,800 students.

<http://www.csbsju.edu/>

Fine Arts Programming was formed as a joint CSB/SJU program in the 1998/99 season, replacing the individual series on each campus. The series presents live performances and exhibitions and creates institutional visibility through participation in local, state and national arts organizations. The mission of Fine Arts Programming provides a wealth of creativity and art that make life even richer.

<http://www.csbsju.edu/Fine-Arts/>



programming and the student discount have simultaneously affected student attendance, so the center cannot determine which factor has been more influential.

Fine Arts Programming informs CBJ/SJU students about the student discount primarily through first-year orientation. All first-years attend an hour-long arts experience during their first week on campus. During the event, students learn about the \$10 ticket price, ways to purchase tickets, and select season performance that have the greatest student appeal. The center also promotes the ticket discount through a student “street team.” The group hands out flyers, T-shirts, and prizes and raises the center’s visibility around campus. Fine Arts Programming is still working on a publicity campaign for informing non-CSB/SJU students in the area about the student price.

Fine Arts Programming offers the \$10 student discount without subsidies, student tuition fees, or outside sources of funding. Budgetary support for the practice comes from within the organization. Jose decided to take a financial gamble when he instated the new student price, predicting that a decrease in student cost would result in an increase in ticket sales. The gamble has paid off thus far, and Fine Arts Programming has generated more student ticket sales and revenue over the past four years than it would have with the former policy.

Annenberg Center for the Performing Arts, University of Pennsylvania

Over the past four years, the Marketing and Communications Department of the Annenberg Center has focused on establishing a significant ticket discount for students. The Annenberg Center previously offered a \$5 discount to University of Pennsylvania (UPenn) students. Student prices for performances were always different and most students did not know about the policy. Nicole Cook, Director of Marketing and Communications, led the efforts to instate a consistent, low-priced discount that would be more appealing to the UPenn campus. After multiple conversations with other Philadelphia arts organizations and UPenn students, the Center experimented with different programs, including voucher packets, sale promotions (four for the price of three), and various ticket prices. For the 2012/13 season, the Center has implemented a consistent \$10 student ticket price.

The University of Pennsylvania was founded by in Philadelphia by Benjamin Franklin in 1740. Approximately 10,500 undergraduates and 11,000 graduate or professional students enroll in the university’s twelve schools each year. The university employs over 2,500 faculty and 16,500 staff and has over 165 research centers.
<http://www.upenn.edu/>

Founded in 1971, the Annenberg Center for the Performing Arts presents international artists in music, theater, and dance to the UPenn campus and the Philadelphia region. The center offers a variety of outreach and educational programs, such as the Student Discovery Series, a school-time matinee program for the area’s youth. The center’s mission is the advancement of a diverse and thriving cultural community through the pursuit of excellence, innovation, and intellectual engagement in the performing arts.
<http://www.annenbergcenter.org/>



The \$10 price is available to students in two ways: through “Ben’s Tix,” a sale at the beginning of each semester, and through a week-of-show rush ticket promotion. “Ben’s Tix,” named after Benjamin Franklin, is a three-day sale at the start of the fall and spring terms. A variety of seat options are made available for purchase at the \$10 rate, but not all seats. Students who take advantage of “Ben’s Tix” are guaranteed a spot for more popular performances.

Week-of-show rush tickets are made available on a case-by-case basis. For each show, the Marketing and Communications Department determines approximately

one week in advance if student rush is possible. If enough tickets are available, student seats are assigned in open areas in the orchestra and balcony. Sarah Fergus, the Marketing and Communications Manager, oversees the campaign to advertise student rush to the campus. An email is sent to the student list and an announcement is posted to Facebook. The Center



also frequently uses a student marketing team to carry out grassroots marketing techniques in dorms and college houses.

Students can also take advantage of the \$10 rate through group purchases, a new program for the 2012/13 season. The policy was instated based on feedback from professors and key student groups. Purchasing tickets for an organization or a class was too difficult through student rush. Seats were not guaranteed and were not always together. Groups of students can now purchase \$10 tickets in advance. This program is targeted towards college houses, student performance groups, or classes. Creating a new student ticket policy has not produced a significant impact at the Annenberg Center thus far. According to Rebecca Goering, Associate Director of Marketing & Communications, the Center attributes this to variations in programming from year to year and overall audience trends. The Marketing and Communications staff plans to implement an aggressive student campaign for the 2012/13 season to counter this decline, promoting the \$10 student ticket price across all programs. Staff has heard positive feedback on the clear student ticket policy from campus leaders and student officers and expects an increase in student sales for the 2012/13 season.



The discounted student price is subsidized by a board member, who covers the difference between the discounted ticket and the full price ticket. The Annenberg Center hopes to recruit more UPenn alumni and board members to help fund the policy.

Peak Performances, Montclair State University

At Montclair State University (MSU), undergraduate students pay a performing arts fee each semester, a portion of the \$26 per credit (\$400 per semester) Student Services Fee.¹ The arts fee provides financial support to departments that present performing arts programming and enables Arts and Cultural Programming (ACP) to provide free tickets to undergraduates for all Peak Performances events, from student productions to professional artists. To receive tickets, undergraduates must present a valid MSU ID at the box office.

The performing arts fee is not included in the graduate student fees. To widen accessibility, ACP offers a \$15 ticket rate for all patrons who are not undergraduate students. This low price was instituted in September 2007 at the start of Peak Performances' fourth season as a means of decreasing the barrier of cost for everyone who purchases a ticket.

The performing arts fee and associated ticketing policy for undergraduates were in effect before the Kasser Theater opened and Peak Performances was established, so ACP cannot make a before and after comparison. The ticketing policy does enable all undergraduates to attend any performance at no additional cost and has encouraged more professors to incorporate performances into their class schedule. Since ticket price is not a barrier, faculty can easily assign students to attend a performance as a requirement of a course syllabus.

Montclair State University is a 250-acre public university in New Jersey, fourteen miles from New York City. The university offers over 300 majors and minors to approximately 15,000 undergraduate and 4,000 graduate students in six schools and colleges. The student to faculty is 17 to 1, and the school employs approximately 4,500 administrative staff.

<http://www.montclair.edu/>

Peak Performances, a branch of the Office of Arts and Cultural Programming, presents internationally acclaimed artists and productions in the Alexander Kasser Theater. The series was formed in 2005 under the direction of Jedediah Wheeler, Executive Director of ACP. As a part of the College of the Arts, Peak Performances also presents works by faculty and students from the departments of theater, dance and music. Peak Performances emphasizes interdisciplinary work, premieres, and appreciation of "the creative spirit."

<http://www.peakperfs.org/>

¹ Learn more about the Student Services Fee at <http://www.montclair.edu/student-accounts/tuition-and-fees/undergraduate-costs/>.



ACP has developed a “Take Your Seat!” campaign to make undergraduates more aware that they are entitled to one ticket for every event. The “Take Your Seat” logo is included in all marketing materials targeted towards the Montclair campus, including brochures, e-blasts, posters, and ads. Making the connection between the free ticket policy and the performing arts fee has been a challenge to communicate to the student body. Undergraduate student attendance has remained consistent over the past four years. Factors that tend to increase student attendance include master classes, workshops, interactions with artists, and required attendance for a class. ACP continues to assess and look for ways to more effectively communicate with the student population.

Clarice Smith Performing Arts Center, University of Maryland

Every University of Maryland (UMD) student pays a mandatory “arts fee” as part of their regular tuition. This fee generates a total of \$1.3 million for the Clarice Smith Performing Arts Center each year, approximately 20-25% of the center’s operating budget. This fee allows the center to provide \$10 tickets to UMD students for all performances. To receive tickets, students must present a valid UMD ID at the box office. The Center has no limitations on these student tickets as long as seats are empty. If a performance has tickets available, any student can purchase one for \$10.

In addition to the \$10 student ticket rate, the Clarice Smith Center also makes 5% of every house free for students. On the Monday morning before the performance, students go to the center and wait in line. Students can present their UMD ID and the ID of another UMD student to receive two tickets. Inventory for free student tickets is reserved at the start of each season, so these tickets are available even for sold out shows. Since they are reserved, seats are assigned in advance by the center.

Providing discounted and free tickets has resulted in high student participation at the Clarice Smith Center. Student attendance averages 50% for visiting artist and department/student shows across all the venues. Student attendance for dance performances is higher, typically around 80%. Since the center promotes academic connections between live performances

The University of Maryland was founded in College Park in 1856. The university offers over 100 undergraduate majors and 120 graduate programs in thirteen different colleges and schools. Approximately 27,000 undergraduates and 10,000 graduate students attend UMD each year. The school has over 4,000 faculty, 5,000 staff, and an \$800 million endowment. <http://www.umd.edu/>

Clarice Smith Performing Arts Center is a community of artists, students, faculty, staff and community members on the UMD campus. The Center presents approximately 1,000 performing arts events each year in six performance venues. The center programs artists committed to learning who will offer workshops, lectures, and other residency events. <http://claricesmithcenter.umd.edu/>



and UMD departments, students frequently are required to attend a performance for a class.

High student attendance does have some negative implications for the center's revenue. Selling more tickets at the \$10 rate and providing 5% of every house free for students generates a smaller return than selling more tickets at the normal rate. The mandatory "arts fee" supplements lost revenue and ensures that the Center can continue to offer discounts and free seats to UMD students.

The Clarice Smith Center offers these ticket policies to the UMD student body to fulfill the center's commitment to student engagement. The center's core values revolve around learning, exploration, and growth, and the student ticketing policies fulfill those principles. Since students contribute so significantly to the center each year, the Center ensures that students utilize the benefits of the center and engage in its programs.

Arts & Lectures, UC Santa Barbara

Students at the University of California, Santa Barbara (UCSB) pay a "lock-in" arts fee as part of their registration. This fee ranges from \$3-5 per person and generates several hundred thousand dollars each year for Arts & Lectures (A&L), which helps to supplement the costs associated with discounted student tickets.

To determine student discounts, A&L staff prepares budgets for each performance and establishes the lowest amount they can offer to students. This amount mainly depends on the artist and the availability in the theater. The student price typically ranges between \$10 and \$20 per ticket. To purchase tickets, students need a registered UCSB ID. Students can purchase tickets at the box office or online with an ID number. Students must show their registered UCSB ID at the box office and at the theater. Students are allowed one ticket per ID. When A&L partners with another university on a specific program, the discounted ticket price is extended to the students of that university.

Established in 1891, the University of California, Santa Barbara rests on 1,055 acres on the California coast. The school offers more than 200 majors, degrees, and credentials to over 18,000 undergraduates and 3,000 postgraduates through the five colleges and divisions. UCSB has 1,050 academic staff and a \$720 million endowment.

<http://www.ucsb.edu/>

Arts & Lectures presents world-class dancers, musicians, performance artists, and theater companies on the UCSB campus. A&L also offers film screenings, lectures, and special events. The Artist-in-Residence program features master classes, lecture-demonstrations, open rehearsals, and classroom discussions. A&L's mission is to enhance the educational experience at UCSB, foster artistic excellence and creativity, and connect UCSB with Central Coast communities.

<https://artsandlectures.sa.ucsb.edu/>



Occasionally, A&L will create an “All Student Price,” which extends the USB student discount to all university and high school students. A&L enacts this special ticket policy if they are presenting a performance that seems particularly accessible to youth and space will be available in the theater. For example, if a jazz artist is performing and A&L wants students in high school jazz bands to attend, and tickets are available, the special discount will be applied. The “All Student Discount” is difficult to enact on a regular basis due to budgetary constraints, so it is set up on a case-by-case basis and is fairly rare during each annual season.

The ticket discount enables UCSB professors to incorporate performances into course curricula. Depending on the size of the course, between 40 and 400 students might attend a single performance as part of a class. In fall 2012, 15 professors required their students to attend an A&L performance. According to Meghan Bush, Director of Marketing and Communications, student attendance is largely driven by course curricula. Since academic and extracurricular obligations limit student availability, Bush believes that fewer students would attend performances without the course requirement. The departments with which A&L partners the most frequently are Music, Theater and Dance, and occasionally Global and International Studies. To continue fostering these relationships, A&L frequently books artists whose work aligns with course offerings.

A&L promotes awareness of student discounts through social media and a student advisory council. The marketing department publicizes upcoming shows through Twitter and Facebook. Students on the Arts & Lectures Advisory Council act as ambassadors for the discount program, advising the center on the best ways to reach students and advertising upcoming events around the campus.² A&L staff also attends training sessions for the orientation team each year. Orientation leaders learn about the purpose of the center, how it benefits the campus, upcoming performances, and the student ticket policy. The orientation team is asked to pass the information along to incoming students.

To ensure that the student fee continues, A&L meets with the student government every two years to reaffirm the fee and its role in keeping student ticket prices low. The student government then votes to approve the fee for the next couple of years. The fee recently increased from \$3 to \$5, so A&L needed to campaign harder to ensure that the student government approved the change.

University of Florida Performing Arts

The Student Government at the University of Florida (UF) subsidizes student tickets for performances at University of Florida Performing Arts (UFPA) each year with funding from the annual budget. This budget is funded by regular

² For more information on the student advisory council, visit <http://coc.as.ucsb.edu/campusadvisory.php>.



university fees for enrolled students. With this additional funding, UFPA can offer \$10 tickets to UF students for all UFPA sponsored shows. UFPA has four buying periods during the year when students can purchase \$10 tickets, which gives students who enroll in the fall and spring equal opportunity to obtain tickets. Students must go to the box office and present a valid UF ID to receive a ticket, which is marked with a stamp. Students must present their UF ID again when their stamped tickets are scanned upon entering the venue.

To facilitate student purchases, the Center is working on changing the policy to allow students to also buy tickets over the phone.

In addition to \$10 student tickets, UFPA has a Student Affiliate Membership program. The membership costs \$40 annually per student. Students with the membership do not have to wait for a buying period to purchase tickets. They can purchase two tickets per performance for an entire season over the phone or at the box office.³

UFPA promotes student discounts through visual displays, ads, and outreach activities. The center displays season preview materials during the summer when incoming students are arriving. To advertise the buying periods, UFPA places ads in the student paper and posts flyers and posters around campus. The center occasionally hands out promotional items, such as sunglasses and water bottles, to increase awareness. Since UF students have a lot of competition for their time and attention, UFPA still faces obstacles with making students aware of the ticket discount.

For the 2012/13 academic year, UF first-years are required to take a humanities course entitled “What is the Good Life?” For the class, first-years attend a performance as a common experience and write an essay. Students are given three performance options each semester. This course introduces students to UFPA offerings and the student discount program.

UFPA also hosts several large student profile events each year to promote the Center and to recognize the Student Government for their contribution. At the beginning of

The University of Florida is a public, land-grant research university in Gainesville, FL. Founded in 1853 as a small seminary, UF became public in 1806. UF now has 50,000 enrolled students, a 2,000-acre campus, 16 colleges, and over 900 buildings, including 150 research centers. UF has 4,215 faculty members and an endowment of \$1.3 billion.

<http://www.ufl.edu/>

University of Florida Performing Arts, was formed in September 2000 under the direction of Director Michael Blachly. UFPA presents live performances by world-class artists in five venues and offers discussions, master classes, artist residencies, and school matinees for young children. UFPA’s mission is to ignite cultural and artistic connections for the students, residents, and visitors of North Central Florida.

<http://performingarts.ufl.edu/>

³ For specifics on UFPA’s student ticket policy, go to <http://performingarts.ufl.edu/students/>.



each season, UFPA hosts a showcase of campus performance groups called “[UF’s Got Talent](#).” The event encourages general awareness of the performing arts on campus. During the holiday season, the center hosts an *a cappella* showcase at the campus pub called “[Falala Cappella](#).” The profits support the UFPA Partners program, which donates tickets to the underserved and underprivileged members of the community with limited financial access to the arts. Once a semester, UFPA hosts post-performance parties that attract a high number of student patrons. To make the events more popular, UFPA interns obtain sponsors for raffle items, food, and drink. The parties support student attendance and bring attention to upcoming performances.



UFPA encountered a few challenges with early student ticketing policies. During the first years with the student discount, students who enrolled in the spring did not have the opportunity to purchase discounted tickets. One year, the

entire subsidy was used up by October. In addition, the broadest range of the student population was not reached. One student could purchase a discounted ticket for every show in the season at one time, which contributed to how quickly the subsidy was depleted. With the assistance from the Student Government president, who served as a former treasurer, UFPA staff restructured the policy to create four buying periods. UFPA is still working to create a fair student price that is easy to market, equitable for students, and supports the subsidy for the broadest range of constituents. To maintain student involvement in evaluating student ticket policies, the Student Government President and another appointed student representative sit on the Advisory Board of Directors each year. For the last 4 years, this appointment has been given to a UFPA intern, who reports the information to the Student Government president to encourage a dialogue about how the funding is being used.

The student discount enables UFPA to track the number of student patrons attending UFPA sponsored performances. With this tracking system, UFPA can demonstrate the importance of the organization on campus to the upper administration and to the student government. Unfortunately the tracking system currently does not have a method for tracking class year or major. Student attendance figures at UFPA performances and promotion events show the Student Government the results of their support.



To receive support from the Student Government, UFPA staff had to present their case in front of representatives for three consecutive years. After that period, the funding was considered part of their annual budget, with a 3% increase each season. Currently, the subsidy is approximately \$120,000 each year. To ensure that funding continues, UFPA staff has to explain the purpose of the subsidy to new officers each year and demonstrate season results. UFPA typically breaks down each show by artist, seating area, genre, and other details so that representatives can observe exactly how the funding is spent. The Student Government funding does not cover all costs for the \$10 student discount, so UFPA must cover the remaining difference between the discount and the general admission price.

Krannert Center for the Performing Arts, University of Illinois

The [Krannert Center Ambassadors](#), a student-run marketing group that works to foster the relationship between the Krannert Center and the University of Illinois (UI) student body, planned a campus-wide initiative to encourage students to “Push for Art” and take advantage of the \$10 UI student ticket price. Inspired by TNT’s “[Push to Add Drama](#)” promotion for a new channel in Belgium, the Ambassadors decided to apply the idea on the University of Illinois campus to encourage students to interact with the arts. The key message was that a performance cannot exist without an audience. The campaign sought to empower students to think of themselves as cultural catalysts (i.e., to initiate the interaction and literally “Push for Art” for the performance to occur). The Ambassadors tied the campaign into the Krannert Center’s student ticket discount by handing out flyers on site and creating a [promotional video](#).

Coached by Anni Poppen, Graphic Designer at the Krannert Center, the six Ambassadors planned the “Push for Art” campaign over a two-week period. Three of the Ambassadors involved in the departments of music (Linda Remaker), dance (Alison Rhoades), and theater (Charles Miericke) approached student

Established in 1867, the University of Illinois at Urbana-Champaign is one of the 37 land-grant institutions created after President Lincoln signed the Morrill Act in 1862. The 1,783-acre main campus is located in the twin cities of Champaign and Urbana in east-central Illinois. Each year, 32,000 undergraduates and over 10,500 graduate and professional students enroll in the 17 colleges and instructional units. U of I has about 3,000 faculty, 8,000 staff, and a \$1.6 billion endowment.
<http://illinois.edu/>

The Krannert Center for the Performing Arts, a division of the College of Fine and Applied Arts, was built in 1969. The center presents music, theater, dance, and other performing arts by local and visiting artists, students, and faculty. The five performance facilities have a total combined seating capacity of approximately 4,000. Krannert brings artists and audiences together through the Creative Intersections program, which offers discussions, workshops, master classes, school visits, and other outreach activities. Krannert is dedicated to the advancement of education, research, and public engagement through the pursuit of excellence and innovation in the performing arts.
<http://www.krannertcenter.com/>



performers to participate in the project. They were able to recruit four actors (Joe Boersma, David Kaplinsky, Brian Krause, and Nick Narcisi) and six dancers (Francesca Burns, Bianca Hairston, Susan Powers, Alison Rhoades, Luis Vazquez, and Katie Williams). Miericke created a moveable podium with a “Push for Art” button including the Krannert Center logo. The podium was built with wood donated by a local theater, so the total cost of the construction was under \$50. Poppen designed and printed 150 “Push for Art!” flyers that highlighted the \$10 student ticket price, each department, and a calendar of Krannert Center performances happening that month. The Ambassadors, their “street team,” and the performers then scheduled a two-hour time slot when they could stage the campaign at four different locations across campus. The team determined a set order for the five performances, two monologues, two songs, and one dance performance. One push of the button would trigger one performance.

At each location, two Ambassadors with video cameras (Josh Brickman and Charles Miericke) determined the most advantageous positions for recording the interaction. As the camera team set up, the student performers pretended to be casually “hanging out” around the site. When the cameras and performers were in place, another



Ambassador (Shalini Rangnani) brought in the podium and placed it in a prominent location. Then all participants waited for an interaction to occur. The team waited no more than three minutes for the first person to push the button. When the button was pushed, the first student performer began. The student performed to the “button pusher” and interacted with everyone who was watching. If another student pushed the button before the first performance had

concluded, the performances occurred simultaneously. Flyers were handed out to people who were recording the performance on their phones or those who actually pushed the button, so social media (Facebook) could be connected by tagging, posting, liking, and sharing. Signatures were collected from the “button pushers” to gain permission to use their segment in the video. Extra flyers were handed out to audience members.

The Krannert Center Ambassadors learned a few valuable lessons from the first iteration of “Push for Art.” Fully explaining the message of the campaign to the performers helped to clarify the purpose of the activity and encourage involvement from student artists. Performers became much more enthusiastic about the campaign when they realized the deeper layers of meaning. When a student would “Push for Art,” the student was enabling the performer to exist by initiating the interaction and serving as an audience member. Without participation from the audience, the performance could not occur. Having the camera team set up early was beneficial for documenting the interaction from the best vantage points, but note that the same

type of recording device should be used for continuity. The Ambassador Street Team knew of the pop-up event in advance and was encouraged to post photos or clips to Facebook or Twitter during the performances to quickly spread the word around campus and increase awareness of the campaign while it was happening. This technique, in combination with the flyers, seemed to be effective since a jump in the number of “Likes” and viewings on the Ambassadors’ Facebook page occurred after the campaign.

The Krannert Center Ambassadors hope to plan another iteration of “Push for Art” during the 2012/13 school year, potentially in the spring. The actors and dancers were very enthusiastic about the experience, so Poppen anticipates that the team will have an easier time recruiting student performers for the second campaign, especially with the video to better explain the goals. The team hopes to stage a greater diversity of performances, including instrumental performances. The Ambassadors will continue to connect performances to upcoming productions at Krannert Center, particularly shows in the departments supplying the performers. Finding a time when all the Ambassadors can be involved will be a requirement for the next iteration. Two of the seven Ambassadors were unable to assist during the two-hour time slot, and the team needed more assistance in recording and handing out flyers. An increased number of flyers will be printed next time so that the team can hand them out to observers more liberally.

University Musical Society, University of Michigan

For several years, the University Musical Society (UMS) at the University of Michigan, Ann Arbor (U-M) has hosted a monthly student program that combines a pre-show pizza dinner and lecture with a UMS performance. U-M students can purchase a \$15 ticket for access to the dinner and the performance. This practice has been highly successful and demonstrates how an event strategy can be combined with a student discount to great effect. For the 2011/12 season, UMS decided to make the program more student-oriented by allowing the student committee to take over the planning and organization of the program. The student committee has created pre-show activities that are more interactive and fun for student attendees, which has resulted in many sold-out “Arts & Eats” events.

Sara Billmann, Director of Marketing and Communications at UMS, found inspiration for “Arts & Eats” from a

Established in 1817, the University of Michigan-Ann Arbor is a public research university. Over 25,000 undergraduate and 15,500 graduate students enroll in the nineteen schools and colleges each year. U-M has 6,500 faculty, 18,500 administrative staff, and an annual budget of approximately \$1.6 billion.

<http://www.umich.edu/>

The University of Michigan-Ann Arbor harbors the University Musical Society (UMS), one of the oldest performing arts presenters in the country.

Currently in its 134th year, UMS offers between 60 and 75 performances in music, theater and dance and over 100 educational activities every season.

UMS’s mission is to inspire individuals and enrich communities by connecting audiences and artists in uncommon and engaging experiences.

<http://www.ums.org/>



similar program at the Mondavi Center for the Performing Arts in Davis, California. During a Major University Presenters (MUPs) convening in 2004, Billmann learned that the Mondavi Center periodically provided pizza for students before performances. Billmann decided to combine the pizza dinner with a pre-concert



educational lecture or activity and to make the event a monthly occurrence. After securing sponsorship from the Arts at Michigan and the Michigan Credit Union to supplement the cost of the program, UMS launched “Arts & Eats” in the spring of 2005.

Billmann oversaw “Arts & Eats” for five years with a fair amount of success. UMS planned a different lecturer for each monthly event,

and Marketing and Communications promoted the program around campus with assistance from the [UMS Student Committee](#), the official U-M organization for improving communication between UMS and the student community. To attend the event, U-M students could purchase a \$15 ticket in advance at the box office or online, a combination of the \$10 student rush price with a \$5 fee for pizza. Members of the UMS Student Committee managed the “check-in” table for tickets and entrance to the event. The event typically began with eating and socializing followed by the pre-show lecture.

In fall 2010, Billmann passed over the custodianship to Truly Render, Press and Marketing Manager. Render planned the logistics for each event with more input from the UMS Student Committee. Render learned from the committee that the student leaders wanted more ownership over “Arts & Eats” and wanted to plan extra events that could showcase student acts. Instead of planning extra events, Render told them to use the established “Arts & Eats” as an outlet for their ideas. Upon approval from the Marketing and Communications department, the student committee decided to take over the planning for “Arts & Eats” activities for the 2011/12 season.



The program’s transition to student-planned events required a lot of guidance from Render in fall 2011. Since membership on the UMS Student Committee changes each year, the committee needed a couple of months to get organized and assign leadership positions. Render planned the first two “Arts &

Eats” events in September and October with input from the committee. The committee took over the planning and logistics in November. Two students were elected as “Arts & Eats” coaches, who managed communications and recruited volunteers for each event. Another student was elected as a general marketing coach, who organized promotion through campus info tables, flyers, and billboard-style advertisements. The students’ first event was a flash mob led by the Detroit Marching Band (pictured above) in preparation for a performance by a New Orleans jazz group. UMS provided the instruments, beads, and other props for a parade through campus to the venue with the pizza dinner. The UMS Student Committee planned the parade, organized the dinner, and promoted the event around campus.

Other examples of successful student-curated “Arts & Eats” activities for the 11/12 season include:

- Trivia night before Handel's *Messiah*. The student committee quizzed teams of two to four people on interesting facts about the choral work. The event also included an “ugly holiday sweater” contest and cookie decorating.
- A hands-on calligraphy workshop (pictured right) before Cloud Gate Dance Theater of Taiwan, a modern dance group whose work is based on Chinese calligraphy.
- A dessert conversation at a local coffee house following the premiere of “Einstein on the Beach” in Ann Arbor, moderated by a graduate student well-versed in the work.
- A multi-sensory, music-driven pre-show party experience starring U-M student performers, including a DJ, a beat-boxer, and a chamber music quartet. The event also included silent contemporary art film installations by U-M [Screen Arts and Cultures](#) students.



Though students have taken over the planning, Render continues to oversee and assist the UMS Student Committee with “Arts & Eats.” If student planning efforts are not moving forward as an event draws near, Render will schedule and moderate a meeting to get the students back on track. During each event, Render is on site to address any problems, communicate with the venue manager, and ensure that the activity runs smoothly.

Making the UMS Student Committee the primary event planners for “Arts & Eats” has been very successful for the program. The pre-show activities are more interactive and rewarding for the participants. According to Render, the events are much more social and fun. Students are animated and excited, talking with each other, and engaging with performance-related material. The students on the

committee are much more invested in these events. They feel a greater sense of ownership over the program and want to make it meaningful and successful.

Attendance at “Arts & Eats” is limited due to the budget and activity for each event. Each event has a budget limit of \$400-500 for pizza, beverages, and additional supplies. The additional \$5 fee on each student ticket and local sponsorship help offset the costs of the event, but UMS needs to restrict the amount of food purchased per event. In addition, the committee has to set a maximum capacity for some of the events to make the more interactive activities feasible. Total attendance for the 2011/12 season was approximately 900 students. According to Render, only 20% of student patrons for the season were able to take advantage of “Arts & Eats,” but their experiences were much more memorable and influential than in previous years.



“Arts & Eats” faces a couple ongoing problems and several new challenges brought by student leadership. Finding a venue for “Arts & Eats” has been a constant battle for UMS since there is no good space in the center. The venue has to be negotiated for each event. Finding a space for the flash mob last November was particularly challenging. Shifting student membership in the UMS Student Committee causes problems in continuity of planning. The membership changes each year, so new student leaders must learn to navigate the system each fall. Render struggles to ensure that students commit to the committee and their assignments for “Arts & Eats” programming. Transitioning to student-curated events also created some logistical challenges for the pizza dinner. The student committee wanted to experiment with new locations and discovered that the catering service does not deliver to all campus venues. During the November 2011 event, students spent a fair amount of time moving pizza from one place to another. By the pre-show dance party in March, the students had largely learned to navigate the logistical hurdles, and Render was able to let them plan and execute the event without much assistance.

For the 2012/13 season, the UMS Student Committee already has plans in place for “Arts & Eats.” Render continues to oversee and facilitate student efforts. The first event took place on September 21 before Kidd Pivot’s *The Tempest Replica*. Students engaged with a collaborative storyboard game at the U-M Alumni Center. Additional plans include a second annual “ugly holiday sweater” and trivia contest for Handel’s *Messiah*, a “Night of Classical Comfort” combining pajamas and comfort food before



the New York Philharmonic, and interactive theater workshops before a performance by [1927](#), the award-winning theater company.⁴

⁴ For specifics on upcoming Arts & Eats events, visit <http://ums.org/student/arts-eats>.



Case Study #2: Event Strategies for Informing, Attracting, and Engaging First-Year Students

Overview

This case study examines presenters' use of large-scale, annual events as a means of increasing students' awareness and enthusiasm for artistic presentations. While presenters typically offer discounted tickets to all students on campus (see case study #1), this case study focuses on events designed to engage first-year students. Specifically, this case study focuses on the theory that exposing college students to the performing arts early in their campus experience will help deconstruct perceptual barriers, increase attendance at performances by visiting artists, and increase the likelihood of participation in other activities offered by the campus presenter.

Three first-year events are examined: 1) Center for the Performing Arts at Penn State's annual "Patio Party"; 2) Wesleyan University's "First Year Matters" program, a component of the annual campus-wide environmental program *Feet to the Fire*, which involves campus-wide lectures, discussions, and a culminating arts experience labeled the "Common Moment"; and 3) Fine Arts Programming at College of St. Benedict/St. John's University's annual performing arts orientation and post-orientation activities for new students. Together, these programs illustrate how student events, often involving cross-campus partnerships, can effectively raise awareness, generate interest among students and faculty, and sell tickets.

Lessons Learned

The presenters featured in this case study learned the challenges and benefits of producing events for students. Penn State's "Patio Party" demonstrates that student events can be productive in terms of ticket sales and leveraging support from local businesses. *Feet to the Fire* exemplifies how academic partnerships can be employed to position the arts as a key component of the incoming first-year experience. The greatest challenges include the high amount of staff time required to plan and produce these events (especially in the first year) and establishing a working relationships with orientation committees and student activity boards, whose membership often rolls over from year to year. As demonstrated by the College of St. Benedict/St. John's University and Wesleyan, faculty support can be tapped once the event is proven to be successful, which can then be leveraged to gain support at the senior administration level. With respect to programming the events, effective outcomes were reported when there is an alignment between the artist and the students' cultural interests (e.g. Hip Hop dance).



Perhaps the greatest lessons learned from this case study are the potential power of events to focus student attention on the presenter and the presenter's student ticket offers, and the power of events to frame the presenter or venue not only as a place where artistic performances happen, but also as a fun social space (e.g. several of the examples include dance parties), although evidence to support this assertion is limited to anecdote.

Patio Party - Center for the Performing Arts at Penn State

Each fall, the Center for the Performing Arts at Penn State holds an annual "Patio Party" as an orientation event for incoming first-years. The party takes place on the patio outside of Eisenhower Auditorium and includes free food from local restaurants, games, raffles, DJs, glow necklaces, and other fun events. The main feature of the event is a 20% discount on already-reduced student ticket prices. Hundreds of incoming students attend the event and thousands of dollars' worth of tickets is sold each year. The event introduces first-years to the performing arts center, encourages them to purchase tickets at the start of the season, and gets both students and staff excited for the upcoming year.

The idea for the "Patio Party" emerged from the annual marketing department retreat in June 2008. Marketing staff wanted to increase student attendance and decided to create a fun event at the start of the school year. After developing the idea within the department, Marketing proposed the idea to the director, George Trudeau. When the proposal was accepted, Marketing began to reach out to local restaurants and stores to gain support for the event. Many vendors decided to partner with the Center to promote their products to new students. Participating restaurants agreed to provide free samples. Other retailers decided to offer free coupons, gift certificates, and prizes. Staff programmed the event to include performances by student groups and a local club DJ. The event was scheduled on Wednesday, September 10 from 8:00 to 10:00 p.m., two weeks after the start of classes and two weeks prior to the start of the Center's season.

To market the event, the center emphasized the additional 20% discount off the reduced student ticket rate as the main feature. Students could purchase the

The Commonwealth of Pennsylvania chartered Pennsylvania State University in 1855. Penn State offers more than 160 majors to over 90,000 students across 24 campuses and online through the World Campus. The main campus, University Park, is 5,500 acres and has about 45,000 students. Penn State has a 3-fold mission of teaching, research, and public service.
<http://www.psu.edu/>

The Center for the Performing Arts, located on the University Park campus, began as an Artist Series in 1957, presenting music, theater, dance, and lectures in Schwab Auditorium. In 1985, the Artist Series moved into Eisenhower Auditorium and was renamed as the Center for the Performing Arts at Penn State. A major commissioner of new works, the center presents traditional and experimental works and acts as a cultural center for the campus and community. The center's core values include arts leadership, service, innovation, and stewardship. <http://www.cpa.psu.edu/>



discounted tickets at the Box Office or at temporary stations in the lobby during the party. Advertisements highlighted free food, games, and giveaways. The “Patio Party” was promoted through the Center’s website, on Facebook, and in the student newspaper. Additionally, information about the event was mailed to the homes of first-year students and flyers were placed in student housing complexes.

According to staff, the first “Patio Party” was an incredible success. The event has continued on an annual basis, increasing in popularity and scope each year. Attendance has increased every



year: 1,400 students in 2008; 1,800 students in 2009; 2,000 students in 2010; and 2,200 students in 2011. Revenue in ticket sales during the party has also increased each year: \$22,000 in 2008; \$28,000 in 2009; \$32,000 in 2010; and \$36,000 in 2011. According to Laura Sullivan, Marketing and Communications Director, the ticket discount is the biggest draw. The first year, the line went around the block. Many students saw their peers in line and decided to also purchase tickets.

Food samples have included wings, pizza, and BBQ sandwiches. Local grocery stores provide drinks and supplies. Fun events that have been presented in the past are



caricature artists, a rock-climbing wall (pictured here), a money booth (i.e., an empty phone booth with fake money blowing around that could be exchanged for raffle tickets), photo cut-outs, tie-dying stations, and a dance party with glow necklaces and bracelets.

For the first two years of the “Patio Party,” the Marketing Department had an \$8,000 budget. Since local vendors donate food, supplies, prizes, giveaways, and coupons, the majority of this budget was spent on advertising. To supplement the costs for the annual party, the Center for the Performing Arts began reaching out to sponsors. In 2009, the center began receiving \$1,500 in annual support from a private fund. In 2011,

three local student apartment complexes donated \$3,000 in support. Additionally, the Center has started collaborating with the office of corporate relations to reach corporate sponsors. For 2011, staff submitted a

proposal to Microsoft that raised the Center's awareness with the corporation but did not result in funding for that year. The Center hopes to eventually reach \$10,000 in sponsorship for the party.

Producing the "Patio Party" is a major undertaking, particularly with respect to staff time. Since it is a Center-wide event, every staff member works during the party, and additional Box Office personnel are called in to sell tickets. The Center recruits volunteers from other university organizations, including the Center's Community



Advisory Council and the University's student "green team, the Staters, who assist with recycling and composting items from the party.

To accommodate the number of students who want to take advantage of the 20% discount, the center sets up eight stations for selling tickets in the lobby. Six full-time box office employees and three part-time workers run the stations. Students must

complete order forms, which are made available in advance at the box office and on the website. The form is also placed in the student newspaper insert the day before the event. Every student must show their Penn State ID to purchase their tickets, and students are allowed one ticket to each season event per ID. Groups who want to sit together need to purchase together. Before the students get to the ticket sellers, the Center sets up a check point where a staff person reviews order forms and ensures that the amount total is accurate. This check point helps the selling process run more smoothly. The ticket line also has three staff monitors available to answer questions, assist with filling out order forms, and direct students to available ticket sellers. Students who cannot wait in line due to prior commitments can leave a completed order form at a drop-off location, but those orders are not processed until the morning after the event. Those students must to pick up tickets in person and show their student ID.



In large part, the "Patio Party" owes its success to support from local restaurants and stores. Nearly all food and prizes are donated, so the budget can be spent almost

entirely on student-focused marketing. The large student body on campus (over 45,000 on the University Park Campus) helps to drive attendance. The main challenge faced during the first “Patio Party” was the large number of students who showed up at the event. Staff did not expect such a large turnout, so they were over-capacity for the food and games and the line for tickets was unmanageably long. As a result, a good deal more time and energy was spent planning the second event in 2009.



In Fall 2011, the Center faced weather difficulties. The first three parties had beautiful weather, so they were able to hold the party on the patio outside Eisenhower Auditorium. In 2011, the weather was threatening the day before and on the day of the event, it poured rain. Staff held an emergency meeting the day before and created a “Plan B” for moving the

event indoors. It was a logistical nightmare to move everything inside, but the Center managed to have a successful event. All the food vendors and games were placed on the main stage of Eisenhower Auditorium, which gave the center a chance to expose students to the building and the performance space.

Since the indoor venue was successful for 2011, the Center for the Performing Arts decided to make the “Patio Party” for fall 2012 both an indoor and outdoor event. The event took place on September 5 from 7:00 to 9:00 p.m. The theme for the party was “Hair,” inspired by the Center’s April 2013 performance of the



Public Theater’s new production of the musical. The staff dressed up like hippies with tie-dye T-shirts and bell bottoms. Free drawstring backpacks were available for all students that said “Peace, Love, and Performing Arts.” To alleviate the line and allow more students to take advantage of the sale, the Center allowed students to purchase tickets at the discounted rate from 9:00 a.m. to 9:00 p.m. Since the discount sale was available for the entire day and there were other competing events happening on campus around the same time frame, student attendance at the evening event was not as high as in previous years.

For the fall of 2013, the staff is considering combining the “Patio Party” with the orientation block party event, pooling their resources to more effectively reach students. This collaboration would give the Center the opportunity to form partnerships with Student Affairs and the campus student programming association. The Center would sell tickets all day and help host the block party in the evening.



First Year Matters - Wesleyan University's Center for the Arts

Wesleyan University's [First Year Matters](#) is the annual common experience program for incoming students. It is a branch of the campus-wide environmental program [Feet to the Fire \(F2F\)](#), which explores a different environmental issue each year. First-years receive readings on the issue prior to arriving on campus and then attend lectures and discussions during orientation. First Year Matters culminates with the Common Moment, a participatory arts experience that involves music and dancing. All first-years are encouraged to partake in the event, which fosters community among the class and demonstrates the importance of the arts in a Wesleyan education. Over 550 first years participate in the Common Moment each year, and the practice has resulted in two commissions for visiting artists.

For First Year Matters, the Center for the Arts (CFA) collaborates with the College of Environment (formerly the Environmental Studies Program), Student Services, the Environmental Organizers Network, and the Center for Creative Research.

- The [College of the Environment](#) focuses on the investigation of topics on Earth and other planets in the solar system. The program prepares students for graduate school and provides a basis for a variety of careers. Students work with faculty members on research projects and fieldwork.
- The [Office of Student Services](#) supports student development and learning through partnerships with faculty, staff, and students. The office encompasses academic and advising resources, student life and well-being, disability services, class deans, and the Dean of Students.
- The [Environmental Organizers Network](#) (EON) is a coalition of students dedicated to environmental issues. EON students meet weekly to discuss local, national, and international environmental issues.
- The [Center for Creative Research](#) (CCR) was launched in 2005 at the New England Foundation for the Arts. CCR is an organized collective of artists, faculty, and students that supports research projects of U.S. movement artists working in collaboration with partners in the arts, sciences, and other fields.

Wesleyan University is a liberal arts university that was founded in 1831 in Middletown, CT. The annual enrollment is approximately 2,900 undergraduate and 300 graduate students, representing 49 states and 49 foreign countries. Wesleyan offers over 900 courses in 40 departments and 44 major fields of study. The school has over 375 faculty members and a \$601 million dollar endowment.

<http://www.wesleyan.edu/>

The Center for the Arts was opened at Wesleyan in 1973. CFA presents events and exhibitions by international artists, students and faculty and offers undergraduate programs in music, dance, theater, art and art history. CFA serves as the cultural center for the campus, Middletown, and the region.

<http://www.wesleyan.edu/cfa/>



Feet to the Fire began in 2008 as a result of a Creative Campus Innovations grant from the Association of Performing Arts Presenters. Pam Tatge, Director of the CFA, approached Barry Chernoff, former Director of the Environmental Studies Program, about constructing a campus-wide exploration of global warming in order to engage more students in the sciences and the arts.⁵ Tatge and Chernoff recruited choreographer Ann Carlson, a CCR fellow, to join the project management team, and the three drafted a proposal and secured the grant in fall 2007.



Feet to the Fire: Exploring Global Climate Change from Science to Art began in January 2008 and ended in May 2009. The project had multiple goals:

- Address the need for a deeper understanding of global climate change;
- Use art as a catalyst for innovative thinking and scientific exploration;
- Incite campus and community collaboration;
- Re-imagine an artist commission on a university campus;
- Adapt the responsibilities of a university presenter to address topics of societal concern through creative thinking strategies;
- Create opportunities for students to push the boundaries of knowledge and certainty.

All activities for the first iteration of *Feet to the Fire* were overseen by the *Feet to the Fire* University Planning Committee, which included the provost, academic deans, CFA, Environmental Studies Program, participating faculty, students, community partners, the Office of Student Affairs, and the Dean's Office. The first-year reading program for fall 2008 was integrated into the planning. Incoming students received readings that examined issues of climate change during the summer and attended lectures by faculty in the social sciences and humanities during orientation week. For the culminating Common Moment, the CFA commissioned the Liz Lerman Dance Exchange to create a participatory dance work that addressed global warming issues. Over 500 first year students showed up on Foss Hill, a campus landmark, to participate in a dance piece that embodied aspects of climate change.

⁵ For more information on Wesleyan's Creative Campus Innovations grant, go to <http://www.wesleyan.edu/creativecampus/crossingdisciplines/feettothefire/about.html>.



The First Year Matters portion of *Feet to the Fire* and the Common Moment have continued for every orientation since 2008. In 2009, the theme was water, *F2F: H2O*. Nicole Stanton, the chair of the dance department, William Carbone, a graduate student in the music department, students from the Taiko

drumming ensemble, and other faculty artists worked together to create a successful Common Moment. Students experienced and participated in water-related music and dance from six different cultures. In 2010, the theme was food, *F2F: Feast or Famine*. Faculty members and local artists organized the Common Moment, which featured student ensembles representing Ghana, Japan, Korea, South India, the Jewish Klezmer tradition, and the European Maypole tradition.

Students embodied traditions of world cultures, accompanied by sounds of harvest or festivals celebrating food. In 2011, the theme was energy, *F2F: Fueling the Future*. The CFA commissioned a new work called *Trading Futures* from the contemporary marching band Asphalt Orchestra. It was composed by Stephanie Richards and funded by The Andrew W. Mellon



Foundation, New England Foundation for the Arts, and Wesleyan's Office of Student Affairs. Over 650 students learned a musical movement performance involving recycled materials.

The Common Moment has been widely successful on the Wesleyan campus. Attendance increases each year because it has grown a reputation for being exciting and fun, and because of the robust planning effort behind it. Each year, over 500 students learn to use the arts as a tool for expression and as a means of confronting social issues. Students who participate in the event exhibit an increased interest in introductory dance classes and student ensembles. According to Tatge, the event fosters a sense of community within each class and has a lasting impact on students.

The involvement of Residential Advisors is another factor contributing to high attendance by first-years. Residential Advisors are required to attend “training



sessions” for the “Common Moment” that outline the goals and layout of the event and encourage their first year students to attend.

Two iterations of the Common Moment have resulted in new commissions, one by the Liz Lerman Dance Exchange and another

by Asphalt Orchestra. Elizabeth Johnson, former Associate Artistic Director of the Liz Lerman Dance Exchange, brought the commissioned dance to two other universities. Asphalt Orchestra’s new work has become a part of their standard repertoire and has been performed at one other university.

The Common Moment has been successful at Wesleyan University due to several factors. The Creative Campus Innovations grant provided the initial funding and enthusiasm for *Feet to the Fire*. The grant also helped form the relationships across departments that continue to make the Common Moment successful.

Since the conclusion of the grant, Wesleyan’s Office of Student Services has continued to fund the program. The annual budget is approximately \$9,000 (not including a commissioned work). Funding for a commission is more expensive and largely depends on the artist.



First Year Matters is now organized by a planning committee that chooses the readings, identifies faculty to lead lectures and discussions, and plans the Common Moment. The committee includes interested faculty and select staff from the Office of Student Services and the CFA. The CFA continues to oversee the Common Moment, selecting the artist and handling the logistics before, during, and after the event.

The planning and logistics for the Common Moment present a lot of challenges for the CFA and its campus partners. The first year was a big risk for the organization because they had to plan an unprecedented 2-hour event for over 500 people. While the event has proved successful, the CFA still struggles to make it flow. There is no



rehearsal for the Common Moment, so all staff must be present to help troubleshoot the event and address any last minute needs.

The experience of planning and implementing four different iterations of the Common Moment has enabled the CFA staff to identify several key success factors:

- The Common Moment requires a compelling topic of societal concern and at least six months of planning;
- Securing active support of senior level administration is facilitated by established relationships with fully tenured faculty;
- Since a yearly commission is expensive and difficult to plan, engaging local artists and resident faculty allows the CFA to host the Common Moment on an annual basis.

As of the writing of this case study, plans were underway for another *Feet to the Fire* program in 2012/13, entitled *F2F: Earth and Justice for All*. Arts faculty members and student ensembles planned to lead the Common Moment.

First-Year Orientation - College of Saint Benedict and Saint John's University

Starting in 2008, Fine Arts Programming (FAP) at the College of Saint Benedict and Saint John's University (CSB/SJU) began collaborating with the Orientation Committee to incorporate the performing arts into orientation events. Student-focused research from the University of Cincinnati revealed that incoming students have a heightened interest in attending arts events that wanes during their first academic year, falling to near zero interest by their sophomore year. When Brian Jose became the Executive Director of Fine Arts Programming, he decided to maximize



this initial interest by exposing new students to the center's programs during their first experiences on campus. Jose and Mo Overland, Director of Student Activities started an annual drumming circle between first-year students and former Rusted Root drummer Jim Donovan (pictured above). This activity has proven

successful for introducing students to interactions with visiting artists and the importance of art and creativity on campus. The event, however, does not highlight the center's venues, the student ticket price, or the live performance experience. To expose first-years to these important features, FAP expanded outreach efforts to include the first performance of the 2011/12 season, two weeks after the conclusion of orientation week.

FAP and the Orientation Committee encouraged all orientation leaders to bring at least six first-years to the opening performance by [Illstyle & Peace](#) (pictured below) in exchange for a free ticket for the orientation leader. The event offered orientation leaders a chance to reconnect with their students and gave FAP the opportunity to expose first-years to their visiting artist series and the \$10 student ticket rate. Following the performance, the Joint Events Council (JEC) planned a three-hour, post-show dance party in FAP's black box theater with a student DJ. Young dancers from Illstyle & Peace attended the party and danced and socialized with the students.

The event proved a successful method of engaging first-year students. Over 460 first-years attended the show, which had a total audience of 1,000. The post-performance dance party had higher student attendance. Students at the party kept going outside to text and call friends. By the end of the night, half the students at the after-party hadn't attended the performance. The dancers from Illstyle & Peace who attended the party cheered student dancers and showed off their moves on the dance floor, increasing the overall energy in the space. According to Jose, students still talk about the Illstyle & Peace experience. Other student groups frequently request to use the black box theater space for similar events. The dance party also established a favorable relationship between FAP and JEC. They are now working together to plan future events around the performing artist series.

The budget for the Illstyle & Peace first-year experience and dance party was minimal for FAP. The performance was booked as the season opener, so it was already incorporated into the annual programming budget. FAP offered orientation leaders a free ticket, which was a minimal risk because so many first-year students purchased tickets to the show. JEC paid for the DJ and the nominal rental

The College of Saint Benedict and St. John's University are Catholic liberal arts institutions in St. Cloud, MN. The campuses are six miles apart from one another, and each campus has its own residence halls and athletic programs. The schools share one academic program with over 300 faculty members, 60 areas of study, and a combined enrollment of approximately 3,800 students.

<http://www.csbsju.edu/>

Fine Arts Programming was formed as a joint CSB/SJU program in the 1998/99 season, replacing the individual series on each campus. The series presents live performances and exhibitions and creates institutional visibility through participation in local, state and national arts organizations. The mission of Fine Arts Programming provides a wealth of creativity and art that make life even richer.

<http://www.csbsju.edu/Fine-Arts/>

The Orientation Committee, a group of qualified upperclassmen, introduces first years to life and academics at CSB/SJU. Orientation coordinators plan events and communicate with parents and students. Orientation leaders welcome new students and prepare them for their first year. The committee strives to teach incoming first-years the leadership skills and Benedictine values that construct the basis of the CSB/SJU community.

<http://www.csbsju.edu/orientation.htm>

The Joint Events Council is a student organization that programs alcohol-free social events on campus every weekend. Students volunteer to participate, and leaders are reimbursed for their time. The Student Leadership and Development staff oversees the committee.

<http://www.csbsju.edu/JEC.htm>



fee for the black box theater for the after-party. Advertising the after-party was cost-effective because it was included in the regular show advertisements around campus. Additional staff time was required to help run the party.

This initiative was largely successful on the CSB/SJU campus because of the extant relationship between FAP and the Orientation Committee. Orientation leaders develop a strong relationship with their first-year students during orientation, so they were able to influence them to go to the show. Outreach activities with Illstyle & Peace during the week before the performance also helped spread the word about the show.



Illstyle & Peace as the season opener also contributed to the initiative's success. Hip-hop dance is an appealing medium for college students, and the company's energy during the show generated student excitement for the upcoming season. Programming more popular art forms has been part of a recent initiative at FAP to bring in artists that encompass diverse campus interests. Student-oriented programming choices have included [Project Trio](#), [500 Clown](#), and [Squonk Opera](#).



FAP has encountered a few logistical challenges in collaborating with the Orientation Committee and JEC. Working with the Orientation Committee has begun to run more smoothly in recent years because the structure stays fairly consistent.

Orientation happens around the same time each fall and the schedule remains fairly constant, so FAP has figured out what to expect and can plan in a condensed time frame. In general, Fine Arts Programming still has logistical struggles with JEC due to different planning timelines. FAP puts the season in place eighteen months in advance, and JEC typically plans two months in advance. JEC also has an annual turnover of student members, so points of contact are constantly changing.

As of the writing of this case study, FAP scheduled [Lucky Plush](#) (pictured below) as the season opener for fall 2012. Lucky Plush will be performing "The Better Half," a theater/dance comedy that explores relationships. Orientation leaders will be bringing their first-years to the opening show again. This year, the Orientation Committee is paying for all first-years to attend. Since Lucky Plush is performing in a smaller venue than the venue for the Illstyle & Peace performance, two performances are scheduled. The first show is exclusively for first-years and their



orientation leaders, and the second performance is for the rest of the campus and community. Since FAP developed a positive reputation the first year, the center suspects that marketing will be easier for this event.



Case Study #3: Academic Integration - Building Curricular Ties

Overview

This case study provides two examples of how campus presenters can assist university faculty in making curricular ties between a wide variety of academic coursework and presentations by visiting artists. Each academic quarter, the Hopkins Center for the Arts at Dartmouth College prepares a *Curricular Connections Guide*, a digital resource distributed broadly to faculty, suggesting specific classes that might benefit from attending a performance or event. Hancher, the University of Iowa's performing arts presenter, pilot tested a three-day faculty training institute on integrating the performing arts into academic curricula, with strong results.

The practices illustrated in these two case studies include: 1) the process of suggesting curricular ties between academic course offerings and artist residencies and performances; 2) building sustainable relationships with faculty and departments around student/artist interactions; and 3) faculty training in how to integrate the performing arts into daily coursework.

Building relationships with faculty members and suggesting curricular ties in diverse disciplines enables campus presenters to reach students through their daily classroom experience, thereby increasing student participation in the arts, offering faculty more opportunities to engage their students in arts-based learning, and demonstrating the academic relevance of the presenting program to senior faculty and administrative leadership.

Lessons Learned

The Hopkins Center's *Curricular Connections Guide* and Hancher's faculty training institute have successfully integrated the performing arts into the classroom and deepened student engagement in the arts, although both of these programs would benefit from stronger evaluation efforts. Anecdotal evidence suggests that they stimulate faculty across a range of scholarly disciplines to consider new ways of incorporating the arts into course syllabi.

The *Curricular Connections Guide* has precipitated numerous class visits and discussions with artists and enriched student learning on the Dartmouth campus. Producing this guide requires a commitment of staff time, and scheduling residency activities on short notice can be a challenging with artists and their booking agents. However, the *Curricular Connections Guide* has excellent potential to be replicated across campuses. To the extent that campus presenters often book the same artists, ideas for curricular connections might also be shared.



Hancher's faculty training institute has created successful residency events and resulted in high student attendance at performances. This faculty training institute would be difficult to plan without University of Iowa's Center for Teaching, a campus institute for developing faculty teaching skills, which provided an established structure for helping faculty reinvent their teaching strategies. Replicating this type of training institute, however, would be possible on any campus through the established faculty development system.

Curricular Connections Guide - Hopkins Center for the Arts, Dartmouth College

For each academic term at Dartmouth College, the Outreach Department at the Hopkins Center for the Arts ("The Hop") produces a [*Curricular Connections Guide*](#) that lists every course related to upcoming performances by visiting artists, student ensembles, The Met: Live in HD, and National Theater Live. The *Curricular Connections Guide* links performances to courses in traditional arts and humanities departments and in non-arts departments, such as math, physics, government, medicine, and geography. The guide primarily functions as an online resource for faculty and students, providing an index of course connections and information on upcoming performances and public programs, but it also serves as a useful tool for planning and structuring innovative residency activities.

Margaret Lawrence, Director of Programming, drew inspiration for the *Curricular Connections Guide* from a colleague at University of California, Santa Barbara about fourteen years ago. The colleague produced a paper manual that listed connections between courses and performing arts events and distributed it to the faculty. Lawrence decided to apply the idea to The Hop for the following year.

The *Curricular Connections Guide* began as a printed guide that was sent to Dartmouth's academic departments through the campus mail system. Producing the paper guide was labor intensive, so the Outreach Department collaborated with the Design Department to produce an online template about six years ago. For each artist/event, the guide

Dartmouth College is a liberal arts university on a 269-acre campus in Hanover, NH. One of the Ivy League schools, it was founded in 1769 and has been coeducational since 1972. Dartmouth places an emphasis on undergraduate education but has several graduate programs and professional schools in Medicine, Engineering and Business. The annual enrollment is approximately 4,200 undergraduates and 1,900 graduate students. The school has more than 1,000 faculty in 40 departments and schools, 3,000 staff, and a \$3.4 billion endowment.

<http://www.dartmouth.edu/>

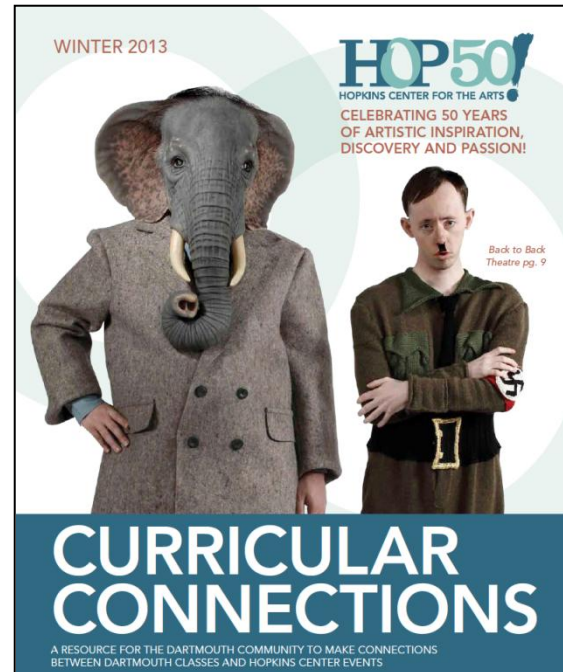
The Hopkins Center for the Arts, or "The Hop," was founded on the Dartmouth campus in 1962. Serving as the cultural center of the campus and surrounding community, The Hop sells over 125,000 tickets for live performances in music, theater, and dance and presents over 200 film screenings each year. The building houses classrooms, studios, practice rooms, the Theater and Music departments, and student workshops for woodworking, jewelry, and pottery with professional instruction.

<http://hop.dartmouth.edu/>



provides basic information about the program (e.g. promotional language and an image), and lists individual courses for which there might be some curricular connection. For example, the winter 2013 guide lists 26 courses that might benefit from seeing a performance by Alvin Ailey American Dance Theatre, ranging from courses in African and African American Studies to courses in Religion and Women and Gender Studies. Specific curricular ties are not suggested, which could be seen as overly didactic, but are left to faculty members to imagine. Over time, the guide has been expanded to include student ensemble performances and digital presentations of The Met: Live in HD and National Theater Live.

The online guide is emailed to all faculty before the start of the term. An introductory letter offers interested professors supplemental resources on artists, provides instructions for bringing a class to a performance, and supplies the contact information for Stephanie Pacheco, The Hop's Outreach Manager. Faculty members are encouraged to inquire about artist availability for workshops, discussions, meals, and class visits.



In addition to being a tool for promoting faculty awareness, the *Curricular Connections Guide* aids the Outreach Department in scheduling residency events. Pacheco



Photo by Rob Strong

typically reaches out to faculty members about class visits or workshops, but sometimes interested professors will send inquiries after receiving the guide. For scheduling class visits, Pacheco and the professor review class size, the level of the course, and the timing of the artist visit in the class syllabus. Most importantly, they discuss the content of the artist visit based on the most relevant curricular connections. The guide is

particularly valuable in remaining flexible to inevitable fluctuations. When residency plans change at the last minute, Outreach can immediately find a course, department, or professor and schedule a different event. Occasionally, a department chair or administrator will contact Pacheco about scheduling an event for the entire



department. In winter 2012, for example, the German Department worked with Outreach to schedule an event with Max Raabe and the Palast Orchestra.

The *Curricular Connections Guide* has generated numerous successes through innovative class visits, lectures, and workshops and has helped boost student attendance. Every term, professors who receive the guide email Outreach or the Hop Box Office requesting tickets for their courses. Theater and Music professors frequently require their students to attend performances and request tickets to be set aside. Humanities professors in literature and language departments often have their students attend *The Met: Live in HD* and *National Theater Live* presentations. Professors in non-arts departments, such as Latin American Studies, Mathematics, and Psychology, have scheduled class visits and reserved blocks of tickets for performances with interesting connections to course syllabi. During the fall quarter of 2012, six professors requested tickets for a total of 102 students to performances that had curricular connections to course content. To support faculty in creating these arts integration experiences for students, every faculty member who brings a class to a performance receives a free ticket, pending availability.



Photo by Kawakahi Amina.



Photo by Rob Strong

Innovative outreach events have helped foster relationships between Hop Outreach and professors, academic departments, and organizations across the campus and the community. Based on feedback from students and faculty, these residency events create an unforgettable experience by demonstrating new ways to interpret an artist's work and its relevance beyond the stage. For example:

- When Karole Armitage came to The Hop in spring 2011 with a piece on string theory, Pacheco reached out to the Physics Department. A physics professor scheduled a class visit with the goal of teaching his students how to communicate scientific theories to non-scientists.
- Through conversations with a biomedical engineering professor on the connections between prosthetics and puppets, Pacheco arranged a lunch

discussion in September 2012 between the artistic directors of Handspring Puppet Company, faculty, and students to discuss the intersections of arts and engineering.

- Everett Dance Theater came to The Hop in January 2012 with “Brain Storm,” and Pacheco scheduled a panel discussion with the Neuroscience Center. The collaboration established new relationship between The Hop and the Psychology Department, the Biology Department, Dartmouth-Hitchcock Medical Center (DHMC), and Dartmouth’s Medical School. A physician at DHMC still sends Pacheco articles related to the “Brain Storm” panel, and they are now discussing a potential event on Parkinson’s and Dance.

Since the *Curricular Connections Guide* went digital, the primary investment in the guide is measured in staff hours, a total of forty hours. No additional resources are required for printing and distribution. An Outreach and Programming student employee researches the academic connections per term and creates preliminary drafts during the preceding quarter. This research takes the student approximately twenty to twenty-five hours. The Outreach Manager and the Programming Director edit all drafts of the guide, a total of five hours. Before the start of the term, an Outreach staff member places the guide into an online template developed by the Design Studio and distributes it via email to faculty, department chairs, and administrators. Layout and distribution requires eight to ten hours of staff time.



Outreach faces a variety of obstacles in creating an academic integration guide. The student employee often changes term to term, which creates challenges in turnover and training. Since the guide is produced every quarter, it requires a large percentage of the student worker’s time and demands a fair amount of staff labor in editing, design, and distribution. Creating the guide requires some difficult judgment calls from the student worker, the Outreach Manager, and the Programming Director. The purpose of the guide is to list all courses related to a performance, but Outreach does not want to lose the guide’s credibility by stretching connections too far. Dartmouth’s quarter term system creates a lot of challenges in scheduling residency events with professors. Since each term is ten weeks, some courses have a total of twenty class meetings. Some professors are interested in a class visit with an artist but cannot find the class time due to the condensed nature of each term.

A greater challenge results from the constant additions, changes, and cancellations of classes on the Office of the Registrar's website. Sometimes the most obvious connections are omitted because the guide is created in advance of the academic term. Since Dartmouth is a relatively small school, the student worker is generally able to navigate the site and find most of the course connections. A larger school might struggle to produce a similar guide because of the quantity of course offerings.



Photo by Rob Strong

Negotiating between artist agents and faculty members can also create problems. Outreach and Programming frequently negotiate contracts with artists up to a year in advance, and most faculty members begin planning a few months in advance of the next academic term. Due to Dartmouth's calendar system, sometimes professors are off-campus and out-of-contact until the start of the term. Outreach must often do a lot of negotiation with professors, artists, and agents to schedule a successful event. Tracking and evaluation present the biggest obstacles. Outreach cannot determine the number of faculty members who open and read the guide. No formal method is currently in place for evaluating how many ticket sales result from the guide and residency events. The Hop occasionally conducts focus groups with professors, but it is difficult to plan around the faculty's limited time. Outreach can only determine success through faculty inquiries to the Outreach Manager, ticket requests to the Box Office, and anecdotal evidence. To date, interest remains high, so The Hop has determined that the guide is worth the investment of staff time.

The *Curricular Connections Guide* will continue to be produced for every Dartmouth academic quarter. The Outreach staff continuously publicizes the guide on campus in order to increase awareness across departments, campus organizations, and upper-level administrators. Pacheco most recently established a relationship with the Dartmouth Center for Advancement of Learning (DCAL). Every September, she presents the guide, outlines sample residency activities, and supplies helpful resources at DCAL's New Faculty Orientation.

Faculty Training Institute - Hancher, University of Iowa

In May 2011, Hancher and the Center for Teaching (CFT) at the University of Iowa (UI) offered a three-day faculty institute to instruct professors on incorporating the performing arts into the classroom. Twelve faculty fellows attended seminars and activities conducted by [Mathew Ouellett](#), Director of the Center for Teaching at Amherst and President of Professional and Organizational Development Network in Higher Education, and [Sean Lewis](#), playwright, actor, and contributor to *This American Life*. As part of the seminar, the fellows designed a new course or revised an old course with the goal of fostering engagement with the performing arts and deepening student understanding of course content through innovative pedagogical strategies. The faculty fellows presented their ideas at the end of the institute and were required to teach the new syllabus twice during the 2011/12 academic year.

The planning of the faculty institute arose from a sustaining strategies grant from the Doris Duke Charitable Foundation following Hancher's Creative Campus Innovations grant from the Association of Performing Arts Presenters.⁶ For the Creative Campus grant, Hancher collaborated with [Rinde Eckert](#) on a multidisciplinary project and play entitled *Eye Piece*. During the project, Eckert suggested that faculty members were crucial for influencing student attendance at Hancher performances. Deeper involvement of the faculty would connect performances to courses and create a stronger sense of the relevance of the arts in students' lives.

The University of Iowa is a national research university located on a 1,900-acre campus in Iowa City. Founded in 1847, the school has eleven colleges, 1,700 faculty, 13,000 staff, and a \$2.8 billion annual operating budget. The annual student enrollment is approximately 30,500, with 55% of students from Iowa and 25% from adjoining states.

<http://www.uiowa.edu/>

Hancher, currently a presenter without a facility, presents live performances in music, theater and dance to the UI campus and surrounding region. Hancher offers a wide variety of educational opportunities to the campus and community. More than 20,000 students of all ages participate in Hancher's programs every year.

<http://www.hancher.uiowa.edu/>

The Center for Teaching was established on the UI campus in 1995. Dedicated to developing faculty-teaching skills and strengthening the culture of teaching on campus, CFT offers services at no costs and on a voluntary basis to all members of the university community. CFT offers three faculty institutes each year.

<http://www.centeach.uiowa.edu/>

⁶ For more information on Iowa's Creative Campus Innovation grant, go to <http://www.creativecampus.org/projects/university-of-iowa>.



As part of the sustaining strategies plan, Hancher contacted Jean Florman, Director of CFT, to discuss making one of CFT's annual faculty institutes an extended training workshop for integrating the performing arts into academic curricula. Hancher had established a positive relationship with CFT from working on a number of projects together, and Florman reacted favorably to the idea. Over several months, CFT and Hancher collaborated on developing and planning the faculty institute for spring 2011.



CFT and Hancher recruited faculty members through an open call across campus. A few professors volunteered to apply based on a campus email, but CFT and Hancher recruited most of the professors through personal communications. Twelve faculty fellows from education, epidemiology, history, law, sociology, theater, leisure studies, rhetoric, and urban and regional planning were chosen to participate

in the Institute.⁷ The faculty participants were each given a \$1,000 stipend for professional development, including conferences, books and supplies, and support for student research.

The institute ran from May 16-18, 2011 and included a series of lectures, workshops, and forums that focused on two strategies: incorporating the artistic process in the approach to learning and integrating upcoming performances into course material. Sean Lewis demonstrated the uses of theater in the classroom and helped faculty explore performative aspects of teaching. He introduced theater games and exercises to help students engage in discussion on difficult topics. Mathew Ouellett, an expert on course design, helped translate Lewis' ideas into lesson planning strategies that professors could integrate into a syllabus. Ouellett provided examples of different teaching strategies and worked individually with fellows to restructure



[Click here](#) to hear Georgina Dodge, Chief Diversity Officer and Associate Vice President, speak about her experiences at the faculty institute (Directs to video on YouTube).

⁷ View a news release on the faculty institute at http://news-releases.uiowa.edu/2011/april/042511creative_campus_institute.html.

and redesign their courses. Hancher staff discussed methods for incorporating the center's programs into the classroom and gave specific examples of educational events and opportunities for the 2011/12 season.

Following the institute, CFT and Hancher stayed in regular contact with the fellows to help them apply their new skills to a classroom environment, and convened follow-up meetings during the year to provide opportunities for the fellows to discuss their progress with Ouellett and CFT. Hancher continued to gather the fellows and other like-minded faculty at the Creative Campus Lunch Bunch, which met once each semester, and sent out periodic e-mail newsletters.

All twelve fellows incorporated the performing arts into their courses for the 2011/12 academic year. Examples include:

- Faculty scheduled class visits with Hancher artists, including Sean Lewis, and attended performances as a class.
- Students used artist visits as response material for discussions and writing assignments.
- An English professor used theater games and recitations to help her students better understand poetry.
- A professor in the College of Public Health, Linda Snetselaar, required students enrolled in her course, "Global Nutrition Policy," to attend three Hancher performances in spring 2012. She used the performances as a basis for class discussion and student reflection, similar to assigned readings. Hancher artists and staff members visited the class to lead and participate in discussions.
- An unexpected residency around a stage adaption of Ralph Ellison's book *Invisible Man* evolved out of a partnership with one of the fellows, Lena Hill, assistant professor of English and African-American Studies. Producer and director Chris McElroen read Hill's essay in *American Literature*, "[The Visual Art of Invisible Man: Ellison's Portrait of Blackness](#)," and decided to contact her about a residency on Iowa's campus. Since Hill had participated in the institute, she was easily able to put McElroen in touch with Chuck Swanson, executive director of Hancher, who became an early advocate of the proposal and helped enact a series of events entitled "[Iowa and Invisible Man: Making Blackness Visible](#)."



Hancher received overwhelmingly positive feedback from the faculty fellows on the institute experience and its impact on their students. Students had favorable reactions to experiencing the performing arts through course material and expressed their enthusiasm on course evaluations. Students sent emails to faculty and Hancher staff on how much they were inspired by Sean Lewis' class visits. After one class visit, students were still talking to Lewis as he was walking to his car. The impact of the institute in the classroom also resulted in a high level of concert attendance. Hundreds of students came to performances for extra credit or as a requirement for a class.

The budget from the sustaining strategies grant that helped support the faculty institute was \$26,392. CFT used part of their budget for the institute and provided the faculty stipends. Hancher included the fee for Sean Lewis in his contract for the 11/12 season. CFT paid the fee for Mathew Ouellett. Planning the institute required a large time commitment from Hancher and CFT staff, including video calls with

Ouellett and Lewis, running the 3-day institute, and maintaining communications with faculty throughout the year.



[Click here](#) to hear Lena Hill, Assistant Professor of English, talk about the impact of the institute.

The Center for Teaching's involvement in the faculty institute was a major factor in its success. While this marked the first time that a CFT institute was co-sponsored by another campus department, the CFT's faculty institutes have been a recognized practice for several years, so many of elements for planning and running the institute were already in place. The institute provides prolonged guidance

and opportunities to try new approaches for a wide range of departments, so professors from all parts of campus can participate and learn. CFT requires all faculty fellows to incorporate the new or revised syllabus into at least two courses, so many of the performing arts integration tools learned at the institute were applied in the following academic year. Many of the fellows participated in the institute because they were searching for ways to energize their students, so they were willing to explore new pedagogical strategies in the classroom.

Another valuable resource in making the institute successful was the careful selection of guest lecturers. Jean Florman recruited Ouellett, who is a renowned expert in innovative course design, and Hancher chose Lewis as the artist because his interest in broad, contemporary social issues made it easier for professors to connect his work to their courses.

Hancher and CFT did not encounter many challenges in planning the institute. Since CFT's faculty institutes are an established practice, the planning went fairly smoothly. Jacob Yarrow, Hancher's programming director, felt that the institute could have benefitted by having an additional day or two in order to cover all the material. The



timing of the institute was difficult for professors since it began on the Monday following the end of the final exam period, a heavy grading time for faculty. Since the institutes happen at the same time every year, fellows were aware of the timing and managed to incorporate it into their schedules.

Due to funding obstacles, Hancher currently has no plans in place for collaborating with CFT on another faculty institute. If Hancher does arrange another institute in the future, however, Yarrow hopes to recruit more fellows and incorporate previous fellows as guest speakers. As part of the sustaining strategies grant, Hancher held a semester kick-off party at the director's home in the fall and has continued to convene the "Creative Campus Lunch Bunch." Faculty members have greatly appreciated being involved in social activities, which provide great opportunities for learning about upcoming Hancher programming and how they can connect to it.

Case Study #4: Academic Integration - Dedicated Coursework

Overview

Whereas Case Study #3, “Academic Integration – Building Curricular Ties,” illustrates how campus presenters can help faculty incorporate visiting artists’ presentations into existing coursework, this case study examines two examples of academic courses that were purposefully designed around interactions with visiting artists. Curriculum for the “Mavericks and Renegades” course, a special elective (Musicology 406) taught by Associate Professor Mark Clague of the University of Michigan School of Music, Theatre & Dance, was designed around a special “Renegade” series of performances presented by University Musical Society (UMS) in winter 2012. The course’s 33 students learned about, reflected on, and responded to the visiting artists represented in the eleven-concert series.

Montclair State University’s Office of Arts and Cultural Programming (ACP), in partnership with the Research Academy for University Learning (RAUL), designed and piloted a new course, “Creative Thinking,” developed to build students’ understanding of creativity and their own creative processes. Twelve students enrolled in the intensive pilot course in summer 2012, taught by seven faculty members representing a wide range of scholarly disciplines and three visiting artists made available through Peak Performances. A rigorous curriculum development process was undertaken by a multidisciplinary Working Group of faculty and staff, with support from the Provost’s Office. The pedagogy was initially inspired by the principles of creative thinking developed by Paul Baker in the 1970s. At Montclair, students examined their own motivations and barriers to learning, interacted with leading artists (Robert Wilson, Liz Lerman, and Iain Kerr), produced videos, paintings and new inventions, and emerged with new insight into the creative process.

Lessons Learned

The two courses in this case study illustrate two distinctly different approaches to structured learning around the process of creativity and the role of the arts in creative thinking. Professor Clague’s course at the University of Michigan was designed around a specific series of UMS performances (and is therefore contingent on future UMS programming), while the “Creative Thinking” course at Montclair focuses on a specific pedagogical aim. The Michigan course was designed, in part, to foster future attendance (i.e., an explicit audience development objective). The Montclair curriculum is not entirely dependent on visiting artists, but still provides visiting artists with an opportunity to both teach and learn. The Montclair course is interdisciplinary by design and was created specifically with sustainability in mind. This contrasts with the Michigan course, which illustrates how a single faculty



member can build coursework around specific UMS programming without a great deal of red tape.

The two courses share several beneficial outcomes. Both courses explored the role of risk-taking and vulnerability to outside influences in the process of innovation, and aimed to help students feel less self-conscious and more self-aware. Preliminary evaluation data suggests that the courses, through interactions with visiting artists, inspired student creativity in their own conceptions and their classwork. The courses sowed the seeds of students' future involvement in the arts, although it is impossible to track success on this front without longitudinal research and a much larger experiment. Additionally, the courses resolved in different ways the natural tension between the variability of incoming artists and the need to bring structure and reliability to curriculum.

Most significantly, these two courses cast the campus presenter – UMS and Montclair's Office of Arts and Cultural Programming – as a partner with faculty in conceiving and delivering academic coursework, thereby integrating the arts in academic life in a very direct and tangible way. In both cases, the number of students affected was small (33 for Michigan, and 12 for Montclair), but the treatment was deep. If these curriculum models can be implemented at a broader scale, as is the hope at Montclair, then larger numbers of students can be reached.

Understanding the creative process is the common thread connecting artists, faculty, students and presenters in these two case studies. In our enthusiasm for academic integration, we should not forget the significant appetite for learning within the adult (non-student) audience base, and perhaps consider what curricular elements from “Creative Thinking” and other courses might be offered to audiences in one form or another.

Mavericks and Renegades - University of Michigan

During the winter of 2012, Mark Clague, Associate Professor of Musicology at the University of Michigan (U-M), offered an exploratory course entitled “Mavericks and Renegades” through the School of Music, Theatre & Dance. Professor Clague designed the course around the [Renegade Series](#), a ten-week mini-series that supplemented UMS's annual season. The purpose of the course was to more deeply engage students in the offerings of UMS through class visits by guest artists, attending live performances, and discussing and responding to the visiting artists and their performances. The course also provided students with a structure for creating their own artistic experiments inspired by the Renegade artists.

UMS initially approached Professor Clague about creating a course related to the Renegade Series during the 2011 winter trimester. Professor Clague had previously established a relationship with UMS through multiple collaborations on artist residency activities. He expressed a heightened interest in the Renegade Series because of his special interest in American music, and because the first performance of the Renegade series was the re-creation of Philip Glass and Robert Wilson's



seminal opera *Einstein on the Beach*. Jim Leija, UMS's Director of Education and Community Engagement, and Michael Kondzoilka, Director of Programming, worked with Professor Clague on designing and implementing a course based on the series. Using an existing special elective course as a structural base, Musicology 406, Professor Clague constructed a syllabus for the 2012 winter trimester around the live performances and scheduled class visits with the artists. He named the course "Mavericks and Renegades" after the title of the UMS series, which included four performances by the San Francisco Symphony's American Mavericks festival.

Professor Clague presented the course to students as an exploration of the maverick and renegade artists whose revolutionary presentations generate new creative procedures that transform both art and audiences.⁸ The course's syllabus focused on learning about, reflecting on and responding to the visiting artists represented in the eleven-concert series. Professor Clague hoped to accomplish several goals with the syllabus:

- Engage a group of students in UMS programming and foster a passion for future programming;
- Encourage students to discuss UMS programming with students outside of the course;
- Foster creativity and risk-taking in classroom discussions and assignments;
- Investigate pedagogical experiments in a classroom environment.

The University of Michigan-Ann Arbor is a public research university. Over 25,000 undergraduate and 15,500 graduate students enroll in the nineteen schools and colleges each year. U-M has 6,500 faculty, 18,500 administrative staff, and an annual budget of approximately \$1.6 billion.
<http://www.umich.edu/>

The College of Music, Theatre & Dance has approximately 2,000 students and 150 faculty members. The program is consistently ranked among the top performing arts schools in the country. Performing arts students have the opportunities to pursue interdisciplinary degrees, dual-degrees, and academic minors to enrich their academic experience.
<http://www.music.umich.edu/>

In addition to the College of Music, Theatre & Dance, University of Michigan-Ann Arbor harbors the University Musical Society (UMS), one of the oldest performing arts presenters in the country. Currently in its 134th year, UMS offers between 60 and 75 performances in music, theater and dance and over 100 educational activities every season.
<http://www.ums.org/>

⁸ To read the full course description, view Musicology 406/506 in the Winter 2012 Course Guide: http://www.music.umich.edu/current_students/documents/ElectionsAcrossFieldsW12.pdf.



The ten-week course began in January 2012 with an enrollment of 33 students, a mixture of performing arts majors and non-arts majors. The class met three times a week for one hour. No textbook was required for the course, but students needed to purchase tickets for Renegade performances at the \$10 rate, normally a rush ticket price for students but provided in advance by UMS to students in the course. Time in the classroom was reserved for preparation and response to live performances, discussions with guest artists, and presentation of student performances. Students were required to participate in discussions, take short pre-performance quizzes, write reaction papers, participate in UMS's online discussion forum, and present a final project based on their own artistic ideas and post the results to the class [YouTube channel](#).



“Mavericks and Renegades” cultivated growth and discovery for Professor Clague and his students. The variety of performances compelled the students and the instructor to expand their artistic horizons. Professor Clague and his students went to more performing arts events in one trimester than any of them had attended in the past, and everyone was exposed to a performance style that they had not experienced previously. On Leslie Stainton’s [guest blog](#) on the Renegade Series, Professor Clague wrote, “Certainly the students in my Mavericks and Renegades

class have discovered the value of expanding their cultural diet; we’ve all grown as a result.”



[Click here](#) to view one student’s project on YouTube.

Classroom visits supplemented the performances and provided students with a window into the mind of the performers, giving them a deeper understanding of the artistic process. The high level of student engagement during class visits elicited a positive response from the artists. Jon Gibson from the Philip Glass Ensemble continued his talk about Asian philosophy and thought for an hour

and a half after the end of the class period.

The discussions with artists and the live performances encouraged students to take risks in their own artistic creations. For the final project, one student performed an autobiographical piece about depression that was powerful for the class and therapeutic for the student (click on image pictured left to view the video). Professor Clague views “Mavericks and Renegades” as one of his most successful courses



because students were willing to engage in the material, collaborate with one another, explore new territory, and communicate on a deep and personal level. The course empowered students to dissolve the boundary between performance, classroom, and real life experiences.

The course was successful on the University of Michigan-Ann Arbor campus due to several factors. First, Professor Clague was able to design a new course – and on a relatively short timeline – without going through gatekeepers by using Musicology 406 as a template. Second, the course did not require any funding from the College of Music, Theatre & Dance because UMS included classroom visits in its budget for the Renegade Series artists. UMS also offered students in the “Mavericks and Renegades” course \$10 rush tickets in advance, which made performances more affordable and curtailed student expenses for the class. Third, UMS aligned the



[Click here](#) to view the student's final presentation on YouTube.

Renegade Series with the winter trimester, so the timing of the course worked well with the line-up of performances. Finally, UMS was able to recruit Professor Clague, a faculty member willing and excited to design and teach a course based on UMS offerings.

Professor Clague and UMS did encounter some challenges in designing and implementing the “Mavericks and Renegades” course.

UMS plans its seasons one to two years in advance while most faculty members start planning their courses several months in advance. UMS approached Professor Clague about the possibility of aligning a course with the Renegade Series a year in advance, but serious logistical discussions did not begin until the preceding trimester. UMS and Professor Clague managed to navigate this planning gap because the course was constructed around programming and artist residency activities that were already in place. Professor Clague also encountered challenges in recruiting freshmen and sophomores for the class. Since he made the course a special elective in music, it did not fulfill a humanities or departmental requirement. The majority of students in the class were upperclassmen who had already fulfilled most of their course requirements and therefore had more latitude with electives. If he teaches the course again, Professor Clague will attempt to get the syllabus approved by the administration in order to offer a humanities credit to underclassmen.

No plans are currently in place for offering an analogous course in the future because the Renegade Series was a unique offering. UMS has initiated internal conversations about planning another Renegade Series for 2014. If the series is repeated, Professor Clague has offered to teach a similar course. Even though Professor Clague would not make many alterations to the syllabus, he expects that a repeat course would be quite different because the learning experience for “Mavericks and Renegades” was largely shaped by unique discussions, the specific



visiting artists, and the student collaborations. If the Renegade Series is not offered again in the future, UMS may investigate alternative ways of creating a recurring course connected to the annual season.

Creative Thinking Course - Montclair State University

From May 14 to June 7, 2012, Montclair State University's Office of Arts and Cultural Programming (ACP), in partnership with the Research Academy for University Learning (RAUL), launched a pilot of a new course, "Creative Thinking." The course was the result of a two-year [Creative Campus Innovations](#) grant, awarded to Arts and Cultural Programming in the summer of 2010 by the Association of Performing Arts Presenters (APAP) and funded by the Doris Duke Charitable Foundation. Guided by a multidisciplinary faculty Working Group, ACP and RAUL developed a curriculum based on principles of creative thinking and learning, and incorporated interactions with visiting artists from the Peak Performances series. The course was designed to provide students with useful assessment and problem-solving tools for becoming successful thinkers, creators, and innovators in their respective fields.

The idea for "Creative Thinking" came from Montclair's former Director of RAUL and Vice Provost for Instruction, Dr. Ken Bain. Earlier in life, Dr. Bain had been a student in Paul Baker's "[Integration of Abilities](#)" course at Baylor University. Inspired by Baker's methods for exploring creative processes in the classroom, Dr. Bain strove to create a modern version of Baker's course at Montclair. He approached ACP's Executive Director Jedediah Wheeler with the idea to collaborate. After receiving enthusiastic input from a preliminary meeting with interested faculty members, ACP applied for the Creative Campus

Montclair State University is a public university in New Jersey, 14 miles from New York City. The university offers over 300 majors and minors to approximately 15,000 undergraduate and 4,000 graduate students in six schools and colleges. Montclair has a 250-acre suburban campus, over 1,000 faculty, 4,000 staff, and a \$47.1 million endowment.

<http://www.montclair.edu/>

Arts and Cultural Programming is a division of the College of the Arts. ACP brings guest artists from around the world to Montclair for master classes, performances, classroom visits, and other interactions with students. Every year, ACP presents the Peak Performances Series, formed under the artistic direction of Executive Director Jedediah Wheeler. Peak Performances presents national and international artists in the Alexander Kasser Theater, showcases student artists in dance, theater and music, and offers workshops and master classes to the campus and community.

<http://www.peakperfs.org/>

The Research Academy for University Learning is a teaching and learning faculty development department at Montclair State. RAUL's mission is to bridge the gap between teaching and research and to provide learning environments that encourage deep learning, creativity and innovation. RAUL facilitates faculty conversations on students learning, provides consultation on teaching practices and curriculum design, sponsors research-based teaching and learning initiatives, and designs and offers programming to provide opportunities for community development and pedagogical and theoretical investigation.

<http://www.montclair.edu/academy/>



Innovations grant. The [grant proposal](#) highlighted the purpose and structure of “Creative Thinking” and included the participation of artists selected by ACP for their commitment to research, interdisciplinary approaches, and integration of arts and technology.

After receiving the grant in the summer of 2010, ACP and RAUL formed a core Working Group of six staff and eight faculty to design and implement “Creative Thinking,” with the eventual goal of creating a sustainable semester-long course. The faculty Working Group was selected from a pool of interested professors who had either participated in other RAUL programs or who had responded to an email inquiry sent to all faculty. The Working Group represented a variety of disciplines (Computer Science, Communication Studies, Mathematical Sciences, Philosophy and Religion, Theatre and Dance, Music, Physics, and Marketing) and met monthly.



The main goal of the Working Group was to create an interdisciplinary course focused on ingenuity and informed by Paul Baker’s book, *The Integration of Abilities: Exercises for Creative Growth*. The core Working Group strove to modernize and broaden Baker’s models, which strongly reflected his theater-based lens from the 1950s and 60s. Pulling out concepts and ideas worth pursuing, faculty members modified Baker’s methods based on their own teaching experience, their interactions with students, and their own approach to research and work. The core Working Group designed the curriculum to strive for three primary outcomes: 1) increase students’ understanding of and confidence in their creative abilities; 2) highlight the parallels in creative processes across disciplines; and 3) demonstrate

the connections between artistic creativity and one’s own creativity. The course was also shaped by selecting key artists from the Peak Performances season, which was already in place during the planning process.

Due to the extended administrative process for creating a new course at Montclair, the pilot for “Creative Thinking” did not launch until the second year of the grant. Since the course was interdisciplinary, and the Working Group did not want to pigeonhole it in a specific school or department, the Provost’s Office offered to host the course and assisted ACP and RAUL over the course of nine months in getting the summer pilot approved.

The pilot ran during the intensive, four-week summer term with Dr. Ashwin Vaidya, Assistant Professor of Mathematical Sciences, as the lead instructor. Dr. Vaidya was present for every class session, meeting with students four times a week for two and a half hours, and helped the twelve enrolled students form connections between different exercises and sessions. Dr. Vaidya’s teaching was supplemented by six faculty members from a variety of departments (members of the Working Group),



and by guest instruction from three visiting artists, [Robert Wilson](#), [Liz Lerman](#), and [Iain Kerr](#). The course was advertised to students as follows:

“Creativity happens in all disciplines, and this class works to dispel the myth that it “strikes” – like a bolt of lightning or a stroke of genius. Instead, it is possible to develop tools and approaches to foster innovative thinking. A team of professors from a variety of departments will lead the class in participatory activities designed to help you, the student, develop your own creative process and create a personal toolkit to unlock your creative instincts. Over the course of this four-week intensive, through in-class exercises and independent projects, students will build a portfolio of creative work in a variety of forms. The skills learned in this class will serve you throughout your college career and beyond.”

Each of the four weeks had a theme: “self” for week one; process of others for week two; challenging mental models for week three; and group collaborations and final projects for week four. These themes explored thinking models and problem-solving techniques through four core learning techniques: 1) learning to speculate; 2) learning about tools for creative thinking; 3) learning from the creative acts of others; and 4) understanding the progress and nature of one’s own learning. Students explored these themes by writing about their own motivations and challenges in an online journal, participating in class exercises and discussions, and submitting a final project that synthesized the experiences of the course. As part of a rigorous



evaluation process, each student was required to submit a written self-assessment about how much he/she had achieved from the course. Students could only receive a pass or fail for their final grades.

The summer pilot of “Creative Thinking” helped students develop creative thinking skills to apply in their future studies across different disciplines. The course demonstrated the commonality of creativity through instruction from faculty members

from a variety of departments and guest visits from performing artists. The course also gave students the opportunity to take risks in completing assignments and creating their final projects by providing a safe classroom environment. Student evaluations for the course were overwhelmingly positive. Students reported that the course provided them with a unique setting in which to be challenged and inspired in new ways. One student commented:

“I had no idea what to expect out of this class, but the one thing I knew for sure was that I was with a group of people who were truly interested in learning and bettering themselves.

“That attitude, which saturated our class, is hard to come by. The excitement, anticipation, optimism, and open mindedness worked together to build a deep subconscious energy every day that I believe embraced us all.



“I am coming out of this class, or process, a better and more confident person. I feel more prepared to take on the world and the people around me, and I now understand more realistic ways to solving my problems. I have left a stronger person.”

Faculty members also responded favorably to the course. According to Carrie Urbanic, Cultural Engagement Director at ACP, other professors have expressed interest since the conclusion of the pilot in joining the Working Group for future iterations of the course.

The installment of “Creative Thinking” on the Montclair campus was successful largely due to the Creative Campus Innovations grant. The \$200,000 grant provided ACP and RAUL with the resources for constructing, documenting, evaluating and marketing the course; an additional \$53,000 was awarded for discretionary ACP projects. The grant also gave ACP and RAUL the impetus to design a new course and get it approved by the upper level administration.

Peak Performances staff and artists also played a key role in developing and implementing a successful pilot. ACP already had programmed visiting artists for the two-year span of the project (the 2010/11 and 2011/12 seasons) and planned for residency activities in contracts. ACP, in consultation with RAUL and the Working Group, only had to select appropriate artists to engage with the Working Group during course development and to participate in the course itself. Going forward, the budget for artist participation will be covered by Cultural Engagement – no additional programming or funding for artists will be required.

The four-week summer term at Montclair provided a useful structure for a “Creative Thinking” pilot. Since the summer term is much shorter than a typical semester and fewer students enroll in each course, the stakes were lower for experimenting with the structure of the course, determining its success, and deciding if it can be applied to a full academic term.



ACP and RAUL encountered a few challenges during the planning for “Creative Thinking.” Because pushing a new course through the approval process proved very difficult, the pilot course did not run until the end of the second year of the grant. The Working Group wanted to keep the course interdisciplinary and avoid targeting it only towards arts majors, so the course did not fit into a specific school or department. While they were successful in gaining approval for summer term with help from the Provost Office, the course continues on a provisional basis, and has yet to be absorbed into an existing academic unit. The Working Group also had to work around the time constraints of faculty members – mostly tenure-track teachers – who were sitting on

other committees or working on other projects, making it difficult for the full group to meet on a monthly basis.

The structure of the summer term, though beneficial in some ways, proved challenging for fulfilling all the goals of “Creative Thinking.” Many of the students enrolled in the course were not taking any other courses, or were only taking one other course. Students stated that they were unsure how they would apply the new creative thinking tools to other courses and felt that it might be too risky to try out those skills in a standard classroom environment. In addition, the summer term is an intense period of study. The class met for a significant amount of time each week and the different sessions occurred in close succession. Students struggled to form connections between the sessions because there was insufficient time between each class to reflect and digest what they had learned.

The first semester-long version of the “Creative Thinking” course is now being offered during Spring 2013, with an enrollment of 25 students. The Working Group was unable to offer the course during the fall semester because the summer pilot had to run before the next iteration could be approved. To ensure sustainability, ACP and RAUL plan on increasing the number and broadening the pool of faculty members in the Working Group. The focus of the expanded Working Group will be to serve as an advisory committee on course pedagogy and as a source of lead instructors for future iterations of the course. Discussions have already begun on evaluating the content of the course and deciding if the course can be categorized in a school or department, or whether it could be incorporated into an existing curriculum, such as General Education or the New Student Experience. ACP and RAUL hope that creating connections will be easier for students during the spring semester because they will be able to apply the learning tools to their other courses. The eventual hope is to make “Creative Thinking” available to all students, infusing creativity and inspiration from the performing field into the academic life of Montclair.



Case Study #5: Participatory Engagement

Overview

In the past few years, much has been written about changing public tastes, increased demand for multi-sensory stimulation, and the expectation amongst younger cultural consumers for higher levels of interactivity in all forms of entertainment.⁹ It is no surprise, therefore, to find campus presenters experimenting with programs that offer students and community members opportunities to get actively involved in making and interpreting works of art. This case study highlights two “active engagement” approaches for involving students directly in artist-driven events and activities.

Tri-C Presents, the presenting program at Cuyahoga Community College (Tri-C) in Cleveland, Ohio, engaged composer and violinist Daniel Bernard Roumain (DBR) to lead a two-year exploration of *The Epic of Gilgamesh*, an ancient text. In order to create broad opportunities for students and community members to participate in the project, DBR composed an original songbook based on the literary work and his own research in the community. Faculty, students and community members were then invited to re-interpret DBR’s songs in their own artistic voices and mediums. Submissions were vetted and two “Songbook Unbound” showcase performances were produced as part of the Tri-C Presents 2011-12 season, featuring the work of a wide range of Cleveland-area singers, dancers and musicians. This case study illustrates the practices of co-creation (i.e., community artists basing their work on the original work of a professional artist) and thematically-driven crowdsourcing of artistic work, culminating in a public performance.

The Clarice Smith Performing Arts Center at University of Maryland works continuously to involve students in arts-based inquiry through partnerships with campus faculty and departments, visiting artists, and community organizations. This case study describes *Memory House/Desire House*, a partnership between the Clarice Smith Center, the Kronos Quartet, the UMD Department of Dance, and three faculty members, Ronit Eisenbach, Associate Professor of Architecture, Harold Burgess, Director of the College Park Arts Scholars, and Sharon Mansur, Assistant Professor of Dance. In conjunction with a performance of *A Chinese Home* by the Kronos Quartet and Wu Man, the project partners designed a multi-layered learning experience for students, centered on the meaning of “home” across cultures. Through two courses and an exhibition in the Center’s lobby of faculty and student work, architecture and dance students explored ancient Chinese traditions,

⁹ Active participation is a priority of the James Irvine Foundation. [See Getting In On the Act: How arts groups are creating opportunities for active participation](#), 2011, including case studies.



constructed “desire houses” out of bamboo and paper, and participated in a pre-performance ritual.

Lessons Learned

The participatory nature of the two projects examined in this case study afforded students a personal window into the creative process and illustrated the dynamics of collaboration, the importance of being open to new ideas, and the value of reflecting on issues and ideas through multiple lenses. Both projects had interdisciplinary aspects, a key to opening up the learning process. At the core of each project was an artistic work (*The Epic of Gilgamesh, A Chinese Home*), selected by a professional artist or curator to serve as the basis for a larger artistic and intellectual exploration.¹⁰

While the Gilgamesh project was built on a large budget fueled by a six-figure grant from the Association of Performing Arts Presenters’ Creative Campus Innovation grant program, the UMD project was built on a modest budget of approximately \$14,000 (not including staff time or performing artist fees), funded largely through student tuition fees and small allocations from the project partners. The scale of impact of the two projects varied accordingly. In both cases, deep student learning was reported.

Creating more opportunities for active participation is the frontier of arts participation, and an urgent challenge for artists, curators and arts presenters. In fact, the link between active involvement and successful student engagement is a theme across all of the case studies, not just this one. These two case studies provide evidence of the significant learning outcomes that arise from hands-on participation guided by experienced faculty and professional artists. A central challenge of this work is achieving a scale of impact by leveraging artist resources through crowdsourcing, RFPs, competitions, prizes, and other strategies.

Project Gilgamesh - Cuyahoga Community College

In August 2010, Tri-C Presents at Cuyahoga Community College (Tri-C) received a Creative Campus Innovations grant to engage in a two-year, campus-wide exploration of the *Epic of Gilgamesh* with visiting artist Daniel Bernard Roumain (DBR).¹¹ DBR created a modern songbook based on the ancient text, the lives of Tri-C students, and contemporary issues. DBR’s fourteen original songs were

¹⁰ Arts-based interdisciplinary programming, and the benefits of arts-based learning, are explored in “Placing the Arts and the Heart of the Creative Campus,” a 2012 white paper by Alan Brown and Steven Tepper, available through the Association of Performing Arts Presenters website at www.APAP365.org.

¹¹For more information on the Creative Campus Initiative, visit <http://www.creativecampus.org/> or <http://www.apap365.org/KNOWLEDGE/GrantPrograms/Pages/creative-campus.aspx>.



recorded by Tri-C faculty, students, and alumni and made available to the entire campus through ProjectGilgamesh.com. Organizations, classes, performing groups, and individuals were encouraged to reinterpret the songs and place excerpts of their creations on the [Project Gilgamesh YouTube channel](#). The best interpretations were selected for two public showcases during the 2011/12 academic year. In addition to the songbook, DBR and Tri-C Presents staff partnered with faculty members, local artists, and two community organizations, Great Lakes Theater (GLT) and the Cleveland Museum of Art (CMA) to integrate the *Epic of Gilgamesh* and the performing arts into the classroom and greater campus community.

Brain Bethune, former Dean for Creative Arts at Tri-C Presents, generated the momentum for the Creative Campus Innovations grant proposal. He hired Laura Kendall, who led the successful Creative Campus initiative at the University of Nebraska, as Director of Arts Programming to guide the proposal and lead the project. The two settled on the *Epic of Gilgamesh* as the central focus for their campus plan. Bethune had always wanted to do a dramatic adaptation of the story, and Kendall agreed that the text would lend itself well to cross-collaboration and academic exploration in a variety of disciplines. Part of the project would be the creation of a new performance piece (an opera was initially proposed) involving an artist-in-residence, faculty and students.

For a composer, Kendall suggested [Daniel Bernard Roumain](#) (DBR), a New York City composer and performer with a strong track record of engaging with campus presenters through workshops and residencies. Kendall believed that DBR would be an ideal candidate for making the *Epic of Gilgamesh* accessible for Tri-C students. DBR was fortuitously performing in Northeast Ohio while Tri-C Presents was working on the Round Two grant proposal and agreed to meet with Bethune, Kendall and Margaret Lynch, Dramaturg and Project Manager, about the project. DBR had always wanted to compose an opera and enjoyed the idea of making an ancient epic relevant to a modern audience, so he agreed to be the lead artist.

Established in 1963, Cuyahoga Community College is Ohio's oldest and largest public community college. Located in Cleveland, Tri-C offers 1,000 credit courses in more than 140 career and technical programs and liberal arts curricula each semester. Annual enrollment of credit and non-credit students is about 52,000, and the average student age is 29. 60% of students study part-time. Tri-C offers day, evening, and weekend classes on six campuses and over 100 additional locations throughout the community through distance learning options. <http://www.tri-c.edu/>

Tri-C Presents is the campus performing arts center that stages regional, national and international music, theater and dance for the campus and community. Tri-C Presents offers a variety of educational programs, free performances, workshops and residencies each season. Performances are presented in on-campus venues and in neighborhood churches, coffee shops and museums. In fall 2012, a new Tri-C arts center, The Tommy Li Puma Center for the Creative Arts, opened on the Metropolitan campus. <http://www.tricpresents.com/>



Tri-C Presents received the Creative Campus Innovations grant in August 2010. Bethune, Kendall and Lynch immediately began moving forward on two tracks: academic connections and community partners. They recruited faculty partners to assist in the creation of accessible academic resources and partnered with the [Great Lakes Theater](#) and the [Cleveland Museum of Art](#) in the creation of resource materials and educational activities. GLT created a series of writing prompts and



scripts for ten short scenes that could be read or dramatized in the classroom or provide the foundation for class discussion. Professional actor-teachers from the company offered to visit classrooms to work with students through improvisations, discussions and performances of key scenes from the text. CMA provided lecture notes and workshops for faculty and gallery talks and guest lectures for the campus community. Resources developed by

GLT and CMA, along with lesson plans generated by Tri-C faculty, were made available online through [Tri-C's Project Gilgamesh webpage](#).

The main learning objective behind Project Gilgamesh was to rework an ancient text into something that resounded with students on a community college campus. The *Epic of Gilgamesh* was selected because it explores universal themes, such as love, leadership, friendship, and human morality. According to Lynch, “We are looking at this ancient text because it poses some of the earliest ways of expressing some fundamental questions about humanity.” The project strove to draw parallels between these fundamental



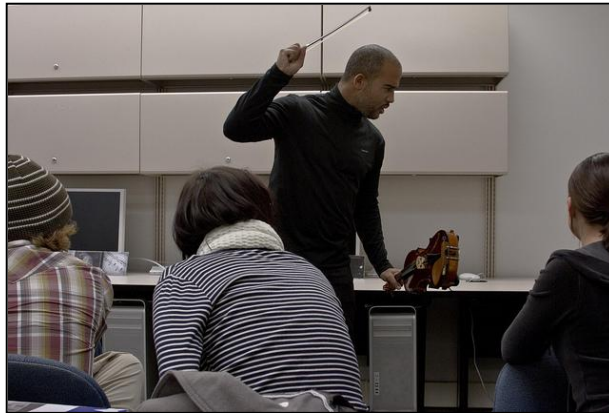
[Click here](#) to view the video overview of the project.

questions and the academic explorations and personal experiences of Tri-C students. In a video overview of the project, DBR stated “We all have a bit of Gilgamesh in us. We all struggle with who we are, where we are, and more importantly, where we want to be. These are all things that are continuously and in some ways heartbreakingly relevant to our fractured lives.” DBR planned to create an initial work highlighting the universal messages of the text and then pass it off to students and faculty to explore and integrate on the Tri-C campus.

In February 2011, DBR visited Tri-C for a weeklong residency and performance. He visited courses in English, song-writing, jazz studies, visual arts, graphic design, photography, and journalism and interacted with pre-college students in Tri-C's youth orchestra and string ensemble. During the visit, DBR realized the difficulty of



presenting an opera with Tri-C students as performers and producers. Tri-C's three Cleveland campuses are over twenty miles from each other, and most students rely on public transportation. Students visit these campuses at irregular times, given that



Tri-C offers day, evening and weekend courses. DBR also discovered that the Tri-C student body ranges in age from teenagers to grandparents, with vastly different life situations.

The project team decided that rehearsing and producing an opera would not be feasible, so DBR instead proposed to compose a contemporary Songbook based on the *Epic of Gilgamesh* as source material for

the new performance piece. The Songbook would be made available online and would allow a wide range of campus and community constituents to engage with the work on their own terms.

To record the Songbook, Lynch and Kendall began searching for other music faculty to assist with recruiting musicians and eventually found Kira Seaton, a music professor with a special interest in choral music. Seaton began identifying professional and community singers and musicians for the project, but upon discovering an exceptionally talented group of students in her choral ensemble class



in fall 2011, convinced DBR to use the choir as the core group of singers for the Songbook, more in line with his original intentions to largely use Tri-C students for the final artistic presentation.

The final group of musicians was a mix of 40 faculty members, alumni, and students. Tri-C's Recording Arts Technology program agreed to record all of the tracks in their

exceptional facilities. The project was immediately integrated into the recording arts curriculum, and recent graduates and skilled students were recruited as the recording crew and sound engineers.

The four recording sessions turned into creative workshops between DBR, the faculty and the students. Since it was a relatively small group, DBR was able to work closely with all of the musicians. The students felt comfortable in this intimate atmosphere giving feedback on various musical elements, such as the contour of the melody, the phrasing, and the tempo. In addition, since DBR was finishing the Songbook between recording sessions, working with the musicians firsthand



influenced the composition of his final songs. They played a central creative role in the final production of the Songbook.



Lyrics, sheet music, full scores, recordings, and other materials were placed on ProjectGilgamesh.com, which was designed by Tri-C graphic design graduates and students. DBR had visited a graphic design course during his February residency, and the teacher, Suzanne Meola, recruited her

students to design the website. Due to constraints of time and experience among current students, Meola assigned a recent graduate as the primary designer, assisted by alumni and students. All the photography, design, and web development ended up coming from the graphic design program. In addition to the project website, Tri-C created a Project Gilgamesh Faculty Guide and an [academic website](#), which offered a variety of resources for teaching the *Epic of Gilgamesh* and integrating the project into the classroom.

ProjectGilgamesh.com went live at the start of fall term 2011. All Tri-C students were encouraged to respond to the Songbook through music, writing, visual imagery, or movement and submit their creations on the [YouTube channel](#). The marketing department placed huge banners on each campus and hung posters with the campaign's signature image, a female student holding DBR's violin (pictured above), a reflection that students were taking DBR's compositions and making them their own. A selection of prizes was



offered to motivate students to polish their work. Tri-C Presents also reached out to faculty members and encouraged them to create class submissions. DBR hosted the two showcases, entitled “Songbook Unbound.” Both were successful in the participation of the Tri-C campus community, the quality of the performances, and audience attendance. The showcase in November 2011, a free performance, was filled to capacity in a black box theater with 100 seats. The ticketed showcase in April 2012 had an audience of 300 in a venue with 350 seats. A wide range of artistic work was presented, including:

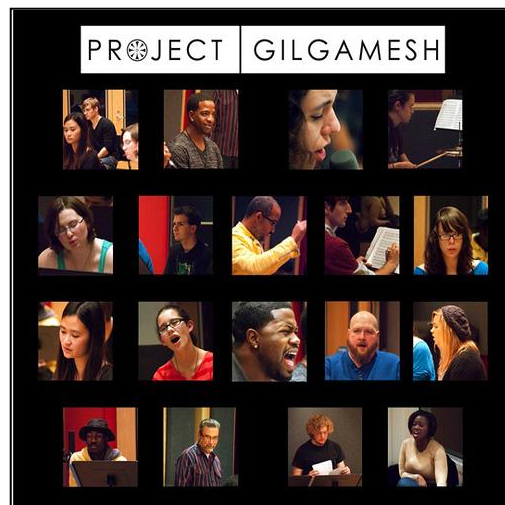


- A performance by a combo from the jazz studies program.
- A solo by a young cellist.
- An energized interpretation by a rap and hip hop dance group called the “Misfits.”
- A performance by a dance faculty member and a professional company.
- Orchestral arrangements by a local high school orchestra.
- Choreography of a song by a Tri-C dance class.
- Poems by an English class, read to instrumental backing from one of the songs.



[Click here](#) to view a short video from Songbook Unbound I.

In addition to the performances, students in a graphic design course created posters that were put on display and a photography class designed CD covers.



The project produced an atmosphere of creativity and exploration that was beneficial for the growth of students, faculty, staff, and the artist. DBR’s residency activities gave students a new perspective on learning and the classroom experience. Students commented:

“DBR talked about constructive criticism. He mentioned that we will always have somebody criticize you in your life, take it and then turn it into something positive and believe in yourself.”

“Be all that I can be ‘literally’. I’m rejuvenated and inspired again, and truly believe I can achieve the impossible.”

“Having an artist in class forced me to critically think about things and look at life in a different way.”¹²

¹² Student quotes come from the Project Gilgamesh [Faculty Study Guide](#).



DBR's final Songbook was influenced by the recording musicians and engineers, who gave DBR suggestions on the various tracks. Students were enthused to be part of the project and brought a lot of excitement and energy to the recording sessions. Many of the students in the fall choral ensemble class enrolled in the course again for spring semester. One of the project's staff members, Margaret Lynch, became involved in the compositional process. DBR noticed one of her blog entries after a class visit in February and asked her to compose the lyrics for the Songbook. Margaret drew inspiration from specific moments in the *Epic of Gilgamesh*, stories from Tri-C community members, and student reactions and responses to the text



Most importantly, distributing the Songbook online and encouraging YouTube submissions enabled a wide range of students on a community college campus to participate in the project. Many of the commuter students who are unable to partake in arts organizations were able to use the project as a creative outlet. The final showcases featured over 100 students in performance initiatives led by students or student/faculty collaborations.

Project Gilgamesh was successful on Tri-C's campus largely because of the Creative Campus Innovations grant and DBR's flexibility in overcoming the challenges of working with a community college with multiple campuses and a diverse student body. The project illustrates a number of ways in which campus presenters can actively engage students and faculty in the creation and performance of artistic work:

- By co-creating new artistic work, based on work devised by a professional artist;
- By writing original text (i.e., reinterpreting a classic work);
- By collaborating with artists in the recording of original work;
- By devising lesson plans and using the arts as an instructional tool;
- Through assisting with design, marketing and communications (e.g., website design).

Tri-C Presents faced a number of situational challenges in carrying out Project Gilgamesh. The decision to abandon the original concept of an opera in favor of a songbook strategy that offered more opportunities for active involvement was a critical turning point. To achieve a more flexible and scalable outcome in terms of campus engagement, DBR created an original work (the songbook), but sacrificed artistic control over the final artistic product (a collage of performances by campus artists). In a parallel effort, Tri-C Presents staff tested new methods of activating faculty, both in terms of helping with project design and incorporating Gilgamesh into their coursework.

Not to be denied his own artistic statement, DBR returned to Tri-C with his own ensemble for the premiere of “Gilgamesh on the Crooked River,” a collection of DBR’s songs from Project Gilgamesh, on October 18, 2012.

A Chinese Home - University of Maryland

From June 2009 to February 2010, Ronit Eisenbach, Associate Professor of Architecture, and Harold Burgess, Director of the College Park Arts Scholars, planned an interdisciplinary collaboration between the School of Architecture, Planning, and Preservation, the College Park Arts Scholars program, and the School of Theatre, Dance, and Performance Studies at the University of Maryland (UMD). Created in correlation with the performance of *A Chinese Home* by the Kronos Quartet and Wu Man, the project explored the value of “home” across cultures

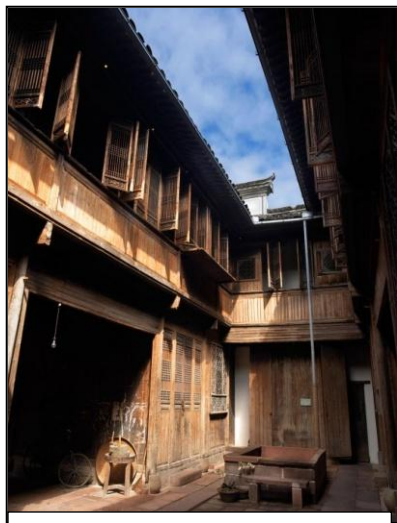


Photo from the Peabody Essex Museum.

sparked by the study of the Yin Yu Tang (Hall of Plentiful Shelter) courtyard house, a 300-year-old house from a southeastern Chinese village that was dismantled and rebuilt in the Peabody Essex Museum, and Chinese “Desire Houses,” the traditional bamboo and paper houses created as thankful offerings to previous generations that tied together the past, present and future. The collaboration involved two courses, an installation, exhibition and dance performance in the Grand Pavilion of the Clarice Smith Performing Arts Center.

In May 2009, Ruth Waalkes, Director of Artistic Initiatives at the Clarice Smith Center at the time, approached Eisenbach about creating a student engagement project around *A Chinese Home*.

Eisenbach attended a preliminary meeting and learned that the Kronos work was inspired by the story of [Yin Yu Tang](#). Eisenbach fortuitously had visited the house in Massachusetts and was amazed by the piece-by-piece deconstruction and reconstruction of the structure (pictured, above), and fascinated by its history as a home for women and children. Eisenbach conceived to have students build contemporary Desire Houses that could be displayed within an Installation designed for the Center’s Grand Pavilion. In light of the foreclosure crisis happening in the Washington D.C. area and across the nation, Eisenbach devised the project as an inquiry into the nature of home, dwelling and inhabitation across cultures, and a response to the trauma of losing one’s home.

After meeting with the Center's staff, Eisenbach contacted Burgess, who had reached out to Eisenbach during spring 2009 with a request to collaborate on a project in the near future. Burgess decided to make the Desire House project an integral part of the College Park Arts Scholars fall colloquium. They designed the course's practicum project around the Chinese tradition of constructing Desire Houses. Students were assigned to make their own Desire Houses from bamboo and paper. While creating their personal constructions, they were asked to reflect upon the housing crisis, cross-cultural ideas of home and explore their personal interpretations of the meanings of home. During a fall residency, the Kronos Quartet visited the students as they constructed their Desire Houses in the School of Architecture building. The quartet discussed the project with the students and offered feedback on their constructions.

Burgess, Eisenbach, and dance professor Sharon Mansur, who joined the project in January 2010, co-taught the second course during the three-week winter term. The course focused on the development and construction of an installation for the Center's Grand Pavilion. The course attracted six enrolled students and two student volunteers from the undergraduate and graduate architecture and dance programs. Inspired by the beauty and flexibility of bamboo and the organization, elements and structure of Yin Yu Tang, Eisenbach designed the installation and developed a concept model with the assistance of architecture alum, Mike Fischer.

Students in the January course developed the details, harvested the

The University of Maryland was founded in College Park in 1856. The university offers over 100 majors and 120 graduate programs in thirteen colleges and schools. Approximately 27,000 undergraduates and 10,000 graduate students attend the school each year. UMD has over 4,000 faculty, 5,000 staff, and an \$800 million endowment.

<http://www.umd.edu/>

Clarice Smith Performing Arts Center is a community of artists, students, faculty, staff, and community members on the UMD campus. The Center presents approximately 1,000 performing arts events each year in six performance venues and offers workshops, lectures, and other residency events.

<http://claricesmithcenter.umd.edu/>

The unique structure of the School of Theatre, Dance, and Performance Studies enables a larger community of artists to interconnect and collaborate. While programs in dance and theatre retain their individuality, the School affords the interdisciplinary prospects that allow landmark creativity and scholarship to flourish. Dynamic interaction between faculty, staff and students encourages innovative ideas and new initiatives.

<http://tdps.umd.edu/about-us>

The College Park Scholars is an academic residential community for talented freshmen and sophomores. The Arts program faculty frequently uses the Clarice Smith Center as a resource for interdisciplinary projects and performances. Art Scholars students interact with professional artists, visit local arts institutions, and engage in service-learning projects.

<http://www.scholars.umd.edu/>

UMD's Architecture program is housed in the School of Architecture, Planning and Preservation. Students collaborate across disciplines, creating a holistic approach to engaging with the constructed environment. The architecture program introduces students to the craft through study, practice, speculation, and real world project work, with sustainable design and the surrounding environment at the forefront.

<http://www.arch.umd.edu>



bamboo from the campus grounds, and built the structure in the architecture building. They also learned a site-specific dance choreographed by Mansur and inspired by the installation structure and project themes. Once built, the installation was dismantled, stored in the Architecture building, and reconstructed in the Grand Pavilion. Similar to Yin Yu Tang, the structure was built in one place, deconstructed piece-by-piece, and reassembled in another location.

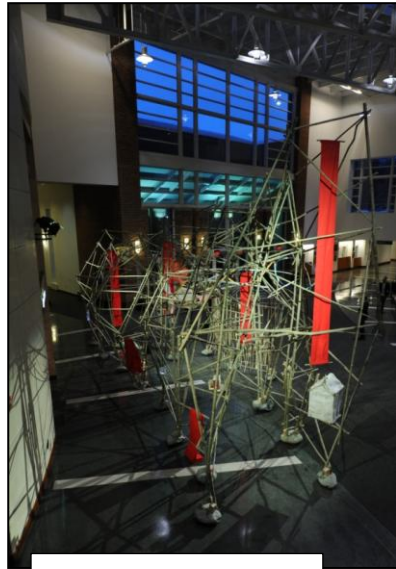


Photo by Stan Barouh.

The exhibit, entitled *Memory House/Desire House*, was installed at the Clarice Smith Center the week before the February performance and remained in the space for three weeks. Once the dance and architecture students had reassembled the installation, the College Park Arts Scholars hung their Desire Houses from the fall semester in the structure. Burgess, a lighting designer, coordinated the lighting, design, and production for the exhibit with support from the Clarice Smith Center technical staff.

On the night of the Kronos Quartet's performance of *A Chinese Home*, the dance and architecture students from the January class performed in a pre-show site-specific dance event in the Grand Pavilion, featuring live bamboo flute music by DC area musician Matthew Olwell. The performers flowed around and through the audience, inhabiting the installation structure individually and collectively, and eventually culminating in a ritual procession that drew the audience up the stairs to a nearby outdoor courtyard behind the Center. The dancers carried several Desire Houses from the exhibit and ceremonially burned one they had selected in the courtyard. They did this to honor and follow the Chinese tradition of offering a Desire House as a gesture of thankfulness and good fortune to one's ancestors. The Kronos Quartet was unable to view the dance due to preparations for the performance, but they were able to witness the dress rehearsal earlier that afternoon.

Memory House/Desire House brought over sixty students and three professors together to create a memorable exhibit and a collaborative learning experience. The January course combined undergraduate and graduate dance and architecture students. Architecture students took on a new role as dancers, and dance



Photo by Stan Barouh.

students became visual artists and builders. The exhibit put these students into artistic contact with the College Park Arts Scholars. These artistically-inclined students who rarely intersect through their coursework benefited from combining their creative energies and witnessing the final result. The Desire Houses enriched the bamboo structure, which in turn provided a new context for the small, personal creations. Together, the students shaped a moving reflection on the importance of “home” across cultures.



Photo by Stan Barouh.

Burgess, Eisenbach and Mansur believe it was a meaningful experience for the students. Scholars received feedback from visiting artists, attended the pre-performance ritual, and enjoyed seeing their projects in a public venue as part of a larger event. Dance students had the opportunity to work with students and professors from different

academic backgrounds and learned to approach artistic construction functionally as well as expressively. The participatory nature of the project allowed students to develop a strong sense of ownership in the project, through the creation of personal Desire Houses, construction of the installation, and participation in the performance. They were important cultural contributors to the performance and created a unique complement to *A Chinese Home*. The entire experience provoked students to contemplate the nature of home in reaction to the foreclosure crisis and the earthquake in Haiti, which sadly coincided with the start of the January course. The campus and community reacted favorably to the installation, exhibition and dance performance. Despite the fact that the performance coincided with two large snow storms in the Washington D.C. area, half the concert audience came early for



Photo by Michael Stargill.

the pre-show ritual, entering the installation and reading the student wish-tags. Faculty and students commented on the striking nature of the dance event, according to Mansur. The installation was extended for two weeks and as a result, more people viewed and interacted with the bamboo structure while passing through the Center and learned about the Desire

House project. Mansur extended its educational value by taking students in her Dance Improvisation course to the Grand Pavilion to experience and inhabit the

bamboo structure twice during the spring semester, and this site-specific dance opportunity enhanced their studio experience.

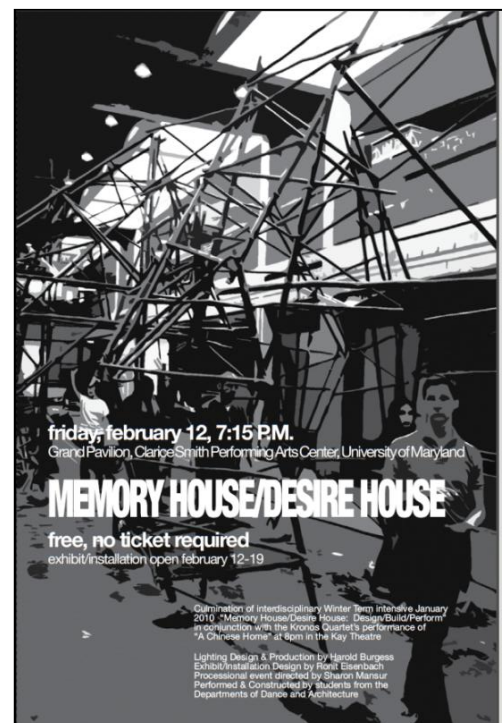
The overall project was memorable for the Center, the students and the community. Eisenbach, Burgess and Mansur still hear occasional references to the installation and its lingering impact. The project sparked a lengthier two-year collaboration between Eisenbach and Mansur, through which dance and architecture students worked together on site-specific work combining installation with performance.



Photo by Harold Burgess

The Desire House project required eight months of planning. Executing the two courses, setting up the installation, and carrying out the pre-show ritual involved three faculty members, over sixty students, the College Park Arts Scholars program, and the dean and administration of the School of Architecture, Planning and Preservation. The Clarice Smith Center staff provided support for the installation and performance and facilitated interactions with the Kronos Quartet. Funding for the project was generated mainly by student tuition for the January course, a total of \$11,000. An additional \$2,000 came from the College Park Arts Scholars program and the Center provided \$1,000. These funds paid for materials and faculty salary.

Clarice Smith Center's established relationships with faculty members, the College Park Arts Scholars, and the Kronos Quartet made the desire house project possible on the UMD campus. The Center has developed a positive reputation among UMD faculty for devising and supporting experimental work in the arts. Eisenbach, who has collaborated with the Center on two previous projects and celebrates these rich and engaging experiences, continues to seek new opportunities to build connections with the Clarice Smith Center. The College Park Arts Scholars have a strong connection with the Center because it provides resources that supplement students' coursework. The Kronos Quartet has an extended residency program with the Center and visits UMD two to three times a year for residency activities.



From a timing standpoint, the project benefited from opportunities associated with the January term, an intermediary time that allows more flexibility for pilot testing new and interdisciplinary courses in an intensive format. As a result, the course faced less competition from other departments for students' time, and also allowed for students to take over a large space in the architecture building for constructing the installation. Students worked on the project every day for three weeks.

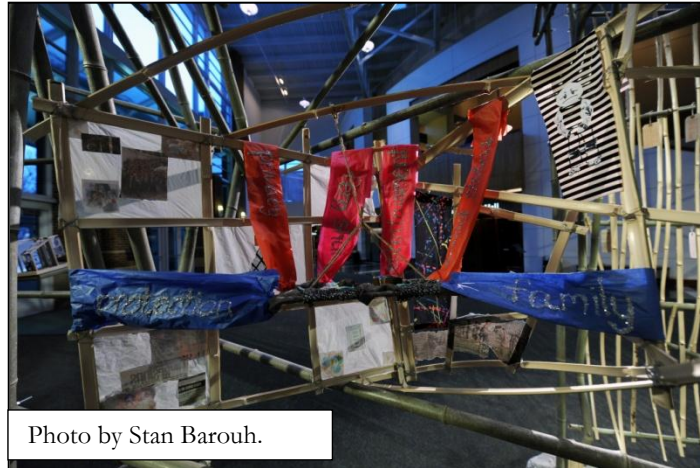


Photo by Stan Barouh.

However, since students have to pay extra tuition for this January term, Eisenbach and Burgess faced some difficulty recruiting enough students for the course. Ultimately, the unique opportunity drew adventurous and curious students from UMD and one from Morgan State. The short duration of the term also limited the amount of

time they had to finish, disassemble and store the installation.

Fire safety presented a few obstacles to the exhibit. The Fire Marshall's approval did not come through until late December and the second course began at the start of January. All paper Desire Houses and the bamboo materials had to be sprayed with flame retardant, and a monitor was required to watch the exhibit twenty-four hours/day while the Desire Houses were exhibited in the installation. To avoid the large expense of hiring a monitor for three weeks, the students' paper and bamboo Desire Houses were added to the installation just prior to the Friday performance and then removed immediately thereafter.

The two snowstorms were the most unexpected obstacle to the installation and the performance, but the students, faculty and the Clarice Smith Center were dedicated to the project and carried it through. Though all UMD facilities were technically closed the

week of the show, Susie Farr, Executive Director of the Clarice Smith Center, decided to still hold the performance. The installation was moved before the first



Photo by Stan Barouh.

storm on Sunday. Students, faculty and the Center's supporting staff managed to travel to the Center on Wednesday, between the two storms, to set up the exhibit. Despite the snow, a large audience came to the Center on Friday for the event.

Memory House/Desire House was a unique hands-on experience for UMD students and faculty, and part of the Clarice Smith Center's consistent efforts to increase student engagement and build interdisciplinary connections on campus. Each season the Center plans projects and events whose goal is to deepen student participation in the arts. More fruitful collaborations are on the horizon. The participatory nature of the projects afford students a personal window into the creative process, illustrates the dynamics of collaboration, the importance of being open to new ideas, and the value of reflecting on critical issues and ideas through multiple lenses.



Case Study #6: Structural Integration of Students into Presenting Work

Overview

Other case studies have demonstrated numerous approaches to engaging students in the performing arts – in the classroom, through artist interactions, through special events, and through discount ticket programs. Another approach to engaging students is through their direct involvement in the process of presenting – through volunteer or paid staff positions. This case study offers a range of examples of direct student involvement in the business of presenting, including curating, marketing, and other roles. Many, if not most, campus presenters employ students in various positions. The point of this case study, however, is to consider how presenters can leverage students to broaden student participation in the arts campus-wide. The Center for the Performing Arts at Penn State worked with students in a graphic design course to create a student-focused marketing campaign. Student designers pitched ideas to staff members, and now the selected campaign will be used over the life of a three-year grant to increase enthusiasm for classical music performances on the Penn State campus.

The Opening Acts program developed by Stanford Live provides opportunities for “student curators” to select student performers to open for the main stage artists. The program has increased student attendance and has fostered sustained relationships with former student curators and performers.

Texas Performing Arts established a dedicated Student Engagement Office in order to expand work opportunities for students and enhance their experiences. The new office also oversees “The Loft” – a social/event space designed specifically for students in one of the upper lobbies of Bass Concert Hall. Altogether, these efforts have made the center a more “student-friendly” space.

Students at the University of Michigan formed Arts Enterprise, a student-led organization that fosters collaborations between arts and business students. The organization has enriched the entrepreneurial skills of arts and business students and facilitated internships and careers for former members. Arts Enterprise is now a national organization with chapters at several universities. Arts Enterprise is not an employment opportunity for students (more accurately, one might call it an arts advocacy program), nor is it run by campus presenters. Nevertheless, we include it in this case study as an example of a student volunteer program that might be replicated or adapted at other campuses.

Lessons Learned

Involving students in marketing, programming, production, and other administrative areas gives students a stronger sense of presence and ownership over arts



presentations on their campus, and offers a window into the business of the arts. Generally, these are relatively small programs in terms of the numbers of students involved, although the Texas program employs upwards of 80 students in a given year. The impact of these experiences can be deep, as when students are allowed to “curate” programs (Stanford) or design and run events and educational programs for other students (Texas).

Student volunteers or employees can be engaged in the business of promoting performing arts presentations by visiting artists (Penn State). This appears to be one of the more common uses of student labor, apart from working as ushers or in the box office. While it makes sense that students would have an intuitive sense of what promotional messages and tactics will resonate with other students, supporting student marketing groups can require a good deal of staff time and guidance, which is exacerbated by the ephemeral nature of student availability (i.e., having to recruit and train a new group of students every year).

The Stanford “Opening Acts” program is particularly innovative in that students are vested with a certain amount of artistic autonomy – usually reserved for a professional curator. This program also allows student performers to “share the stage” three times a year with visiting professional artists, which sends a strong message to students, faculty and audiences about Stanford Live’s educational mission and values, and tangibly illustrates the program’s commitment to being a part of student life.

The Arts Enterprise program begun at Michigan provides an interesting example of a student-initiated effort to deepen ties between the arts and other academic pursuits. While Arts Enterprise was created specifically for business students and arts students, one can infer the possibility for similar student-run clubs emanating from other scholarly departments, from philosophy to engineering. In fact, campus presenters, working through faculty and other connections, might build a scalable program for self-initiated student groups from across campus, and provide a range of educational and social programming, perhaps in collaboration with other arts programs on campus (e.g., museums).

Classical Music Project (CMP) - Penn State University

Funded by a three-year grant from The Andrew W. Mellon Foundation to deepen student engagement in classical music, the Center for the Performing Arts at Penn State has designed a campus-wide marketing campaign to engage students in classical music. The center partnered with a graphic design course to create a flirty marketing campaign with the tag line “Get Turned on to Classical Music.” The marketing plan involves student-directed advertisements, posters, flyers, and a *Classical Music Project* website. In year two, the project includes eight classical performances, multiple residency programs, curricular partnerships, and other student engagement activities



It was the Center's idea to include students in the project early on by having them lead the design work for the marketing campaign. The project leaders reached out to a variety of professors in Graphic Design and received a favorable response from faculty member Kristen Sommese, who offered to assign the task to students in one of her courses. Sommese had five teams of students enrolled in "Graphic Design 304: Practical Communication" present different marketing pitches to the project leaders, who decided to choose the flirtiest campaign, "Get Turned on to Classical Music." The campaign involves a series of suggestive slogans:

- "The Big O" for an overture.
- "Ready to try a threesome?" for a trio.
- "Double your pleasure" for a duet.
- "Size does matter" for chamber groups.

The marketing department launched the advertising campaign at the annual student "Patio Party" (see case study #2) in fall 2012, where they also surveyed students about their interest in classical music. Posters and flyers were placed in the student union, and a [Classical Music Project website](#) was launched with information on upcoming performances and events, interviews with artists, articles about composers, a blog on classical music happenings, images, and podcasts.

The main challenges for the *Classical Music Project* are the pervading barriers of classical music for young audiences. To overcome these barriers, the center has planned a variety of engagement activities for the 2012/13 season, including:

- Visiting classical music artists will play in non-traditional settings, such as common rooms in dorms, coffee shops, or clubs downtown;

The Commonwealth of Pennsylvania chartered Pennsylvania State University in 1855. Penn State offers more than 160 majors to over 90,000 students across 24 campuses and online through the World Campus. The main campus, University Park, is 5,500 acres and has about 45,000 students. Penn State has a 3-fold mission of teaching, research, and public service.

<http://www.psu.edu/>

The Center for the Performing Arts, located on the University Park campus, began as an Artist Series in 1957, presenting music, theater, dance, and lectures in Schwab Auditorium. In 1985, the Artist Series moved into Eisenhower Auditorium and was renamed as the Center for the Performing Arts at Penn State. A major commissioner of new works, the center presents traditional and experimental works and acts as a cultural center for the campus and community. The center's core values include arts leadership, service, innovation, and stewardship.

<http://www.cpa.psu.edu/>

The Graphic Design program is part of the Stuckeman School of Architecture and Landscape Architecture in the College of Arts and Architecture. The program focuses on developing students' intellectual capacity, skills in problem solving, and proficiency in the use and application of digital technologies. The program aligns its courses with offerings in other fields at the university, such as philosophy, sociology, economics, communications, and literature.

<http://graphicdesign.psu.edu/>



- [Opera Atelier](#) will participate in class visits, lectures, and a master class during their residency in April 2013;
- The vocal ensemble [Anonymous 4](#) will be hosting a “chant camp” for students and the community;
- Classical music ensembles will visit the Penn State Altoona campus to interact with students at a University branch campus and give performances and lectures.

Laura Sullivan, Marketing and Communications Director, hopes that these and other efforts will expand students’ musical horizons and help build demand and

appreciation for classical music in the long run.

CMP is a large-scale project, supported by a good deal of philanthropic and institutional funding. While the student involvement in marketing is only a small part of the overall initiative, it illustrates how presenters can leverage student creativity to develop marketing messages that resonate with students.



As of the writing of this case study, the marketing campaign had only recently started on the Penn State campus, so the results of this strategy have not yet been

determined. George Trudeau, Director of the Center for the Performing Arts, presented the campaign to student organization leaders earlier in 2012, and many responded favorably. The Student Affairs Office is highly interested in the grant and may collaborate with the Center on the project.

After the conclusion of the grant, the Center hopes to continue supporting classical performances on the Altoona campus in order to encourage attendance at main campus programs. Increasing student engagement in the performing arts, and classical music especially, is an ongoing effort at the Center, although no specific plans to sustain student involvement in marketing are planned past the initial grant period.



Opening Acts - Stanford Live

The Opening Acts program at Stanford Live, formerly Stanford Lively Arts, provides select undergraduate and graduate students with the opportunity to curate student openers for three main stage artists each season. The curators program student performing groups that complement the visiting artists and highlight the creativity and talent of Stanford students. Opening Acts enhances the students' role in Stanford Live by giving them a stake in the programming. The curators collaborate with Stanford Live staff, learn to program artists within a limited budget and time frame, and promote the performances across the campus

Jenny Bilfield, former Artistic & Executive Director of Stanford Live, instituted Opening Acts as part of a greater strategy to increase student engagement. Bilfield collaborated with Lisa Mezzacappa, Campus Programs Manager, in launching the program for the 2009/10 season, and Mezzacappa took over full management for the following season. For the first two years, Mezzacappa selected three independent student curators for Opening Acts. Each student

programmed an opener without assistance or feedback from the others. This system caused inconsistency in communication and quality of performances. In 2011, the structure switched to a student curatorial committee. The committee enables students to share their ideas and navigate collaborations with production and marketing as a team. The quality of student openers has noticeably increased since this change has been implemented.

Stanford Live recruits students for the committee by sending an open call out to campus during the spring term. The program is advertised in the Stanford Daily, on the website, through social media, and by former student curators and performers. The application requires students to explain their experience and interest in the arts, their relationship to live performance, and their suggestion for an Opening Acts program. Mezzacappa collects the applications, conducts interviews, and confirms new curatorial members by the end of spring term.

Stanford University was founded in Palo Alto, CA in 1891. Approximately 7,000 undergraduates and 9,000 graduate students enroll in the 7 schools each year. The university has 1,500 faculty, 650 student organizations, and a \$16.5 billion endowment.

<http://www.stanford.edu/>

Stanford Live, formerly Stanford Lively Arts, was founded in 1969. Each year, the Center presents about 100 events, including 35-40 main stage music, dance, and theater performances by international artists as well as master classes, artist residencies, lectures, workshops, and other outreach programs to the campus and community. Lively Arts transitioned to Stanford Live to reflect a new multi-faceted approach to creating, nurturing and celebrating the performing arts. The first Stanford Live season will begin with the opening of Bing Concert Hall in January 2013.

<http://live.stanford.edu/>



At the start of fall term, the committee convenes to assign roles and select the Stanford Live visiting artists for which they will curate opening acts. Typically, the committee chooses visiting artists that have the greatest student appeal and have potential for building creative connections, and works to avoid dates that conflict with exams and other student activities. When the visiting artists are selected, the committee starts seeking out student performers. Students pitch ideas to each other during brainstorming sessions. Then the committee elects one or two lead curators for each event. Lead curators communicate with student groups and Stanford Live staff to plan and execute successful openers. At the beginning of the performance, the lead curator gives a spoken introduction onstage explaining why the student act was selected for that particular program.

Stanford Live publicizes Opening Acts through press releases, student newspapers, and the website. Student journalists frequently write articles on upcoming openers or reviews of the performances, and student curators collaborate with the student artists on promoting “word-of-mouth” advertising.



Stanford student Amrit Robbins performs with visiting artist Dana Leong in March 2011.

Over the past three years, Opening Acts has supported the creation and presentation of student work and given student artists the opportunity to perform in front of a paying audience. Many student performers are not arts majors and are constantly looking for outlets to share their work. They have been very enthusiastic about presenting the results of their hard work and dedication to large audiences. Opening Acts has also expanded the scope of Stanford Live performances and enhanced programming in unexpected ways. According to Mezzacappa, audiences have been delighted with the diversity and high quality of student performances, which offer a glimpse of student activity on the Stanford campus. Examples of successful openers include:

- A spoken word student group performing pieces written in response to three songs by Herbie Hancock before “A Tribute to Herbie Hancock.”
- The student *a cappella* world music ensemble Talisman opening for South African singer Vusi Mahlasela.
- Scenes from Shakespeare’s *Otello* before “The Othello Syndrome,” Uri Caine’s reimagining of Verdi’s opera *Otello*.

Giving students a lead role in marketing and promotion for Opening Acts events has increased overall student involvement in Stanford Live. Student curators feel a strong sense of ownership over the performances and invest significant time in the planning successful openers. The prominent “word-of-mouth” advertising has resulted in higher student attendance at Opening Acts programs. Student curators and performers also frequently become more involved in Stanford Live after participating in Opening Acts. Former curators contribute photos and videos to the website and write comments on the Stanford Live blog. A student curator from the



Student group Aishu Venkataraman & Delhi Fresh opened for Chucho Valdés and his Afro-Cuban Messengers in February 2012.

2011/12 season wrote an article for a Stanford Live publication recounting a concert and talk by the Pacifica Quartet at her student residence. During the 2009/10 season, the student ensemble Mariachi Cardenal de Stanford opened for pan-Latin singer-songwriter Lila Downs. The following season, the group gave a concert and talk for a

community-partner high school, the first time Stanford Live incorporated a student ensemble into a community engagement program.

According to Mezzacappa, Opening Acts has been successful at Stanford because many students are “hungry” for opportunities to be actively engaged in the performing arts. Stanford is a diffuse campus and the arts are not always a main priority, so many students are looking for outlets for artistic expression. The curators enjoy having a meaningful experience that allows them to express their unique ideas and connects them to visiting and student artists.

Opening Acts faces some difficulties in implementation each year, mainly due to the variability of the student population and the time constraints on student schedules. Since the student body is constantly in flux, student curators and performers change each season. Annual fluctuations in the committee keep the program fresh and connected to the campus but present problems in maintaining consistency. In addition, curators frequently struggle to make time for the program because of academic and other extracurricular commitments. A \$500 honorarium for student curators helps counter this barrier by honoring the students’ time and creating a small incentive for applying to the program. Student artists are also offered a \$500 honorarium per performance group for dedicating time and artistic energy to the program.

The total annual budget for this program is \$6,000. Stanford Live tries to incorporate production costs for openers into the budget for main stage performances. Extra



production expenses, when they occur, must be within a \$1000 budget for each event. The marketing department sets aside additional resources for promoting student openers within its departmental budget.

Opening Acts requires at least one staff person to manage and direct the student curatorial committee. The program also requires some additional staff time from marketing and production, but those efforts are largely tied into responsibilities for the main stage performances. The program continues into the 2012/13 season with the opening of Bing Concert Hall in January. Openers will only occur during the winter and spring terms, but the committee convened during the fall to select main stage artists and determine goals for the year. Since Stanford has received a three-year classical music immersion grant from the Andrew W. Mellon Foundation, Opening Acts for the 2012/13 and 2013/14 seasons will feature student performances that have thematic ties to classical visiting artists. This approach will maintain the focus on classical music but broaden the connections and ideally the audience for the genre.

Internal Restructure - University of Texas at Austin

In January 2010, Texas Performing Arts (TPA) at University of Texas at Austin (UT Austin) established a new Student Engagement Office, hiring recent graduate Maggie Bang for the new full-time position, Student Engagement Coordinator. The new office has increased connections between TPA and the Austin campus by expanding the student employee program and establishing a student-friendly social space in Bass Concert Hall called The Loft.

The impetus for expanding student engagement came from Kathy Panoff, Director and Associate Dean of TPA. Shortly after she arrived in her new position in August 2009, she established the new office and hired Bang. Bang's first task in the new position was to double the number of student employees, with a focus on increasing student positions in the administrative offices. Bang met with each TPA department and spoke with previous student workers to determine methods for expanding previous positions and developing new ones. Over the course of

The University of Texas at Austin was founded in 1883. The university offers 170 fields of study to over 50,000 enrolled students from 50 states and 100 countries. UT Austin has 24,000 faculty and staff, seventeen colleges and schools, seventeen libraries, seven museums, and a 350-acre main campus. The university's mission is to achieve excellence in education, research and public service.

<http://www.utexas.edu/>

Texas Performing Arts, began in March 1981 as the Performing Arts Center at UT Austin. The center's \$44 million Bass Concert Hall was the university's largest construction project to date. TPA contributes to cultural life in central Texas by presenting live performances in music, theater and dance and "Broadway Across America-Austin."

The center supports the work of students, faculty, and staff on the stage and in the classrooms, studios and production shops. TPA promotes arts education in the Austin community by offering outreach programs for all ages.

<http://texasperformingarts.org/>

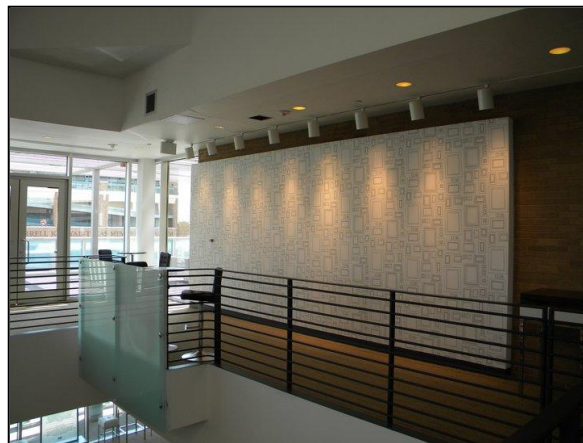


two semesters, Bang centralized the recruiting efforts of all the departments, established new positions, and created a [webpage](#) for student employment opportunities. Now, TPA employs over 80 students each year, serving in positions such as Guest Services Student Assistant, Development Student Assistant, and Campus and Community Engagement Student Assistant. Federal work-study students are encouraged to apply.

To improve student employee training, Bang developed a student employee handbook and orientation with Human Resources. Instead of TPA departments hiring workers independently, Bang now accepts all applications and conducts the interviews. She personally emails every applicant and lets them know the results of the search. Since students are also TPA patrons, she makes sure that they have a good experience as an applicant, and if they are hired, as a student employee.



Bang has worked to make the student employee program more meaningful, organizing various social events each year to promote collaboration and camaraderie. During National Student Employee week in April, TPA has events for the student employees each day. TPA Student Employees even have their own [Facebook group](#).



Professional development sessions ensure that students learn more about careers in the arts. Each semester, student employees can attend a couple of coffee talks with professional TPA staff and participate in a resume review. Bang also conducts student employee evaluations each term to guarantee that students are receiving proper feedback.

Student employees also have the opportunity to participate in the Student Employee Committee. Bang sends out an email to student workers at the start of the term, and anyone interested can join the committee. Typically, about ten students participate. The committee discusses means of improving the student employee experience and increasing campus awareness of TPA programs. They organize student appreciation events, discuss potential topics for coffee talks, and help staff events in The Loft.

The Loft space arose from Panoff's desire to build a student-friendly social space akin to the lounge for adult members. Bang and a team of four student employees re-designed the lobby on the sixth floor of Bass Concert Hall with new furniture and interactive wallpaper.

The Loft was inaugurated on September 1, 2011 with an opening party. Bang and her student team promoted the opening around campus with guerilla-marketing efforts. They distributed beach balls, Frisbees, and cups with the Loft logo. They recruited eight student employees to be "The Loft Men," a group of students wearing full body spandex suits called Morphsuits. The Loft Men went on "attacks" in various campus locations handed out flyers. The opening party had high attendance and helped increase student awareness of the new space.

The Loft serves primarily as a place for students to mingle and engage in pre-show activities. Student ticket holders receive an email notice about the pre-show event the week of the show. On the night of the performance, signs direct student patrons to go up to the 6th floor lobby. In addition to being available an hour before TPA performances, The Loft is also open from 11:00 a.m. to 2:00 p.m. every day, a standard practice for Bass Concert Hall lobby spaces. The interactive wallpaper, called "The Graffiti Wall," allows students to express themselves in pictures and words. Markers and crayons are provided nearby for use during open hours.



The results of constructing an improved student employee network and a student social space have steadily increased student participation in TPA. The Student Engagement Office has increased the number of student employees from 50 in fall 2009 to 87 in spring 2012. There are new student positions in reception, programming, artist hospitality, the business office, marketing, public relations, and other offices. Centralized recruiting methods have increased the pool of interested and qualified applicants for student positions. Many current and former student employees spread the word about open positions to friends and peers. The new webpage also helps advertise openings.

The student employee orientation, the Student Employee Committee, social events, and coffee talks have created a more cohesive team of student workers. Student employees go through the same hiring process and training, which generates more consistency across departments, and helps the students be more aware of each other's names and roles in the organization. The Student Employee Committee

provides an opportunity for a deeper level of engagement for those who want to get more involved.

Student positions have become more rewarding for those interested in careers in arts administration or in gaining professional skills. Bang's resume review week each semester is highly popular among the students, and the coffee talks allow student workers to learn from and interact with professional TPA staff. Student employees are also encouraged to attend the live performances. When staff comps are available for upcoming shows, student employees are also offered two comp tickets. Though no formal research has been conducted on the effect of the student employment restructure on general student awareness of TPA performances, anecdotal evidence shows that a larger and more unified body of student workers has helped TPA increase awareness amongst students of its \$10 ticket price and other special offers and events.

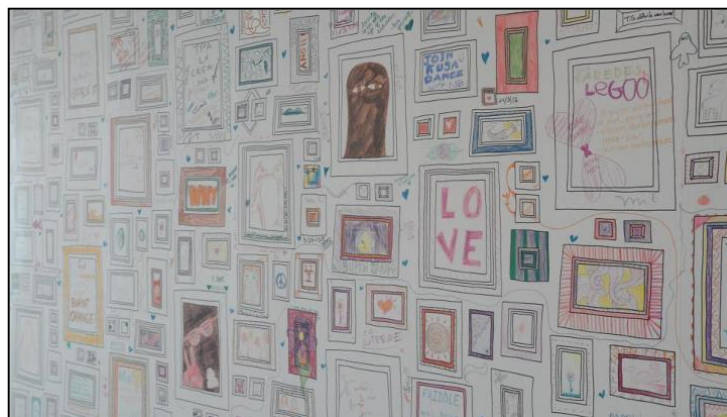


The Loft has steadily gained popularity on the UT Austin campus. Popular events from the 2011/12 season included a Las Vegas-themed photo booth before Michael Feinstein, dance lessons, fancy fortune cookies, and a screening of the documentary on Thomas Fraser before the performance by Long Gone Lonesome. Students are increasingly embracing the space as their own venue. The “Graffiti Wall” is particularly well liked. In addition to mentioning upcoming events, [The Loft's](#)

[Facebook page](#)

frequently highlights novel images from the “Graffiti Wall.”

The construction of The Loft and the expansion of the student employee program were possible at TPA because of the establishment of the Student Engagement Office. Bang



coordinated all efforts for increasing the number and scope of student employees and directed the construction, publicity, and event planning for The Loft.

The Student Engagement Office faced initial opposition from some TPA departments for centralizing recruiting efforts and establishing new student positions. Some departments had an established method of hiring student employees and were reluctant to switch to a new model. Other departments had never worked

with student employees before and were unsure of the role or value of a student worker. The success of the new model and the value of student employees across TPA departments have appeased these concerns.

Panoff set aside a budget of \$20,000 for increasing the number of student employees between 2009 and 2011. The Student Engagement Office had to request additional funding for the 2011/12 season and is currently facing budgetary challenges that have made it difficult to continue increasing the number of student workers. The construction of The Loft was incorporated into TPA's annual budget. Expenses for redesigning the space were kept to a minimum by buying inexpensive furniture from Overstock.com. The largest budgetary item for The Loft was the opening party in fall 2011. A minimal budget is required for pre-show event supplies.

For the 2012/13 season, the Student Engagement Office will be expanding the scope of Loft events and increasing the involvement of the Student Employee Committee. The Loft can now hire vendors other than the designated campus catering company to provide food for events, so they will have refreshments more frequently at events. Since the Student Employee Committee has requested more ownership over The Loft, the committee will be taking over duties for planning pre-show activities from the Student Engagement Coordinator. The committee also plans on increasing the role of The Loft Men in promoting upcoming performances and pre-show events.

Arts Enterprise - University of Michigan, Ann Arbor

[Arts Enterprise](#) (AE) is a campus-based, national organization that fosters relationships between students across disciplines. Founded by students on the University of Michigan (U-M) campus, AE was established as a means of filling the curricular gap between arts and

The University of Michigan, Ann Arbor, or U-M, was founded in 1817 as a public research university. The university has over 25,000 undergraduates and 15,500 graduate students in 19 schools and colleges. The school has 6,400 faculty, 18,500 administrative staff, and an approximate annual budget of \$1.6 billion.

<http://www.umich.edu/>

The University Musical Society, or UMS, offers 60-75 performances in music, theater and dance and over 100 free educational opportunities to the campus and community each year. Established in 1878, UMS is one of the oldest performing arts presenters in the country.

<http://www.ums.org/>

The School of Music, Dance & Theater was founded in 1880. The school offers programs in dance, music, musical theater, and theater and is consistently ranked among the country's top performing arts schools. The school has approximately 1,090 students and 150 faculty.

<http://www.music.umich.edu/>

The Stephen M. Ross School of Business was founded in 1924. The school has over 1,000 undergraduates, 2,000 graduate students and 200 academic staff. Over 40,000 students have graduated from the school with a BBA, MBA or PhD. The school offers dual degree programs with many other departments and schools, ranging from urban planning to art and design.

<http://www.bus.umich.edu/>



business. AE now has seven chapters, a National Board, and an annual summit. The organization encourages the blending of entrepreneurial thought and artistic creativity to encourage individual professional development. The pervading goals of the organization are learning through action, student leadership, project management, and community building. AE's vision is to create a world where arts and business leaders work together to address the social, cultural, and economic challenges of the 21st century.¹³



The idea for AE came from a collaboration of three Michigan students, Nathaniel Zeisler, Chris Genteel, and Kelly Dylla. They wanted to encourage more collaboration between the School of Music, Theatre & Dance and the Stephen M. Ross School of Business. They approached

musicology professor Mark Clague, who became a faculty advisor for the venture, and campus deans for the music and business schools. The students chartered the organization in December 2006, established a student board, and raised \$25,000 for various projects and events. During its first year, the organization launched the first “AE Week” with educator Eric Booth as the keynote speaker and facilitator.

AE grew fairly quickly on the Michigan campus. Business students wanted to learn from the creative spark of artists. Arts students were interested in learning arts management and business skills. The group developed strong faculty connections and gained early support from Ken Fischer, President of the University Musical Society (UMS).

UMS and AE have developed a strong relationship and frequently collaborate on creating connections between audiences and the performing arts. AE has supplemented the UMS visiting artists series with educational activities and student engagement events, and UMS allows AE members be involved in creating and planning events. In return, AE helps foster UMS's relationship with students. One successful event in partnership with UMS involved bringing a string quartet to the business school for an open rehearsal. The rehearsal served as a “Music 101” primer for business students, and prepared both art and business students for a

¹³ For more information on AE's mission and vision, view the 2010 Annual Report: <http://drawingdownthevision.com/wp-content/uploads/2010/08/Arts-Enterprise-Annual-Report.pdf>



Takács Quartet performance. The students attended the performance together and socialized and discussed the music afterwards.

AE began to spread to other university campuses in 2008. Nathaniel Zeisler, one of the founders, became an assistant professor at Bowling Green State University in Ohio and decided to establish a new chapter. Another group of students established a chapter at the University of Wisconsin-Madison. Additional chapters have been established at Claremont Graduate University, University of Missouri-Kansas City, and University of Iowa. AE officially became a national 501(c)3 organization in 2009. The National Board has twelve directors, all unpaid volunteers.



Membership in AE varies based on the population and the success of the chapter at each campus. Michigan has a core group of ten student officers and board members, who meet weekly to discuss goals and upcoming projects. In addition to the core group, Michigan's chapter has approximately fifty student members who pay the nominal annual fee, participate in campus events, and attend

the annual summit. Over 200 non-member students engage in AE events on the Michigan campus. Other chapters have a similar structure with a core group of leaders, student members, and non-members who attend events. The national organization claims over 200 active members.

AE chapters occasionally collaborate with one another to produce performances, create skill-based workshops, or participate in service projects. For example, in May 2008, sixteen student volunteers from the Bowling Green and University of Michigan chapters participated in AE for New Orleans, or AE4NOLA. The students

raised over \$20,000 and donated 2,500 volunteer hours to address pressing needs of public education in New Orleans after Hurricane Katrina.¹⁴

Chapters also interact with one another at the [AE national summit](#). The first summit took place on the Ann Arbor campus in August 2009. Faculty, staff, and students from seven institutions convened to learn to develop meaningful and sustainable AE programs on their campuses. Over the course of three days, teams from each institution developed a strategic plan, started their own AE website or Facebook page, and developed a rich array of programs for their campuses for the 2009-2010 school year. For the second summit in February 2011, AE chapters convened on the University of Missouri-Kansas City campus. The summit was entitled “Bringing You & AE into the World” and included keynote speakers [Margo Drakos](#), co-founder of the classical music web platform [Instant Encore](#), and [Andrew Taylor](#), Director of the [Bolz Center for Arts Administration](#) at the University of Wisconsin-Madison. The third summit in March 2012, entitled “The Creative Economy and You,” took place at Claremont Graduate University and included interactive workshops and keynote lectures by Craig Watson, Director of the [California Arts Council](#), and David Malmuth, co-founder of I.D.E.A. Partners and leader of the [I.D.E.A District](#) (Innovation + Design + Education + Arts) in downtown San Diego.



AE has been a valuable asset for student members and university campuses. The organization helps students become well-rounded graduates with professional skills that they can showcase on the job market. Budding artists learn how to market themselves and business students learn to foster personal creativity. AE members

have created over 150 programs in business and art leadership activities, service-learning projects, and sustainable education programs. AE now has a branch called AEIdeas, which provides support and resources for aspiring entrepreneurs. Students who participate come up with a sustainable venture and a plan for implementation. AE alumni have earned internship opportunities with New Orleans Outreach and DomesticCorps and are employed by companies like IMG, the Seattle Symphony and Google. AE also builds future generations of arts creators, consumers, donors and supporters. Members develop a stronger passion for the arts and are more likely to support the arts in their future endeavors.

An AE chapter can be established on any university campus. The organization frequently thrives on campuses that have departments or schools for arts and for business. The organization had early success on the University of Michigan campus because of student-led initiatives to connect the Ross School of Business and the

¹⁴ Learn more about this service project at <http://www.bgsu.edu/offices/mc/monitor/06-09-08/page50923.html>.

School of Music, Dance & Theatre. The student founders were motivated to navigate the administrative hoops, seek out funding to establish a new organization, and spread the organization to other campuses. The Michigan chapter has also benefited from the presence of UMS, a co-conspirator in increasing student engagement in the arts.



Students who want to establish new AE chapters face some barriers. The National Board provides leadership and advice but has no funding to offer established and budding chapters. The board has taken over the guidance for setting up new chapters, but they can only offer students an advisor for navigating the administrative structures. Since one of the main tenants of AE is “learning

by doing,” the board encourages students to take the initiative and launch new chapters through their own efforts. Establishing a new chapter requires enough enthusiasm and momentum to navigate the obstacles of establishing a new organization, finding funding, and recruiting members who will support its growth. AE chapters need representatives from all college years to form the core leadership in order to ensure the continuity of the organization.

The National Board hopes to continue increasing the number of AE chapters and facilitating collaborations between AE campuses. Addressing sustainability issues is a top priority, including the possibility of hiring a professional administrator.

Case Study #7: Student Engagement through Interdisciplinary Artist Residencies

Overview

This case study examines interdisciplinary artist residencies as a means of increasing student engagement in the performing arts. Since the 1970s, artist residencies have become increasingly commonplace amongst campus presenters – a reflection of their desire to cultivate deeper relationships with students, faculty and community stakeholders – and to move closer to the center of academic life. The scope and sophistication of residency activities has expanded greatly, evolving from conventional lectures and master classes to multi-year, interdisciplinary residencies exploring current issues. Much of this evolution has been supported by a handful of philanthropic foundations eager to see the arts take a more central role in campus and civic life.

Given the prevalence and diversity of artist residency work in the presenting field, this case study takes a more global approach to identifying good practice, illustrating a wider range of practice but at a more cursory level. The primary methodology for researching this case study involved reviewing grant proposals for artist residencies submitted by 31 semi-finalists, as part of the second round of funding for the Creative Campus Innovations Grants program administered by the Association of Performing Arts Presenters with funding from the Doris Duke Charitable Foundation. While six proposals were ultimately funded, this case study attempts to identify patterns from the larger pool of 31 applicants. More detailed descriptions of the 31 semi-finalist proposals may be found in the [“Creative Campus Sketchbook.”](#) Note that all 31 semi-finalists received small grants in exchange for allowing Arts Presenters to publish excerpts from their proposals, to advance field learning.

Many university presenters offer a variety of outreach and educational activities to provide context for upcoming performances, and to enrich student experiences in the arts. Since the work of visiting artists frequently has overt connections to music, theater and dance, many artist residency activities are developed in conjunction with music, theatre and dance departments, such as when a visiting choreographer meets with dance students. While these sorts of interactions can be transformative for arts students, interdisciplinarity is a growing focus in the field, and more artists are willing and able to interact with students and faculty from non-arts disciplines. Cross-campus connections can be self-evident, such as a Cuban musician visiting a Latin American studies course, but often require more innovative thinking, such as connecting a math class to a string quartet performance. Creative collaborations between artists and scholars from other disciplines present important opportunities for expanding the reach of the arts on university campuses. Residencies that deeply integrate an artist’s work into academic inquiry are emerging as an effective means of student engagement and, in fact, are forging a new, interdisciplinary approach to



presenting.¹⁵ Through these residencies, students who do not engage with the arts in their everyday lives are exposed to the principles of creative thinking, and learn how the arts can play a role in problem-solving across disciplines.

The majority of Creative Campus Round 2 proposals included innovative ways of developing artist residencies to engage both arts and non-arts students and faculty. Though not all of the projects were funded or executed, they provide interesting ideas and tactics for augmenting the influence of visiting and faculty artists across a campus community. From the 31 proposals, this case study highlights five interdisciplinary themes as worthy of further reflection in terms of opportunities for student engagement:

Artist Residencies Highlighted in Case Study #7

Reflecting on Individual and Group Identity through the Arts

- Performing Diasporas: Identities in Motion – Baruch College
- Cross-Disciplinary Study of the Diversity of the African American Voice through an Artistic Process – Howard University
- Migrating Bodies: Stories of Identity, Place, and Movement – University of Minnesota

Technology and the Arts

- Bandwidth: Technology and the Senses - Rensselaer Polytechnic Institute
- Virtual/Embodied: Is There a Substitute for Presence? – Bard College

Communicating through the Performing Arts

- Telling Tales: The Arts Discovery - State University of New York, Oswego
- Everyone is a Story: Listening to the Generations - UCLA
- Creative Campus IDEAS – Colorado College
- All Voices – Lehigh University
- Banned, Blacklisted and Boycotted: Censorship and the Response to It (The B-Word Project) – Cal State University, Long Beach

Healthcare and the Arts

¹⁵ Further discussion of how campus presenters are helping faculty make curriculum connections may be found in [Case Study #3: Academic Integration – Building Curricular Ties](#).



- A Healthcare Dance – Hiram College
- The Healing Power of the Arts – University of Florida
- Medical Training and the Arts – University of Michigan

Intersections of Space and the Performing Arts

- The Secret Life of Public Spaces – Penn State University
- Space in the Making: Movement, Material, Memory – University of Washington

Lessons Learned

The project sketches from the “Creative Campus Sketchbook” demonstrate the possibilities for artist residency activities when campus presenters form partnerships beyond traditional arts departments. Creating broad themes and goals for interdisciplinary collaborations enable visiting, local, and faculty artists to reach out to a greater variety of students and make the arts more relevant and applicable to other areas of study. Interdisciplinary artist residencies promote critical thinking skills, increase awareness of issues within or outside the campus, and foster the artistic development of students. Class visits, lectures, and workshops can enrich curricula and enliven teaching strategies. As demonstrated by these proposals, planning extended residencies can involve a broad cross-section of the campus and community in the creative process of the artist, which can act as a catalyst for student work, faculty development, and community involvement.



Reflecting on Individual and Group Identity through the Arts

The arts play an influential role in forming and challenging human identity. Music, dance, visual art, storytelling, and theater are central avenues of individual and communal expression. Baruch College, Howard University, and the University of Minnesota proposed residencies involving campus and community-wide explorations of the various dimensions of identity and constructions of self through the medium of artistic creation.

Performing Diasporas: Identities in Motion - Baruch College

To promote an understanding of the role of the performing arts in shaping group and individual identities, the Baruch Performing Arts Center (BPAC) at Baruch College proposed to engage incoming first-years in a series of performances, workshops, and curricular offerings. BPAC would introduce new students to the project during convocation and continue awareness through a website, blog, and campus-wide events. Project goals included enhancing student understanding of the transformative power of the arts, promoting global and cross-cultural awareness, and developing a model for future campus-wide interdisciplinary projects.

To advance the project goals, BPAC planned to establish campus residencies with three artists whose work reflects the role of the arts in shaping identity:

- [Maya Lilly](#), a Julliard-trained actress, writer, filmmaker and activist. Lilly's play [MIXED](#), the result of over 200 interviews with mixed-race people, narrates the confusion of growing up with mixed racial identity. For *Performing Diasporas*, Lilly would perform MIXED, participate in discussions with first-years, and interview select students as material for an original work.

Baruch College was founded in Manhattan in 1847 as the first free public institution of higher education in the U.S. In 1968, Baruch became an independent senior college in The City of New York (CUNY) system. The 17-floor Newman Vertical Campus, which spans nearly an entire square block, is the hub of the college with over 100 classrooms and research facilities. Over 15,500 undergraduate and graduate students from 160 nations attend Baruch each year. The college has 500 full-time faculty, 700 administrative and support personnel, and an endowment of \$294 million.

<http://www.baruch.cuny.edu/>

The Baruch Performing Arts Center is the college venue for performances of new and classic works. Part of the Weissman School of Arts & Sciences, the center presents plays, concerts, dance, readings, and other events. The mission of BPAC is to serve the Baruch community by incorporating the performing arts into all aspects of the college.

<http://www.baruch.cuny.edu/bpac/>



- [Mahayana Ladowne](#), director of Lilly’s play MIXED. As the Project Manager for *Performing Diasporas*, Ladowne would support residency activities of the other artists and facilitate project communications and interactions with students.
- [Randy Weston](#), jazz pianist, composer and lecturer. For *Performing Diasporas*, Weston would perform and speak about the connections between American jazz and African music. His music would be included in Lilly’s new work.

In conjunction with residency activities, BPAP proposed to engage students through small ongoing events and large-scale performances:

- Seminars for first-years would require students to create personal monologues through performing arts strategies. One monologue per seminar would be selected for “Baruch’s Voices,” a public performance at the end of each semester.
- [The Learning Community Program](#) would offer a workshop series on developing creative thinking skills through the performing arts.
- Spring coffee houses would give students the opportunity to develop and perform monologues with the assistance of Mahayana Landowne.
- “Weissman Talks,” an onstage dialogue series that explores topics central to the liberal arts, proposed to host three to four performance-related panel discussions with artists each year.
- The Fine and Performing Arts Department would stage a student play and Maya Lilly would perform a newly-commissioned one-woman show inspired by Baruch students’ monologues and featuring Randy Weston’s music.

To create sustainable cross-campus relationships, BPAC established many potential partners for *Performing Diasporas*. Partners included the Office of Student Orientation and Freshman Year, the Office of Student Life, the Provost’s Office, the Schwartz Communication Institute, the Fine Performing Arts Department, and the Weissman Global Studies Initiative.

Cross-Disciplinary Study of the Diversity of the African American Voice through an Artistic Process - Howard University

Cramton Auditorium proposed to partner with several academic departments at Howard University to examine the role of the African American voice in shaping artistic, political, religious, historical, socio-economic, and scientific fields through lectures, symposia, and the development of an interdisciplinary course. The course would provide material for creating a new multidisciplinary artistic work on the pervading influence of the African American voice. The project aspired to integrate the performing arts into diverse academic areas, deepen understanding of the impact of the African American voice, and establish successful and sustainable partnerships.



Cramton intended to secure the following artists to work with students on creating the multidisciplinary work:

- [Dianne McIntyre](#), dance artist and choreographer;
- [Daniel Beaty](#), actor, singer, writer, and composer.

Both artists would play a prominent role in guiding students through the creative process and accumulating student materials from the new course for creating the final artistic presentation.

The Department of Afro-American studies intended to offer the new interdisciplinary course. The curriculum would focus on the presence of Black social formations and economic orders in the western hemisphere. Students enrolled in the course would conduct research and fieldwork for the project and help the visiting artists develop the final presentation.

To undertake the project, Cramton proposed to establish partnerships with a variety of academic departments, including Afro-American Studies, Philosophy, Caribbean Studies, Dramatic Literature, Psychology, Music, Visual Art, Radio/TV/Film, and History. These diverse departments planned to collaborate on finding new ways of using the arts as a means of exploring identity.

Migrating Bodies: Stories of Identity, Place, and Movement - University of Minnesota

Northrop Auditorium proposed to lead a two-year investigation of migration and cultural identity, with an emphasis on the African immigrant and the African American communities of the Twin Cities. The project would use artistic expression as the means for engaging Northrop, the University of Minnesota (“the U”), and the community in a dialogue on migration issues. The goals of *Migrating Bodies* included combining the performing arts with teaching and research, enhancing the cultural literacy of participants, establishing models for interdisciplinary teaching, engaging with underserved communities, and forming new partnerships.

Northrop planned to involve the following local and visiting artists in the investigation of *Migrating Bodies*:

Howard University is a private, coeducational, nonsectarian school in Washington D.C. Originally conceived as a seminary for educating African American clergymen, Howard was federally chartered in 1867 with a provision for establishing a university. Within two years, the institution had colleges of Liberal Arts and Medicine. Today, Howard has a 258-acre campus, a \$404 million endowment, 1,000 faculty, and over 2,000 administrative and support staff. Over 10,500 students enroll in the twelve schools and colleges each year.

<http://www.howard.edu/>

Cramton Auditorium has presented performing arts programs, special events, and educational programming since 1961. Cramton strives to inspire and educate the Howard campus through a diversity of the local, national and international programming and interactive experiences.

<http://www.cramtonauditorium.org/>



- Jawole Willa Jo Zollar, founder and artistic director of [Urban Bush Women](#), a dance company that tells the stories of disenfranchised people. Urban Bush Women would perform *Zollar Uncensored*, an anthology of excerpts from Jawole's creative history. Zollar would work with Kenna Sarge in residency activities with young women living in North Minneapolis.
- Kenna-Camara Cottman Sarge, founder and artistic director of [Voice of Culture Drum and Dance](#), an association of young artists dedicated to the preservation of West African arts and culture. Sarge and local composers would use community members' stories as source material for music and dance works.
- Cheryl Reeves, music director of [CitySongs](#), an after-school choral program for at-risk youth. Reeves would work with Sarge in community engagement activities.
- Germaine Acogny, artistic director and founder of [Compagnie Jant Bi](#), a contemporary African dance fusion company. Acogny would encourage dialogue about dance in and outside of Africa among students and community members.
- Abdi Roble, photographer, and Doug Rutledge, writer, creators of [The Somali Diaspora](#), a book documenting the lives of Somali immigrants in the United States. Roble and Rutledge have worked with Somali youth in Minnesota on telling their stories through photographs and words. The artists would engage in residency activities and would produce an exhibit.

The University of Minnesota-Twin Cities was founded in 1851 in Minneapolis/St. Paul. Approximately 65,000 undergraduate and graduate students enroll in the university each year. The school has 3,500 faculty, 19,000 employees, 1.4 million square feet of classroom space, and 2.2 million square feet of research space and laboratories.

<http://www1.umn.edu/>

Northrop Auditorium was constructed in 1928 as a cultural and performing arts center. Northrop hosts lectures, commencements, convocations, live performances, and a free outdoor concert series each summer. The center has a 4,800 seat facility that is currently undergoing revitalization. Northrop is due to re-open in fall 2013.

<http://northrop.umn.edu/>

In addition to artist residencies, Northrop and the University of Minnesota would implement *Migrating Bodies* through performances, coursework, community-based projects and discussions, and relationship-building strategies within the university and in the community. A series of one-credit courses, entitled "Migrating Bodies," and two interdisciplinary course clusters, each consisting of eight courses, would be offered. The students in the courses would explore issues of cultural identity and migration and interact with the visiting and local artists.

Northrop planned to work with the [Urban Research and Outreach-Engagement Center](#), developed by the U and the City of Minneapolis to discover solutions for issues facing urban communities, and [Cedar Humphrey Action for Neighborhood Collaborative Engagement](#), a partnership between the Cedar-Riverside residents and



business owners and the U, to establish neighborhood arts programming as a means of supporting community enrichment and wellness. The project would conclude with performances by CitySongs and Voice of Culture and Drum.

Northrop developed partnerships with the Institute of Advanced Study, the Center for Integrative Leadership, the Institute of Public Affairs, the Department of Theatre, Arts, and Dance, the Center for Applied Research and Educational Improvement, and others for *Migrating Bodies*.

Technology and the Arts

Advances in technology have altered the world of performance and changed human perceptions and interactions with the arts and many other fields. The increasing influence and dominance of technology provides rich subject matter for reflection and reaction across disciplines. Rensselaer Polytechnic Institute and Bard College proposed artist residencies to investigate the interaction between technological advances and the performing arts through collaborations with artists who explore this theme in their creative processes.

Bandwidth: Technology and the Senses - Rensselaer Polytechnic Institute

The Experimental Media and Performing Arts Center (EMPAC) proposed to lead a two-year interdisciplinary inquiry on how technology increasingly mediates the human experience, using the artistic lens as a tool for examination. EMPAC planned to connect various disciplines affected by the development of technology in a campus and community dialogue centered on the creative processes of two residency artists. The goals of *Bandwidth* included increasing student awareness of the value of the artistic process, expanding EMPAC's participation in academic life, creating a model for interdisciplinary research and development, and facilitating a campus-wide dialogue on the role of technology in everyday experiences.

Rensselaer Polytechnic Institute was founded in 1824 in Troy, NY. Over 5,000 undergraduates and 2,000 graduate students enroll in the university's 145 programs each year. Resting on a 275-acre campus, RPI has over 500 faculty and a \$622 million endowment.

<http://www.rpi.edu/>

The Experimental Media and Performing Arts Center opened on the RPI campus in fall 2008. The Center offers performing arts events to the campus and community. Art, science, and technology interact at EMPAC in the same facilities and rehearsal spaces. EMPAC has a mandate from the president's office to act as a research center for creativity, cultural diversity, innovation, and critical thinking by exposing the campus to the arts.

<http://empac.rpi.edu/>



Artists for *Bandwidth* were selected for the intersections of technology and human perception in their work, openness about their creative processes, and established relationships with EMPAC and Rensselaer Polytechnic Institute (RPI).

- [Pauline Oliveros](#), composer, performer, and leader in telematic performance. Distinguished Research Professor at RPI and an EMPAC Affiliated Faculty member, Oliveros would develop and premiere a daylong, collective performance with hundreds of people from the campus and community participating in person and through the Internet.
- [Kurt Hentschläger](#), visual and installation artist. Hentschläger presented his work at EMPAC in 2006. For *Bandwidth*, he would develop and premiere a solo performance entitled “Spended.void,” a commentary on the voluntary self-imprisonment characterized by physical isolation and abundant virtual control. The work would use a matrix of lights programmed to respond to the performer’s movements in complex, unpredictable ways.

In addition to developing and premiering commissioned works, Hentschläger and Oliveros would work with faculty to incorporate the arts into non-arts courses, lead research and development workshops on production and presentation technologies, and participate in public lectures, presentations, and discussions. Oliveros would conduct an exploration of web-based, participatory technologies with faculty and student researchers and lead workshops on collective sharing of sound through online tools. She would also teach [Deep Listening](#) – an instructional method for developing intense listening skills for processing sounds of daily life, music, and one’s own thoughts – to non-arts students, first-years, and the community. Hentschläger would lead workshops on environmental sensors and tracking software and participate in public programs exploring technology and the creative process. Along with residency activities, EMPAC would offer additional opportunities for student engagement:

- An arts production course would generate a syllabus based on the themes of *Bandwidth*.
- Architecture and Ph.D. colloquia students could participate in project-based internships.
- EMPAC would present two curated performances annually with behind-the-scenes activities for students and work with student and community partners to facilitate public events, broadcasts, and workshops.

EMPAC established relationships with multiple campus organizations and departments to submit a proposal for *Bandwidth*, including the Department of the Arts, the Center for Architecture, Science, and Ecology, the Department of Information Technology, the School of Architecture, the School of Engineering, the Office of First-Year Experience, and the Rensselaer Student Union.



Virtual/Embodied: Is There a Substitute for Presence? - Bard College

Bard College and the Richard B. Fisher Center for the Performing Arts proposed to lead a campus exploration of the value of physical presence in a world where technology increasingly defines relationships, learning, and everyday experiences. Centered on an extended residency with the Bill T. Jones/Arnie Zane Dance Company (BTJ/AZDC), *Virtual/Embodied* would enable Bard and the Fisher Center to integrate the performing arts into the academy, engage the campus and community in the creative process of a professional company, and build upon an established relationship between BTJ/AZDC and Bard. The goals of the project would include establishing a sustainable model for cross-campus collaborations, expanding the role of artists in scholastic dialogue, increasing academic inquiry at the Fisher Center, and launching a new dual degree program in interdisciplinary studies.

Bard and the Fisher Center proposed to engage the following artists for *Virtual/Embodied*:

Established in 1860, Bard College is a private university in Annandale-on-Hudson in upstate New York. Bard has a liberal arts college, a conservatory, and eight graduate programs on its 600-acre rural campus. Over 1,900 undergraduates and 300 graduates enroll in the college each year. An additional 1,000 students enroll in Bard high schools and early colleges. The school has 257 faculty and a \$250 million endowment.
<http://www.bard.edu/>

Since 2003, Richard B. Fisher Center for the Performing Arts has presented theater, dance, opera, and orchestral, chamber, and jazz music by American and international artists. The center has 2 theaters, 4 rehearsal spaces, and other professional support facilities.
<http://fishercenter.bard.edu/about/>

- [Bill T. Jones/Arnie Zane Dance Company](#) and collaborators. Bill T. Jones would act as the lead artist and guide the creation of a commissioned work based on project themes. The company would bring about twenty-five dancers, actors, musicians, and designers to Bard for residency activities and for development of the new work;
- [Joan Tower](#), composer and Asher B. Edelman Professor in the Arts at Bard Conservatory. Tower would co-lead a choreography and composition workshop;
- [George Tsontakis](#), composer and Distinguished Composer in Residence at Bard College. Tsontakis would also co-lead the choreography and composition workshop;
- [The Open Ended Group](#), a partnership between Marc Downie, Shelley Eshkar, and Paul Kaiser. The group's approach to digital art combines non-photorealistic 3D rendering, body movement through motion-capture, and artwork directed or assisted by artificial intelligence. The group would present an exhibition of Ghostcatching 2.0, a digital dance installation.



The Fisher Center would serve as a creative laboratory and the focal point for residency activities during *Virtual/Embodied*. To increase campus and community familiarity with the lead artist, the Center would present existing BTJ/AZDC works and a student production of “Continuous Replay,” a BTJ/AZDC work from 1977 foreshadowing issues of *Virtual/Embodied*, would be presented during the project. The Fisher Center would also host BTJ/AZDC workshops to enable students, faculty, and community members to participate in the development of a commissioned work.

Bard College would offer three new interdisciplinary courses as part of *Virtual/Embodied*:

- Roger Berkowitz, political students and human rights professor, and Marion Von Osten, visiting curator, would co-teach a course on how automation and modern transformations of intellectual and artistic work challenge the human condition.
- A choreography and composition workshop with BTJ/AZDC, Joan Tower, and George Tsontakis. Student composers would be paired with student choreographers to create a work based on the issues surrounding technology, creativity, and presence.
- Faculty from Bard’s Cognitive Science program would teach a seminar examining embodied cognition.

Project partners for *Virtual/Embodied* would include BTJ/AZDC, the Fisher Center, Bard Dance Program, the Center for Ethical and Political Thinking, the Cognitive Science Program, the Conservatory of Music, and the Center for Curatorial Studies.

Communicating through the Performing Arts

The visual and performing arts can facilitate communication and exchange between people from different generations, ideologies, and cultural backgrounds. The arts can also serve as a means for discussing and reflecting on topics that are considered taboo or difficult to address. For the second round of Creative Campus grants, several applicants elected to investigate ways that the arts could engage disparate parts of the campus or community in a dialogue. State University of New York, Oswego and University of California, Los Angeles proposed to explore the interplay between art and storytelling. Colorado College and Lehigh University intended to use various art forms as tools for facilitating difficult conversations. California State University, Long Beach planned to engage the campus in a comprehensive exploration of censorship in art, science, and mass communication.



Telling Tales: The Arts Discovery - State University of New York, Oswego

ARTSwego proposed to engage the State University of New York (SUNY) Oswego campus in a two-year campus dialogue on the ways people tell stories through art, literature, music, and performance. Faculty and students from multiple disciplines would form “Creative Campus Communities” to develop creative projects around the theme of storytelling. Goals of *Telling Tales* would include encouraging campus-wide explorations of artistic work, generating meaningful learning experiences, and encouraging interdisciplinary collaborations.

SUNY Oswego and ARTSwego planned to partner with five high-profile resident artists to explore themes and achieve goals of *Telling Tales*:

- [Cynthia Hopkins](#), writer, composer, singer, and instrumentalist;
- Christopher Monger, screenwriter, film editor, and director;
- [Suzan-Lori Parks](#), storyteller and playwright;
- [Paul Rajeckas](#), solo theater artist;
- [Judith Sloan](#), actress, audio artist, and radio producer.

State University of New York Oswego is a public university in Oswego, NY. Founded in 1861, the school moved to its current location on the shore of Lake Ontario in 1913. Over 8,300 students enroll in the four colleges and schools each year. The university sits on a 690-acre rural campus and has 1,200 faculty, over 100 programs, and a \$11.5 million endowment.

<http://www.oswego.edu/>

Performing Arts at Oswego is a collaboration of faculty, students, and administrative staff. The organization presents cultural programs to the campus and community and strives to enhance the cultural environment and augment academic offerings.

<http://www.oswego.edu/arts.html>

The artists would work with students and faculty in the “Creative Campus Communities” to explore project themes through curricular development strategies and creative presentations.

The ten “Creative Campus Communities” (CCCs) would form the core focus of *Telling Tales*. Each CCC would include:

- Two faculty members from different disciplines;
- Two creative campus scholars, drawn from juniors and seniors from a range of majors and disciplines;
- Fifteen students, selected through a rigorous application process;
- A resident artist.

Each CCC would outline a plan for the artist to engage in curricular activities through on-campus residencies and distance learning tools. CCCs would extensively study a specific *Telling Tales* theme, host at least one public arts program, contribute



to a *Telling Tales* website, review the practices of other CCCs, and enlist participants for *Telling Tales* activities. ARTSwego planned to partner with Interdisciplinary Programs and Activities Center, Center for Excellence in Learning and Teaching, WEVO public radio station, and others to fulfill project goals.

Everyone is a Story: Listening to the Generations - UCLA

CAP UCLA, formerly UCLA Live, proposed to lead a two-year exploration of storytelling as a means of communicating between different generations. The project would include oral histories, photo exhibits, films, live performances, and research projects. Goals for *Everyone is a Story* included establishing interdisciplinary programs for curricular enrichment, using the performing arts to engage the campus and community in dialogue, creating meaningful interactions between students and professional artists, and developing sustainable collaborations with campus and community partners.

The following artists would engage the UCLA campus and community in the project through performances, development of new works, and residency activities:

- [Andrew Dawson](#), dancer and creator. Dawson would be commissioned to create a theater piece exploring the moment of death.
- [Arlo Guthrie](#), storyteller and musician. Guthrie would participate in a residency exploring the use of narrative and storytelling in folk music.
- [Craig Semetko](#), photographer. Semetko would work with students in an Ethnography class on presenting their oral and visual histories through a campus exhibit and online.
- [The Watts Prophets](#), musicians and poets. The group would explore stories through interviews, poetry, and music on the UCLA campus and at the Los Angeles Unified School District (LAUSD) partner school.
- [Young at Heart Chorus](#), a singing group with members ranging from age 73 to 89. The chorus would participate in a series of residency activities and performances, working with student choirs, the music department, the Center on Aging, and off-campus senior centers.

The University of California, Los Angeles was established in 1919 as the second University of California campus. UCLA sits on a 419-acre campus in Westwood Village. The school offers over 5,000 courses to 27,000 undergraduates and 12,000 graduate and professional students each year. UCLA has 2,000 full-time instructional faculty and a \$2.64 billion endowment.

<http://www.ucla.edu/>

The Center for the Art of Performance at UCLA is a division of the School of the Arts and Architecture. CAP UCLA presents live performances in 5 venues and works closely with the departments of music, theater, and media. The center changed its name from UCLA Live in May 2012 to reflect a commitment to creative discourse with the contemporary performing arts. The 12/13 season marks the 75th performing arts season at UCLA.

<http://cap.ucla.edu/>



One of the main components of *Everyone is a Story* would be a campus and community Oral History Project. UCLA students would compile stories from faculty, alumni, and older adults at community senior centers and the Veterans Administration. A Story Corps recording booth would be available on campus for student and community member use. Recordings, interviews, and student-generated histories would be distributed online through the project website and podcasts on iTunes U. The project would be promoted through the theme “Listening to the World” in the UCLA Common Book, a book distributed to first-years during orientation. First-years and transfer students would be assigned to discussion groups on the Common Book theme and encouraged to participate in Oral History Project activities.

Project partners for *Everyone is a Story* would include World Arts and Culture, the Center on Aging, the Office of Residential Life, community senior centers, and the Veterans Administration.

Creative Campus IDEAS - Colorado College

Colorado College’s proposal involved three successive projects that would use the arts as a tool for experimentation and expansion of pedagogical strategies. The first project, entitled “Performing Portraits,” would use artistic expression as a means for facilitating exchange between people with different ideological beliefs.

Colorado College proposed to use the arts to encourage discussion between liberal college students and conservative veterans, resulting in a multi-media installation and performance of their experiences.

The following artists would assist students in their communications with local veterans:

- [Harrell Fletcher](#), visual artist, Professor of Art and Social Practice at Portland University;
- [David Dorfman](#), choreographer, Professor of Dance at Connecticut College.

Colorado College is a private liberal arts school founded in 1874 in Colorado Springs, CO. The college offers over 80 majors, minors, and special programs to 2,000 undergraduates each year. Colorado College has a 90-acre urban campus, about 400 faculty members, and a \$400 million endowment. <http://www.coloradocollege.edu/>

InterDisciplinary Experimental Arts presents visual arts exhibitions, performances, speakers, films, workshops, and other events to Southern Colorado. Located in the Edith Kinney Gaylord Cornerstone Arts Center, I.D.E.A offers innovative arts experiences that integrate the visual and performing arts into the college and community. <http://blog.coloradocollege.edu/ideasp/ace/>

The artists would incorporate student projects, essays, photography, video, dance choreography, and theater scenes into the installation and performance at the conclusion of the project. To undertake the



project, Colorado College planned to partner with the InterDisciplinary Experimental Arts (I.D.E.A.) program, the Office of the Dean of the Faculty, faculty members from various departments, the Partnership for Civic Engagement, and others.

All Voices - Lehigh University

The Zoellner Arts Center proposed to use the performing arts as a platform for engaging the campus in dialogue about tolerance and diversity. Through the Guest Artist Series, Zoellner would present the work of, and offer residencies with, artists who focus on racial and cultural diversity. The main goal of *All Voices* was to demonstrate the power of the performing arts to address difficult topics to the Lehigh campus.

Zoellner intended to have at least three artists carry out campus residencies for *All Voices*:

- [Marc Bamuthi Joseph](#), slam poet and actor. Joseph would participate in a two-year residency involving workshops, academic course integrations, an all-campus student project, and performances of his work.
- [Hazelle Goodman](#), actress and comedian. Goodman would participate in a semester-long residency involving academic course integration, character development workshops, creation of a new work based on campus interactions, and the performance of a one-woman show.
- [Nicholas Leichter](#), dancer. Leichter would participate in a short residency involving class visits, a lecture on the challenges facing a black homosexual artist, master classes, and a performance of his work, *The Whiz*.

Founded in 1865, Lehigh University is a coeducational private research university in Bethlehem, PA. Each year, 4,700 undergraduates and 2,000 graduate students enroll in the four colleges. The school has 690 faculty members, over 1,000 staff, and a \$1.07 billion endowment.

<http://www.lehigh.edu>

The Zoellner Arts Center opened on the Lehigh campus in 1997. The center holds the music and theater departments, three theaters, an art gallery, rehearsal rooms, studios, and other facilities. Zoellner presents the Guest Artist Series each year, which gives the campus and community access to an array of multi-disciplinary, multi-cultural performers.

<http://zoellner.cas2.lehigh.edu/>

Zoellner proposed to partner with the Office of the Provost, the College of Arts and Sciences, the Council on Equity and Community, the Office of Faculty Development, the Office of Student Affairs, the Creative Writing Program, ArtsLehigh, and the departments of Political Science, Theater, and Sociology and Anthropology.



Banned, Blacklisted and Boycotted: Censorship and the Response to It (The B-Word Project) - Cal State University, Long Beach

The Carpenter Performing Arts Center proposed to lead an exploration of the issue of censorship in art, science, and mass communication through artist residencies, performances, and classroom and community activities. The project would strive to increase awareness and appreciation for the Carpenter Center and create sustainable collaborations between the Center, academic departments, and campus organizations. Note that this project was funded, and was still unfolding at the time this case study was prepared.

The following residency artists were selected for *The B-Word Project* because of their own experiences with censorship:

- [Bill T. Jones/Arnie Zane Dance Company](#), modern American dance company based in Harlem, NY. The company would perform “Reading, Mercy and the Artificial Nigger,” based on a short story by Flannery O’Connor. The company would guide dance, theater, music, and comparative literature students through the process of staging the work and facilitate discussions on censorship issues in relation to the story.
- The NEA 4 ([Holly Hughes](#), [John Fleck](#), [Karen Finley](#), and [Tim Miller](#)), performance artists whose grants from the National Education Association (NEA) were rescinded in 1990. Their work confronts the controversy surrounding sexuality, freedom of expression, and artistic liberty. The artists would interact with students through class visits and the [Visiting Artist Lecture Series](#).
- [Negativland](#), experimental music band. The band was sued by the band U2 for censorship issues. The musicians would perform, give lectures, and visit a music course.
- [Sweet Honey in the Rock](#), the African-American female a cappella ensemble. The group would perform at the Carpenter Center and participate in workshops and discussions.

California State University, Long Beach was established in 1949 as a public university. The 322-acre campus has 62 departments and programs, 24 centers, four institutes, and four clinics. The third largest California university in enrollment, the school has over 32,000 undergraduates and 3,800 postgraduates. The university has 1,800 faculty and a \$46.3 million endowment. <http://www.csulb.edu/>

The Carpenter Performing Arts Center was constructed in 1994. The center offers artistic, educational, and cultural experiences to the campus and community. The 1,074 seat theater presents music, dance, comedy, cabaret, and other diverse events each year. <http://www.carpenterarts.org/>

In addition to artist residency activities, the following courses would be offered for exploring project themes:



- “Censorship and Body Politics” in the Department of Dance would include research and reflection on censorship issues, guest speakers, class visits with residency artists, dance creations, and field trips to exhibits and performances.
- “Digital Ethics” would investigate the influence of the Internet on free speech, the arts, and the concept of intellectual property.
- “Censoring the Cinema” would study the Hollywood Blacklist of the 1950s, including films censored for anti-war messages and indecent content.

The Carpenter Center planned to partner with the University Art Museum, the Center for First Amendment Studies, the Conservatory of Music, the Provost’s Office, and the departments of Music, Art, Dance, and Philosophy.

Healthcare and the Arts

For universities with programs in medicine, nursing, or healthcare delivery, forming connections between the performing arts and those disciplines can generate profitable exchanges. Artists can find inspiration and discover new forms expression through experiences with patients and healthcare professionals, and medical professionals can learn to improve patient treatment through creative learning experiences. Hiram College proposed to investigate the overlap between these disciplines through developing dance works on healthcare issues. The University of Florida planned to explore the role of the arts in promoting healing and wellness. The University of Michigan-Ann Arbor intended to pilot test a new program incorporating arts experiences into the medical training program.

A Healthcare Dance - Hiram College

The departments of Nursing, Theater, Education, and Biomedical Humanities at Hiram College formed a proposal to explore medical narratives through dance. The project would generate new performance pieces on healthcare issues within and outside of the Hiram community and establish commonalities between the performing arts and healthcare delivery. Healthcare practitioners could learn from dancer’s visual awareness for observing the human figure and dancers could develop a deeper understanding of the human body by working closely with healthcare practitioners. The goals of the project were to increase awareness about healthcare issues, engage more students in the artistic process, and create one new dance work for each of the three semesters in the academic year.

The partner departments proposed to have the following visiting artists work as collaborative teachers for a new course, “Parallel Arts: Healthcare, Theatre, and Dance,” and co-creators of the new performance pieces:



- [Verb Ballets](#), contemporary dance company. Members of the company would act as the project’s principle artists and lead teachers for “Parallel Arts.” The dancers would guide students through the process of using movement to portray emotions and narrative.
- [Jean Bryner](#), registered nurse and poet.
- [Eric Coble](#), playwright.

To determine the curriculum for “Parallel Arts,” a leadership team of faculty, Verb Ballet dancers, and students from the partner departments would select works of literature for investigation and development into a performance. Student enrolled in the course would work with Hiram faculty and Verb Ballets dancers to create a dance work based on the selections. The final production would be performed at Cleveland Clinic’s Arts and Medicine Institute and other venues at Hiram.

Established in 1850, Hiram College is a coeducational liberal arts school in Northeast Ohio. The college offers 30 majors, 36 minors, and seven pre-professional programs to over 1,300 students. Approximately 95% of students live in college residence halls. The weekend college, founded in 1977, boasts over 2,000 graduates. Hiram has 73 full-time faculty, a 110-acre main campus, and a \$54.9 million endowment.

<http://www.hiram.edu/>

Founded in 1990, the Center for Literature, Medicine, and Biomedical Humanities is an interdisciplinary program that provides services to Hiram undergraduates, healthcare professionals, and community members. The center examines critical healthcare issues through the study of literary works

<http://www.hiram.edu/litmed>

In addition to the new course, the partner departments would offer opportunities for cross-disciplinary exchange. Students from Biomedical Humanities and Nursing would observe theater and dance students in rehearsal. Theater and dance students would observe nursing students in clinical training. These experiences would broaden student understanding of different disciplines and encourage collaborative experiments.

The Healing Power of the Arts - University of Florida

The University of Florida Performing Arts (UFPA) proposed to explore the history of the arts as a healing tool and investigate modern uses of the arts for wellness. UFPA would work with campus and community partners to design a new course for University of Florida (UF) first-years, present a summer festival, and commission a new work. The project aimed to use the arts to explore cultural, emotional, psychological, and physical aspects of wellness, establish the arts as an academic tool, and develop an arts and wellness model for the healthcare and performing arts fields.

UFPA planned to commission two artists to collaboratively create a new work based on the healing power of the arts:



- [Trey McIntyre Project](#) (TMP), led by dancer and choreographer Trey McIntyre;
- [Preservation Hall Jazz Band](#) (PHJB), the touring jazz band based in New Orleans.

Artists from TMP and BHJB would visit the UF campus for residency activities during the creation of the new work. They would demonstrate the role of the arts in healing from different social and cultural perspectives in UF classrooms and in the Gainesville community.

The new course, “What is the Good Life?” would be developed as a requirement for all UF first-years. The course would use the performing arts and other cultural resources to foster the cultural and intellectual aspirations of incoming students.

Established courses in the College of Liberal Arts and Sciences, the Center for Arts in Healthcare Research and Education, and the College of Medicine would revise the curricula to incorporate healing and the arts into the classroom.

The project’s six-week summer festival, entitled “Chords of Color for a Cause,” would be the first iteration of an annual festival.¹⁶ The festival would promote awareness, understanding, and support for cancer treatment through lectures, discussions, and performances.

UFPA planned to partner with the College of Liberal Arts and Sciences, the Center for the Arts in Healthcare Research and Education, the Society for the Arts in Healthcare (SAH), Shands Healthcare, and the North Florida Regional Medical Center Radiation Oncology for the project.

The University of Florida is a land-grant research university in Gainesville, FL. Founded in 1853 as a small seminary, UF went public in 1806. UF now has 50,000 enrolled students, a 2,000-acre campus, sixteen colleges, and over 900 buildings, including 150 research centers and institutes. UF has 4,215 faculty members and a \$1.3 billion endowment.

<http://www.ufl.edu/>

University of Florida Performing Arts was founded in fall 2000 under the direction of Michael Blachly. UFPA presents live performances by world-class artists in five venues and offers discussions, master classes, artist residencies, and school matinees for young children. UFPA’s mission is to ignite cultural and artistic connections for the students, residents, and visitors of North Central Florida.

<http://performingarts.ufl.edu/>

¹⁶ Note that UFPA actually launched this program in 2010. See <http://www.creativecampus.org/university-of-florida-performing-arts-launches-new-festival-chords-of-color-for-a-cause%E2%84%A2/2010/05>



Medical Training and the Arts - University of Michigan

The University Musical Society (UMS) proposed to collaborate with campus partners to design and pilot test a program incorporating arts experiences into the treatment protocols of University of Michigan (U-M) medical students. Note that this program was funded. The program would strive to improve clinical care training and expose visiting artists to healthcare delivery. The program would strive to decrease levels of burnout and cynicism among medical students, develop higher levels of professionalism, and increase awareness of patient needs. The ultimate aim of the project was to create a replicable model for other university hospitals.

The pilot program would predominantly incorporate touring artists. Artists would perform at UMS and lead discussions, master classes, demonstrations, and other residency activities. Artists would be invited to observe healthcare delivery through shadowing medical students on hospital rounds and by witnessing operations and surgeries. The artists identified by UMS as potential collaborators included:

- [The Cleveland Orchestra](#);
- [Detroit Symphony Orchestra](#);
- [Jazz at Lincoln Center Orchestra](#);
- [Jerusalem Quartet](#);
- [Merce Cunningham Dance Company](#);
- [Sequentia/Benjamin Bagby](#);
- [Takacs Quartet](#).

On-campus artists, such as [Louis Nagel](#), Professor of Piano, and [Peter Sparling](#), Thurnau Professor of Dance, would speak at pre-performance for participating students.

To provide a richer and more meaningful experience, the pilot program would be limited to 25 medical students. Outcomes would be measured against a control group of 25 students, who would be allowed to engage in the project at a minimal level as an incentive for participation. Project partners would evaluate the program through measuring attitudes towards burnout, cynicism and professionalism at the start and end of the project, qualitative, narrative-based surveys on responsiveness in

The University of Michigan-Ann Arbor is a public research university with nineteen schools and colleges and a budget of approximately \$1.6 billion. The university has over 25,000 undergrads and approximately 15,500 graduate students.

<http://www.umich.edu/>

The University of Michigan-Ann Arbor harbors the University Musical Society (UMS), one of the oldest performing arts presenters in the country.

Currently in its 134th year, UMS offers between 60 and 75 performances in music, theater and dance and over 100 educational activities every season.

<http://www.ums.org/>



challenging situations, and open-ended surveys on initial reactions after each arts experience.

Intersections of Space and the Performing Arts

Architecture and dance both explore the interplay of space, structure, and movement. Several universities with dance and architecture programs are beginning to explore the intersections between these two disciplines. Pennsylvania State University and the University of Washington proposed to foster a partnership between architecture and dance as a means of investigating of the nature of space

The Secret Life of Public Spaces - Penn State University

The Center for the Performing Arts at Penn State proposed to lead a campus inquiry of movement, topography, and objects, resulting in a student performance on the dynamics of three public spaces: University Park's Old Main Lawn, the Arboretum, and a local park. The project aimed to form a model for interdisciplinary collaboration, broaden the educational experiences of students in the College of Arts and Architecture and the College of Engineering, and produce performances that highlight the interplay between people, objects, and space. This project was funded.

The lead artist for *The Secret Life of Public Spaces* would be the [Diavolo Dance Theater](#), an acrobatic dance company founded by Jacques Heim. The dancers would act as advisors and critics on the design and development of the student performance. The company would also develop a new work based on their own explorations of campus spaces.

Penn State students would develop the new dance work in partnership with faculty through a new interdisciplinary course, "Special Topics: Movement, Machines, and Topography." The course would be cross-listed between the

Pennsylvania State University was chartered in 1855. Penn State offers more than 160 majors to over 90,000 students across 24 campuses and online through the World Campus. The main campus, University Park, is approximately 5,500 acres and has 45,000 students. Penn State has a three-fold mission of teaching, research and public service.

<http://www.psu.edu/>

The Center for the Performing Arts, located on the University Park campus, began as an Artist Series in 1957, presenting music, theater, dance, and lectures in Schwab Auditorium. In 1985, the Artist Series moved into Eisenhower Auditorium and was renamed as the Center for the Performing Arts at Penn State. A major commissioner of new works, the center presents traditional and experimental works in the performing arts and acts as a cultural center for the campus and community. The center's core values include arts leadership, service, innovation and stewardship.

<http://www.cpa.psu.edu/>



Department of Architecture and Landscape Architecture (SALA) and the Department of Dance. Students would explore local public spaces, choreograph a new work, and design a central structure for the dance piece. The course would serve as a model for interdisciplinary course curricula and academic engagement outside of the classroom. E-learning modules and open courseware would be developed and deployed in dance, architecture, landscape architecture, and engineering to establish sustainable interdisciplinary course offerings.

In undertaking the project, The Center for the Performing Arts planned to partner with SALA, the Department of Dance, the College of Engineering, the College of Arts Architecture E-Learning Institute, the Center for the Study of Higher Education, and H.O. Smith Arboretum.

Space in the Making: Movement, Material, Memory - University of Washington

The University of Washington's UW World Series proposed to partner with campus and community partners to produce a year-long cross-disciplinary exploration of the different concepts of space. With the support of residency artists, students, faculty, and community members, the project would study the human body, movement, and space through course offerings, public lectures, dance presentations, and the performance of a new work. Goals of *Space in the Making* included student participation in interdisciplinary coursework, collaboration between arts and non-arts fields, and increasing the role of the performing arts as a tool for academic inquiry.

UW planned to facilitate an artistic collaboration between a choreographer and an architect by commissioning a new work based on space and memory:

- [Alonzo King](#), choreographer and artistic director of Alonzo King's LINES Ballet;
- [Christopher Haas](#), architect.

The University of Washington was founded in 1861 as a private gift of ten acres in downtown Seattle. The school is now a public research university with sixteen colleges and schools on a 643-acre urban campus. Each year, approximately 35,000 undergraduates, 12,000 graduate, and 2,000 professional students enroll. The school has 5,800 faculty, 16,000 staff, and a \$2.93 billion endowment.

<http://www.washington.edu/>

UW World Series presents four distinct series: World Dance, President's Piano, International Chamber Music, and World Music & Theater. The Center has presented performances in Meany Hall on the Seattle campus since 1978. The Center's mission is to present diverse and dynamic live performances and educational experiences for artistic discovery and cultural exchange.

<http://uwworldseries.org/>



The new work would be presented by UW World Series at the conclusion of the project. In addition to producing a new work, King and Haas would participate in class visits and lectures. The artists would also help faculty and students develop new courses on the intersections of architecture and dance.

Three courses would be offered to students for *Space in the Making*:

- Philosophy 401/Humanities 4xx. Offered during fall semester, the course would introduce conceptions of space in architecture, dance, physical science, and geography. The course would be taught by King, Haas, and UW faculty from history, architecture, geography, and psychology.
- Philosophy 401/Dance 420. Offered during winter semester, the course would explore the nature of artistic collaboration, with an emphasis on dance and architecture. King and Haas would lead a discussion on their collaborative process.
- Architecture 506/Dance 356. Offered during spring semester, the course would partner dance and architecture students to design structures for three campus performances.

Students would also be encouraged to submit proposals for financial assistance for individual projects.

Project partners for *Space in the Making* would include the Department of Architecture, the Department of Philosophy, the Center for the Humanities, the Dance Program, the Alumni Association, and the Arcade Journal, a local architecture publication.

