

Arts in the Liberal Arts



A plan for Bates

April 2009

Arts in the Liberal Arts: A plan for Bates

make | study | perform | transform

On a recent visit to the Bates campus, the Pulitzer-prize-winning writer Junot Diaz proclaimed, "Art should ask you to be at least ten contradictory things at once. Art takes you apart and puts you back together in a new way." Diaz's manifesto is eloquent testimony to the value of the arts writ large in the liberal arts education that Bates so cherishes. Music, creative writing, theater, visual art, dance, film, both in their production and performance and in their study, represent one of the most rewarding terrains for intellectual growth on our campus and some of the most vital expressions of our shared humanity.

In the practice and study of the arts, students are remanded to know themselves and others deeply, to approach the human condition in complex, often deeply transformative ways, and to present it to the world in various forms of public performance—through music, drama, choreography, literature, cinematography, or through practices of visual representation and meaning-making from drawing, painting, and printmaking to ceramics, sculpture, and photography. The "putting back together" of which Diaz speaks can be fleeting—exhibitions come down, poetry series conclude, sets are struck—but the call to create and reflect, to see and to understand how human beings have shaped their environments and crafted their identities across time and around the world, is the stuff of the liberal arts at their best. In the arts we are indeed constantly in the process of piecing our world and our perceptions back together in new and relevant ways. And we do so class by class, semester by semester, program by program, work by work, in our efforts to link deep intellectual growth with challenging, meaningful practices and pedagogies.

The Goals of a Bates Education cites several inspirations for the character and value of our mission. The sixteenth-century essayist Michel de Montaigne advises a friend about to bear her first child: *The first lessons in which we should steep his mind must be those that regulate his behavior and his sense, that will teach him to know himself and to die well and live well. Among the liberal arts, let us begin with the art that liberates us.* Herein we make the case for the collective voice of the arts community: let us value, protect, and promote the most ambitious future possible for those who see themselves as makers, producers, creators, and performers as well as those who situate, unravel, investigate and reveal this work for all whose passage through this community prepares the life well lived. In this, we find the liberating mission of the liberal arts. Done well, Bates can relive the legacy so eloquently declared by Benjamin Mays who thanked the College not for emancipating him, but for making it possible for him to emancipate himself.

The presidential Arts Initiative is a most welcome enterprise, proposed at a time of great strength in the arts at Bates, but also at a moment of great challenge: if the arts are to continue to thrive here, the College must meet some clear and identifiable needs in this area. We have embraced this first step in the process with deep appreciation and great enthusiasm. As will be apparent in the following report, the very gesture of being asked to dream, reflect, and react to an arts initiative has been indeed liberating and invigorating. We have arrived on stage and are glad for the robust moral, technical, intellectual, and administrative support that augurs well for a long, successful run.

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Arts at Bates: A Presidential Initiative

charge | members | process | discovery | recommendations | afterlife

Charge:

- Coordinate support for the arts
 - Increase visibility for the arts
 - Better position the academic and co-curricular departments and programs to infuse the College with ingenuity and experimentation
 - Foster interdisciplinarity in thought and action
 - Attract gifted students
 - Support a more diverse community
 - Connect the College to the larger public in meaningful ways
-

Members:

Rebecca Corrie, Phillips Professor of Art and Visual Culture (Art History)

Carol Dilley, Assistant Professor of Theatre and Rhetoric, Director of Dance

Kerry O'Brien, Assistant Dean of Faculty; Co-chair

Kirk Read, Associate Professor of Romance Languages and Literatures (French); Division Chair, Humanities; Co-chair (January 2009-)

Mark Bessire, Director of the Museum of Art; Co-chair (resigned, January 2009 to assume position at the Portland Museum of Art)

Process:

Overview, trajectory and highlights of the Arts Initiative Team process

The Presidential Initiative on the Arts was a timely and warmly-welcomed opportunity for the College that tapped into energy and organizing already underway. While there is much evidence in the small liberal arts colleges that planning for the arts is an exciting trend of national significance, Bates is particularly well poised to take on this mission: an informal Arts Steering Committee had already convened many months earlier on campus to promote advocacy and visibility for the arts; dialogues across campus were in process, encouraging curricular and co-curricular support and programming; and students were gaining a stronger and more active voice in helping determine the landscape for the arts. Bates was perfectly positioned for this initiative and has found within the faculty, staff, and students a great willingness to take our already strong

arts community to the next level. Below is a list of the key meetings and events that have constituted this process. We will end the overview with a fuller description of some of the highlights.

- Arts Initiative Team established by President Hansen, **October 2008**
- Co-chairs initial planning meeting with the President, **November 4, 2008**
- Entire committee met with the President, **November 14, 2008**
- **Weekly** meetings of Arts Initiative Team
- **Weekly** meetings of Arts Steering Committee and coordination with the Arts Initiative Team (Arts Steering Committee began meeting in September, 2007)
- *CurriculARTs* event, planned ostensibly by the Arts Steering Committee to raise awareness about upcoming arts events for curricular and co-curricular planning for the winter semester; also an occasion to share dreams and desires about the presidential initiative in an informal way, **December 8, 2008**
- Kerry O'Brien meets with Bob Pallone, Lesley Lichko and Sue Hubley to discuss funding sources and strategies for the arts, **January 20, 2009**; Lesley later met with the Arts Initiative Team as a liaison to Advancement
- Kirk Read joins Arts Initiative Team as co-chair following Mark Bessire's departure, **January 29, 2009**
- Heidi Chirayath (Associate Professor of Sociology) makes the arts at Bates the focus of her Research Methods class (Sociology 205), providing ongoing data and analysis during the course of the winter semester, **January-April, 2009**
- *Dreaming Big for the Arts*, a campus-wide discussion in Muskie Archives to elicit dreams, opinions, needs, desires, and action steps for the future of the arts. Opened by Elaine Hansen and Mark Bessire, followed by testimonials by Kirk Read, Brian Pfohl (Assistant in Instruction, Psychology) and Sulochana Dissanayake (theater major, '09) with the majority of the time reserved for small group discussion. Recording of notes provided by Professor Chirayath's Sociology 205 students. Over 100 participants from across the college campus attend. **February 4, 2009**
- Focus groups with targeted faculty in the arts, convened by Ellen Peters, Director of Institutional Research, **February 25 and 27, 2009**
- Report on funding sources in the arts prepared by Sue Hubley, **March 18, 2009**
- *Art-In*, a campus-wide, student-organized event in Chase Hall to celebrate and bring visibility to the arts on campus with a particular focus on the potential for using the old dining facilities and other places on campus as spaces for art making in more informal, extracurricular ways. Over a third of the campus is reported to have attended. **March 27, 2009**
- Continued weekly meetings of the Arts Initiative Team (Tuesdays) and Arts Steering Committee (Wednesdays), both of which have been meeting with interested and invested parties eager for feedback in the final recommendations.
- *Dreaming Big: Sizing up the Arts at Bates*, an end-of-semester public presentation of Heidi Chirayath's sociology methods course by her students in the Mays Center, **April 9, 2009**
- Writing, vetting, and presenting of final report, with final consultation with President Hansen and Susan Frost, up to **April 15, 2009**

Several highlights of the process:

CurriculArts (December 8, 2008), planned by the informal Arts Steering Committee, brought together faculty and staff from across campus, including the museum, information services, the Harvard Center for Community Partnerships, the Multicultural Center, faculty, events planners, and others to share upcoming offerings in the arts. The initial idea was to provide information and inspiration for faculty planning their syllabi for the following semester. While that purpose was well-served, the more significant effect was one of galvanizing the arts community in their enthusiasm to become more visible, more collaborative, and more supportive of each others' efforts. It provided an enormous amount of concentrated energy and good will at the beginning of the planning process.

Dreaming Big for the Arts (February 4, 2009) was another event planned by the Arts Steering Committee for which our hope was to share our visions for a future for the arts at Bates and get as much input on specific steps toward that goal as possible, from low-hanging fruit to the most ambitious projects imaginable. The attendance far exceeded our expectations with more than 100 community members in attendance from all sectors of the campus. Note-takers from Professor Chirayath's sociology methods course recorded the small group conversations that followed the opening remarks and testimonies and the excitement was palpable. It was clear that people were ready to move forward and were willing to think in new ways, collaborating across many different arts entities. The diversity of the crowd enhanced and indeed enabled this creative synergy.

Finally, one cannot underestimate the excitement of having such robust student involvement in the process of planning for the arts. Professor Chirayath's students have made the investigation of the arts and their presence and perception on campus and among our peers the subject of their **sociology methods class**. Members of the Arts Initiative Team and the Arts Steering Committee have advised and participated, and the class's research has been nothing short of spectacular. The data collection involved has been far-reaching, deep, and well-documented (in line with the goals of a methods course) and the opportunity to share the students' findings publicly with the community enlightening and impressive. The final presentation (April 9, 2009), attended by the President, dean of the faculty, and faculty, students, and staff, was a highly informative event that witnessed the coalescing of students' academic inquiry and a multiplicity of arts issues in a rigorous, inspiring way.

The **Art-In** (March 27, 2009) in the vacated old dining hall, planned entirely by students as a means of advocating for art making in both curricular and extracurricular arenas, was a jubilant afternoon of exhibiting, producing, and performing. There was clear energy and enthusiasm on the part of all who planned and attended for making more opportunities for art to be celebrated on campus with the example of the cavernous shell of Chase Hall as an enticing, future possibility.

Goals emerge from the process

From this process of discovery, the following overarching goals emerged and frame the recommendation in the rest of the report:

- To promote a culture of the arts
- To enrich the curricula in and through the arts
- To serve more students more effectively
- To engage the community in new ways
- To increase the visibility of the arts and improve communication about the arts

Our recommendations fall under these rubrics: people, support, places, and campus partners.

People



Arts Director
Arts Collaborative
Faculty
Residencies
Professional Staff
Students

Arts Director

leadership | collaboration | advocacy

The tremendous energy and ideas that have emerged thanks to the Arts Initiative must be sustained. The committee that has been charged to look into the arts at Bates has coordinated and validated the various voices on campus and must be replicated and institutionalized if the exciting vision for the future is to have continued leadership and coordination. A great number of deeply invested individuals have united around this issue and it behooves us to honor their expertise, vision, and good will in a way that furthers the findings and recommendations of the committee.

Leadership, collaboration, and advocacy in the arts may best be assured by putting a person at center stage whose role is to focus the interests of the College in this endeavor. We recommend the establishment of a position of arts director to take the helm. The director must be intimately attuned to the liberal arts mission of the College and work well across disciplines and campus/community boundaries to ensure that the vitality and visibility of the arts are coordinated, strong, and inviting.

While the concept of a director for the arts has emerged repeatedly in focus groups, forums, interviews, and conversations—often in emulation of some version of the athletic director position—a number of other concerns about the arts at Bates suggest that an investment in a human resource in this area will be wise and fruitful. Based on these findings, the following areas might be well served by such a position:

- leadership and coordination of the ongoing work of the Arts Initiative committee as reconceived in an Arts Collaborative (see below)
- coordination and oversight of the physical venues for art making on campus and beyond
- savvy, active, and insightful marketing of Bates's arts opportunities on line and in print
- centralized, navigable, and accessible scheduling of arts events
- connection with the Lewiston-Auburn arts community with an eye to collaboration, coordinated programming, new initiatives, and outreach
- active and constant interaction with the Office of Advancement for arts fundraising initiatives, from grants and endowments to events and stewardship
- ongoing convening of arts forums for collaboration
- active, ongoing participation with Admissions in the College's efforts to define, promote, and enhance the arts in student recruitment and retention
- vision for and creative programming around the value of the arts in the liberal arts curriculum at Bates (for example a biannual Art-In, an arts equivalent of the Mount David Summit, or CBB arts collaborations)

There is concern among some colleagues that an investment in an arts director position not come at the expense of other pressing needs in personnel in the arts. It is incumbent upon the future stewards of the Arts Initiative to coordinate the recommendations for increasing personnel with

an eye to this tension. To this end, the arts director may well be conceived as part of a position, to be shared with dance, art and visual culture, or film and media studies. This strategy seems a fitting way to ensure that practice, pedagogy, advocacy, and leadership for the arts are coordinated within this position.

Arts Collaborative

The arts director must have a designated constituency that informs her or his work as delineated above. An Arts Collaborative is proposed as just such an entity, convened by the arts director to attend to the life of the arts in the Bates community.

The process of investigating, celebrating, and furthering the arts through this initiative has brought a number of players to the table, some long-recognized in the community as well as new, less familiar stakeholders. Representation from the following areas has been and will continue to be crucial:

- Faculty and staff invested in the arts in the liberal arts (these participants come from all areas and disciplines within the college)
- The Bates Dance Festival
- The Bates College Museum of Art
- The Harvard Center for Community Partnerships
- The Office of Advancement
- The Office of Admissions
- The Office of Multicultural Affairs
- The Bates-Morse Mountain Conservation Area and the Bates Coastal Center at Shortridge
- The Bates College Imaging and Computing Center
- Information and Library Services
- Student representatives

Artists: Enhancing the Arts Faculty, Staff, and Students

performance | production | collaboration



Faculty

The Bates arts faculty is one of our greatest resources. Arts faculty are central to the liberal arts mission of critical inquiry, enlightenment, and transformative practice. Faculty from across disciplines and with a wealth of expertise in performance, production, criticism, and theory make real Bates's mission to live and learn in a vibrant, intellectual, and engaged learning community. Our investigation revealed that in several specific areas, investing in personnel will be essential for our continued success and our ability to meet the needs of students of the arts at Bates. Our recommendations come grounded in the current trends of the academy but also in the climate of collaboration specific to Bates at this moment.

Bates has a longstanding strength in **dance** and has moved forward doing more with less for decades. The presence of the internationally-renowned Bates Dance Festival has made the paucity of full-time faculty in the program at Bates only more mystifying and discouraging to the students and collaborators who are attracted to the campus for this exciting annual program. The director of the academic dance program and its sole full-time faculty member manages the multiple tasks of curriculum, programming, outreach, and fundraising with remarkable energy and deftness, but cannot, at this point, practically conceive of a major in the program. We must grow our teaching capacity in dance on a permanent basis, in order to develop a unique dance major that integrates the Bates Dance Festival into the College curriculum.

The **art and visual culture** department has a relatively recent (forty-year) though highly successful history at Bates. With courses ranging from African and Asian art to medieval architecture, garden history, and contemporary theory, the program in art history launches as many as twenty students each year into museums, auction houses, and graduate schools. With only one full-time appointment in studio art and very limited studio space, the accomplished artists of the studio faculty have prepared stellar graduates over the years, who have gone on to

practice as artists, landscape architects, graphic designers, and teachers. Although by Bates standards there are no truly small studio courses, (most fill to between fifteen and eighteen), a strong and recurrent lament among students and faculty advisors across the campus has been the lack of sufficient space in courses for the great number of students working at all levels and in all majors who seek places in studio courses that would allow them to benefit from this intense personal and intellectual development. The College must take this initiative as an opportunity to address this need in studio art.

Bates has a growing curriculum in **film and media studies**. A number of faculty from across the College treat film and other media both in their scholarship and curricula. Student interest is high. Bates is well-equipped with the technology necessary for production in film and regularly sends students to the Maine Media Workshops in Rockport, Maine, during the Short Term to study film production off campus. To remain competitive with peers at like institutions and attractive to the increasingly insistent demands of students and faculty alike, we must invest in more faculty on campus for whom filmmaking, media, and theory are primary fields of expertise. The recent self-study by the Department Theater and Rhetoric proposes an increase in faculty in order to establish a community of experts in film and media, and better define this field of inquiry and its connections with other disciplines. The conversation about film and media studies has been ongoing for over a decade and the presidential initiative has breathed new life into it. Film, television, Web, and video are increasingly implicated in our intellectual, curricular, and personal environments across the campus and the world; to underfund or under-react to this crucial area of inquiry is to lose out on a crucial area of inquiry in the liberal arts.

We are fortunate at Bates that our musicologists all are accomplished musicians who model interpretation and performance discipline for our students. Artist-in-residence and lecturer in music Frank Glazer, an internationally renowned pianist and mentor to a vast number of Bates students since 1985, is a stunning example to the value to the College of a **performance** specialist. Mr. Glazer's presence at Bates has enriched our community with a regular and exciting cycle of concerts and his work with faculty and students has been inspiring. His position has been vitally important to the music department and indeed the entire Bates community. Mr. Glazer's ability to teach students about the performing life as well as the art of performance has been extraordinary; he is also a link to greater mission of community outreach that is highly desirable. Mr. Glazer is in his mid-nineties, and he will retire in the not-distant future. The continued funding of his position, that of a lecturer in performance is crucial, yet music department can imagine exciting deployments of this lectureship in one-, two- or three-year appointments that bring to Bates a variety of musical traditions. (This model would be akin to the Segal Lectureship in American Politics.) Performing teachers who hold the Frank Glazer Lectureship in Performance would represent many areas of music and could engage in exciting collaborations with faculty and students in many areas of interest. We can imagine, for example, the lectureship help by a gospel choir director to develop our nascent student-initiated gospel choir. We can see the benefits of a multi-year lectureship by an Indonesian gamelan artist to take our gamelan program to a new level, or an opera specialist who would work with music, theater, and dance students toward a major college-community production. The position currently held by Frank Glazer must not disappear. Endowing it would be a most cost-effective and creative vehicle for guaranteeing vibrancy in the performing arts, and for bringing new and diverse voices to the performing arts for the campus and the community.

While the dream of three, full-time appointments and an endowed lectureship in these areas is tantalizing, the realities are clear, even in the most optimistic of scenarios in the current economic climate. We also might capitalize on this opportunity to rethink appointments so as to draw community engagement and collaboration into the center of our academic enterprise. Finally, in the current scheme of reauthorization of vacated tenure-track positions at the College, departments and programs are being invited to present proposals for collaborative or joint positions, across disciplines, in a way that might be fortuitous for defining and fulfilling these goals.

Thus, one might imagine any number of combinations wherein the needs of the arts at Bates are met in a variety of combinations. One such scenario:

The *Your Name Here* Professorships in the Arts

- The Trisha Brown Professorship in Dance and Women and Gender Studies
- The Anne Deavere Smith Professorship in Film and Community Engagement,
- The Petah Coyne Professorship in Sculpture and Public Arts

The definition of these jobs must, in the interim, remain fluid; but the basic needs evidenced in dance, art and visual culture and film and media studies, as well as a commitment to greater community engagement and collaboration included in our charge, must remain central to the outcome. It is imperative that the Arts Collaborative, the offices of the dean of the faculty and Advancement work closely together to help to envision and make real this brighter future for the arts.

Sustaining and Enriching the Faculty in the Arts

In order to attract, recruit, and sustain excellent arts faculty at Bates, several areas of support consistently came to the fore as in need of enhancement. These do not entail as much financial infusion as shifts in culture and awareness, most desirably through the offices of an arts director and an active arts collaborative as we have proposed. We must focus more vigorously on:

- **Advancement support for artists seeking funding opportunities.** We have designated advancement officers in place to address this important need, as well as a report on potential arts funders submitted to the Arts Initiative Team. These findings must be put forward to interested art makers and scholars on a regular basis and with the promise of help and support in soliciting external funding through grants and fellowships.
- **A more robust development and infusion of the intramural funding opportunities with arts-centered initiatives.** As with external sources, the internal opportunities must be made more visible and malleable. The Harvard Center for Community Partnerships is an excellent resource, having supported a multiplicity of community-engaged projects; other internal grants may well be made arts-friendly in a way that opens up new opportunities for production and study in the arts.
- **More consistent opportunities for the showcasing of faculty work.** Bates has a strong community of faculty, staff, and students in the arts and needs to make more visible their contributions across the spectrum: in the concert hall, at literary events, in exhibitions,

and in performance in theater and dance. There are nationally-recognized artist/mentors among us and it is important to celebrate the talents that can inspire, educate, and transform us. The museum's 2009 exhibition of the work of Professors Nicoletti and Heroux is a wonderful example of engagement in this direction.

- **A strong advocacy for arts faculty within the realm of personnel.** Work in the arts is often misunderstood or trivialized as being devoted exclusively to entertainment programming or window-dressing in various forms. While the entertainment value of the arts is not inconsequential, the immense intellectual (and often physical) work involved in bringing the arts to life on campus is undervalued. Candidates for review and promotion may often find themselves defending their performance and programming as something other than "service," when it is actually at the core of their scholarly, intellectual life. Faculty in the arts concurred that regular characterization of this work by advocates to the Committee on Personnel might go far in validating their professional lives and countering prevailing misperceptions.



Residencies

Artists-in-residence provide an excellent opportunity for diverse arts practitioners to infuse the College community and curricula for short- and long-term periods. The concept is particularly well-suited to the arts. The benefits are far-reaching:

- a regular introduction of new and diverse voices in the arts
- an exciting and relatively cost-effective way to expand curricula
- an ability to target needs or audiences in specific areas of the arts
- a great potential for public outreach
- personal and professional mentorships
- the fostering of new and potentially life-long collegial artistic and scholarly collaborations
- an appeal to scholars and or practitioners in highly specialized fields
- the potential for on-site production of performances or public art, both lasting and ephemeral

The arts at Bates are sustained by many voices. Longer-and shorter-term artist residencies provide our students with fresh artistic voices that can honor diversity, expand our curriculum, and bring new collaborations, exhibitions and performances to the College and the community. With relatively low cost, arts entities across the campus have engaged and will continue to engage cutting-edge artists for shorter periods of time. Sculptor Petah Coyne worked on campus several years ago with both studio art students and the museum to create collaborative work in conjunction with her own exhibition. The museum's *Green Horizons* project engaged visiting artists with faculty members from English and environmental studies, and with the Dance Festival and the Harward Center. The Harward Center for Community Partnerships currently has propositions for several artists whose work and example of engagement would greatly enhance our community's experience of the arts through intense, short-term residency. Endowing a series of artist residencies would create an intelligent, useful, and extremely versatile instrument for addressing the College's commitment to diversity, interdisciplinarity, and community outreach on a regular and sustained basis. Currently, the College community experiences this kind of collaboration as a desperate search for piecemeal sponsors, all racing to find a pocket of change to chip in. A regular, endowed series of annual short-term residencies would create a innovative tradition of contemporary and timely talent.



Professional Staff

As we look toward a bright future for the arts, in which we can expand the reach of the arts across the curriculum and out into the community, we must consider the resources we need to realize this vision. Investing in staff positions meets many of our objectives by enabling us to do more, do it better, and ensure that the appropriate people are doing it. Well-placed staff members participating in the artistic and academic programs will lend considerable expertise and energy; moreover they will support faculty by freeing them up to launch new projects, teach more efficiently, and spend more time working directly with students and other artists. We outline below what a few of these positions could accomplish toward our goal of a richer arts presence on campus.

Visual Resources Curator (Art and Visual Culture). We recommend that part-time position of slide curator be expanded to a full-time position of visual resources curator. For more than a century, visual resources curators have been key staff members in academic art departments. This professional position requires familiarity with the varied technology for producing and projecting images and thorough knowledge of the history of art. The teaching of art history (and studio art as well) is entirely dependent upon the constant availability of high quality, carefully catalogued projectable images in all fields of the curriculum. It is time-consuming and meticulous work that never ends, for as the curriculum shifts and scholarship develops departments need to renew and expand the collections tailored to new teaching. In the last five years the pressure on this aspect of the teaching of art has increased as visual collections across the world have shifted from film slides to digital imagery. As a result, the role of the visual resources curator has become even more central. Bates lags behind departments at peer institutions in its staffing with only a half-time curator.

Visual Arts Technician (Art and Visual Culture and Museum of Art). We recommend that the College invest in a full-time visual arts technician position to serve the art and visual culture department, the museum of art, the director of the arts. Like an assistant in instruction in the sciences, a visual arts technician would prepare art and visual culture classrooms for studio courses, order and manage materials, manage equipment, oversee safety compliance with regard to hazardous materials. This is work currently undertaken by faculty members, most of them in part-time appointments. The technician would also regularly install student works of art associated with courses, so there would be a constant flow of work on public view in new and exciting venues. These installations could be in Olin, in Chase Art Works (see below), or in other buildings on the campus. Peers like Bowdoin College have used this type of position to bring great visibility to the studio art program. The technician would also work with the museum as a preparator/installer, helping with the labor-intensive work of preparing works of art for installation, shipping, photography, or study. The technician would greatly reduce the pressure on the small staff of the museum as it maintains its exhibition schedule. The technician could also assist the arts director with installation projects in Chase Hall.



Assistant Technical Director (Theater, Dance, Film). We recommend that the College take the current grant-funded position of resident learning associate in theater and transform it into an assistant technical director. An assistant technical director is skilled in scenery fabrication and has an understanding of lighting, sound, and stage management practices. This position with its diversity of skills would allow theater and dance to prepare multiple, concurrent productions in several theaters and other performance venues (such as the Plavin Dance Studios or the Olin Concert Hall), while maintaining high technical and design standards. The assistant technical director would enable students to undertake production work safely while the technical director is teaching or working on another performance. The assistant technical director also would stock supplies, maintain equipment, and ensure sustainability in scenery construction.

Music Technologist (Music; also Dance, Theater, Film). Music technology is a field that our students are, not surprisingly, more and more insistent that we teach in music. Increasingly, our students are interested in pursuing music technology in graduate school after they complete the Bates music program. To meet this growing need, we recommend a hybrid position in which a

music technologist would provide sound-technology support to our composition courses and concerts, and could also teach courses in sound recording, editing, and production. In order to offer a well-rounded education in music that embraces the latest sound technology, and to provide the technical services that student musical activity and departmental performance offerings require, we must have a music-technology expert on hand. We also see this position serving theater and dance sound needs, and advising faculty and students on film and media projects.



Students: The Heart of the Matter

In one of our faculty focus groups we asked, "What would you most like to see at Bates in the next ten to fifteen years?" All the arts that focus on collaborative production—dance, music, and theater—called for more arts students. One theater professor said, "Our students in the arts want more students who are like them, friends like them. They need a community." A music professor concurred: "A real challenge for music is getting a critical mass of students. We used to get enough students for an orchestra – now we have only five students in the orchestra and we pay a huge amount to hire players. We need more majors and players." Dance faculty agreed that more and more talented students would strengthen the arts in a way that nothing else could. Only studio art faculty had reservations about recruiting *more* arts students, as they are overwhelmed with demand for courses and lack the space of the teaching personnel to accommodate the demand. But studio faculty agree that they desire *better* studio students.

While Bates is not a conservatory, we do need some stars to help the arts thrive, and we need students who are deeply committed to the arts, just as athletics, though not Division I, needs stars to create a strong and challenging program. Indeed, our liberal arts tradition serves us well in the arts when students who have not identified with the arts discover the discipline and community they provide. We want students for whom the arts are central to their academic program; we want and need the student who will practice violin three hours a day. We also want students whose extracurricular life is defined and enriched by the arts; we want the student who spends all her free time making a film, and ropes her friends and community members into that process.

Faculty say that the students who have not self-identified as arts students are often the most interesting students. "They bring different kinds of qualities. They are open minded, exploring options. I like athletes involved in the arts, because they know their bodies," said a theater professor. "Scientists are great because they expect to have failure as part of their process. That is a good thing to understand when you are making art," a studio professor acknowledged.

We need to celebrate and enrich this arts-in-the-liberal-arts environment. Our current students seek a culture that recognizes the value of the arts, that pushes people to think in inventive ways and that takes on the kinds of challenges the arts provide. One theater major told us, "There should be more interaction between the arts community with the rest of the college and even within the arts community. Everyone should know everyone else who's involved. The recent Art-In was an expression of student longing for physical space, but also a cultural, social, psychic home for students as artists.

Support



Admissions
Advancement
Communications
Web
Calendar
Networks

Admissions

convey | engage | recruit

The Office of Admissions is the gateway for student artists on this campus. It is hoped that this initiative will bring the full spectrum of arts opportunities into national awareness through Admissions. Faculty in the arts must have a clearer sense of their role in the admissions process. Most of them spend enormous amounts of time reviewing prospective student work, but they have no idea of the impact of their recommendations. Said one professor at a focus group, "From Admissions, we get piles and piles of portfolios and videos and we look at them and send them back and there is no real follow-up. The arts doesn't seem to count as much as athletics. It doesn't really matter that an arts faculty member says this person is terrific." We recommend that a group of faculty and Admissions colleagues review the admissions process as it pertains to the arts. While it is a dream not yet realized for some that we establish NESCAAC (the Northeast Small College Arts Conference), reconsidering some of the rights and privileges that Bates confers to prospective athletes would be a first step—again, not in competition with each other, but in collaboration. Just as it takes certain students to field a team, it takes certain students to field an orchestra.

With the ongoing search for a vice president for communications and enrollment, Bates declares itself ready to rethink its messaging, branding, and outreach to the world looking in; the arts want very much to be part of this conversation. Many in the arts community here are in the wings and ready to enter to tell the arts story at Bates in compelling and persuasive ways. The organizing efforts of the faculty liaison in Admissions show recent progress in connecting the admissions process more directly to the academic program. We need to remain on the agenda and infused into the myriad communications, events, and conversations that make the vibrant arts community real and appealing.

We applaud the great strides Admissions has made in recruiting and enrolling an increasingly diverse student body; this shows the capacity of Admissions to respond to recruiting priorities. Students from diverse backgrounds have historically made significant contributions to the arts, but in the past year alone we have seen dramatic increases in arts participation by students of color as in the Modern Dance Company. The arts in turn provide a supportive space for students of diverse backgrounds by honoring individual voices and experiences.

Advancement

connect | support | sustain

The Office of Advancement is clearly one of the target audiences for this initiative, as it will inform the next campaign and other fundraising priorities. We hope that our colleagues in Advancement will come to know the life of the arts at Bates more deeply and be better poised to create targeted donor opportunities. It is essential that Advancement recognize not only the many needs in the arts—endowed faculty chairs, curricular support, performance or season underwriting, artist-in-residence program, concert series, and bricks and mortar—but also the tremendous asset the arts are to the College's overall development goals. We are confident that if the College puts an actor-director like Sulochana Dissanayake '09 in front of donors, they will be begging to support our arts program and the College at large. We can tour musical ensembles as part of Advancement events and win hearts and minds for the Bates cause. We have already demonstrated that gallery and museum tours such as those hosted by museum director Mark Bessire were successful stewardship activities. Our donors do in fact have many interests in the art.

A new arts director, working in conjunction with the Arts Collaborative, will certainly provide a way to develop deeper relationships and regular contact with Advancement. With the resignations of the museum director, who had a close working relationship with Advancement, and an arts specialist in the leadership gifts office, key voices in this effort have been lost. We must work immediately to bring stakeholders to the table and reorganize our efforts to put the arts on the map. It is clear that athletics and Advancement share regular contact and that the athletics affinity group is strong and growing stronger. Such an entity for the arts has great promise, but appears to lack the focus, persistence, and success of other fundraising efforts: the logical contacts as point persons in the arts for these endeavors—who might be considered the equivalents of coaches or the director of athletics—report little activity in this regard. We assume that Advancement will want to reach out in this way and we hope that this initiative will open up that dialogue. Rather than compete with athletics, it may be that collaborating and combining efforts would be the most fruitful way forward. Professor Chirayath's analyses showed a promising amount of overlap between athletes and artists and we can only assume that the appeal to these alums could benefit from a combined approach as well.

Communication

articulate | network | celebrate

A culture of the arts at Bates is intrinsically connected to our ability to articulate the intellectual value of the arts, the ways the arts enhance residential life, and the ways that the arts at Bates contribute to cultural life beyond Bates. We rely on effective communication about the arts in recruiting students, in filling concert halls, in publicizing exhibitions, in monitoring debates about the arts, in raising consciousness about the arts, and in raising funds to sustain the arts and the College.

www.bates.edu/arts

The Internet is one of the most important ways that Bates communicates its mission, its distinctiveness, and its promise to the world, from prospective students and other consumers from near and far to the on-campus college community and the vast population of alumni, friends and emeriti that Bates has sustained and influenced.

Our current Web site underserves us in many ways, and most dramatically with respect to the arts.

The promises of change to our Web site are longstanding and have outlived the patience of many entities of the College. Recent communications now invite renewed hope that a major revision of the site is imminent. As this takes effect, the arts community urges attention to several crucial functions that this instrument can provide in whatever scheme the revitalized presence will produce.

Home page presence: The Arts button

The current Web site's revolving slide show, special interest stories, and splash of images from across campus routinely includes arts content (artists in the studio, jazz band rehearsal, the public art on Alumni Walk), but navigation to more information on the arts is poor. Despite a high percentage of art stories among press releases on the site, students and faculty perceive the Web site as light on arts content. The difficulty of navigating to content-rich areas for the arts on the Web site is daunting. Within the current format, the most logical way to rectify this is an "Arts" button beneath the banner as provided for other important entities.

Consider:

ABOUT BATES	ACADEMICS	ADMISSIONS	STUDENT LIFE	OFFICES	ATHLETICS	SUPPORTING BATES
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vs.

ABOUT BATES	ACADEMICS	ADMISSIONS	STUDENT LIFE	OFFICES	ATHLETICS	ARTS
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with "Supporting Bates" or another of these areas moved to a different location on the home page. This would advertise the arts as logically associated and integrated with these other tabbed areas and make entrée into more information quicker and more obvious. More fundamentally, an "Arts" button on the top of the Bates home page sends an important message to the world that we consider the arts to be *at least as central to a Bates education* as athletics.

Student researchers in Professor Chirayath's sociology course found this lack in Bates's Web site the most compelling: finding information from the home page about the arts was difficult by comparison with over thirty of our peer institutions, as was the presence of any unified arts calendar.

Given the dynamism of this medium, establishing the arts presence on the Bates Web site need not be limited to text and visual image. Video clips and podcasts are perfectly suited to both the Web and the arts. In response to the Arts Initiative, a short video arts tour of the campus is already in production that can offer prospective students and interested browsers a visit of Bates through the eyes of an enthusiastic and engaging student. One will be able to follow Jake Lewis '09, an interdisciplinary studies major, as he enthuses about the people and places important not only to him as a dancer, actor, and musician, but to an array of other friends, professors, and practitioners in the arts.

Imagine:

[Take the Arts Tour
With Deansman,
Dancer, Actor
Jake Lewis, '09](#)



The arts buttons on the best of our peer institutions' Web sites (e.g., Connecticut College, Wesleyan) are stunning in their clear and exciting links to campus events, profiles, current arts events in the surrounding community, and academic programs that highlight the value of the arts in the liberal arts mission. One of the clearest needs to be served by the Web site is a unified arts calendar.

Arts calendar

As important as establishing our Web presence in new and more engaging way is the need for a coherent, comprehensive, well-managed, and easily accessible arts calendar. Multiple versions of parts of this sorely-needed service exist, often duplicating or contradicting each other's efforts, among them:

- Public Events Calendar (monthly calendar of events of all types including athletics)
- Campus Scheduling Calendar (daily listing of events by room location)
- *The Bates Student* events calendar (weekly listing in the student newspaper)
- Museum of Art Calendar
- Olin Arts Center Concerts (linked through the music department page)
- Student Activities Calendar (by month: concerts, special events)
- Multifaith Chaplaincy Calendar (events specific to this office)
- The Bates Daily (daily in print and on web; events culled from multiple sources)
- Academic Spotlight (events with a curricular or pedagogical interest)
- Multicultural Center Calendar (currently not used)

In response to the presidential initiative, and based on many conversations among members of the Arts Steering Committee, we have included an "Arts Events at Bates" linked from the dean of the faculty's office. This includes a large list of events in spreadsheet format and was created in response to the CurricularArts event, as a way to inform faculty from across campus aware of upcoming arts opportunities to include in their syllabi. This calendar was not been updated as events were scheduled during the semester, and a number of the other calendars on the Web are inaccurate or sometimes years out of date.

In speaking with colleagues from a number of peer institutions, it is clear that Bates is not alone in searching for a better calendar option, but our current conflagration of inaccurate and scattered information helps neither visibility, nor attendance, nor coordination of events for both curricular and nonacademic purposes.

Networks

Blog. Twitter. Facebook.

For many in the Bates community, such concepts remain alien and inaccessible, but we resist such modes of communication at our peril. Just as we have moved from paper mail to email rapidly in the past ten years, so has communication in much more immediate and less static media grown exponentially. It is incumbent upon us to engage this more technologically savvy audience in these dynamic modes. The opportunity to remain in touch, to advertise, to interact, to critique, and continue one's intellectual trajectory as alumni and emeriti invited back into events and pedagogies at the College would benefit not just the arts, but the entire Bates community.

We applaud the current work of Communications and Media Relations to engage social networks such as blogs, Twitter, and Facebook, as exciting new way to communicate and interact with

constituents about the arts. We see Twitter and Facebook as optimal instruments to announce events in a coordinated way (and in a way that engages students and prospects). We see blogging as a new way to invite the all-important feedback our performing arts students need (think of blogging as a virtual post-performance audience feedback session). These networks empower our constituents as well.



Places



Room for the Arts
Chase Art Works
Androscoggin Performing Arts Center
Other Space Options
Public Art

Room for the Arts

collaborate | innovate | grow

Preamble: Where we are now.

Space for production, performance, and exhibition is an issue across the arts. Space is limited for curricular work in the arts, co-curricular programs, and extracurricular arts enterprises. The shortage of space has a significant impact on the academic program in the arts and on the culture of the arts at the College as a whole.

Theater and Dance. When Schaeffer Theatre opened in 1960, scenography was confined to drapery, curricular offerings in theater were limited, and there was no dance program. Now faculty prepare students for acting, directing, dance, choreography, and theatrical design and technology for the twenty-first century. The facilities for theater do not adequately accommodate the theater curriculum, the number of courses taught, the number of majors completing theses in acting and directing who need dedicated performance spaces, or the number of curricular and extracurricular productions staged each term. The needs of film and media production, acting and directing for the camera, and performance art cannot be met in the extant facilities. Similarly, scenic and costume design production space and design classrooms are impractical, limit participation, and force aesthetic compromises. If the theater program had dedicated rehearsal space, for example, then spaces like Schaeffer and Gannett theatres would not be tied up for several weeks before a production; they could be used for other events, including those that generate revenue for the College. The recent addition of dance space (the Marcy Plavin Studios in Merrill Gymnasium), has helped alleviate some of the competition for space in theater and dance, but the Bates Dance Festival does not have enough space for its many activities during the summer. Last but by no means least, the theater and dance faculty must have adequate offices that are in proximity to one another. The faculty are currently housed in Schaeffer and Coram Library, which inhibits communication and collaboration among department colleagues. The dance program's colleagues in the Dance Festival have offices on Wood Street.



Art and Visual Culture. The strong reputation of the faculty in art and visual culture attracts to Bates many students with interests in studio art. When they arrive, however, they often discover that it is difficult to get into studio courses. Though the department has long argued for more faculty in studio art, there is such a serious shortage of space for studio courses in the Olin Arts Center, it is difficult to imagine where additional faculty would go. The faculty is inventive in its distribution of course offerings across the grid so that the teaching spaces for studio art are used efficiently, but it is still impossible to meet student demand for studio courses. As a result, students perceive that studio courses are open only to declared majors. Senior studio majors are required to complete a year-long thesis that results in a large body of work. Key to their development as artists is sustained immersion in studio practice. Senior majors must have dedicated studio space; they are currently crowded two or three to a studio in Olin. The limited number of studios and their small size restricts the type of work seniors can undertake for the thesis. The curriculum in studio art is limited by the available space. We offer no courses in sculpture (wood, stone, metal, etc.) because we do not have enough space to dedicate classrooms and studios to these media. Our printmaking and photography facilities are also too small. Because Olin is so overcrowded with studio students, there are no facilities in the building for art making by students who are *not* enrolled in an art and visual culture course or a thesis. There is absolutely no room on the campus for noncurricular art making, which has a direct impact on student life.

Music. Innovative developments in the curriculum have created space shortages in music. In the last decade curricular offerings in music have shifted dramatically, with an increased attention given to non-Western, noncanonical music. In addition to choral, orchestral, and chamber groups, the music department now sponsors a gamelan ensemble, a steel pan orchestra, a fiddle band, and jazz ensembles; students earn course credit for their work in all of these ensembles. Several of these ensembles have specialized (and large) instruments, increasing the demands on ensemble practice space and instrument storage space. The room designed in 1986 as an orchestra and choir rehearsal room, for example, now holds the Javanese gamelan instruments, so the orchestra, the choir, and the jazz band all rehearse in the Concert Hall, thus limiting its use for public performances. The lack of storage space in the building is so acute that the department is reduced to storing instruments and spare furniture in its rehearsal rooms and teaching studios, rendering them unfit in certain cases for the purposes they are needed to serve. In addition, the department now offers individual instruction on twice as many instruments as it did at the time the Olin Arts Center was built, and there are no longer adequate rooms available for all the individual instrumental and vocal lessons that are scheduled at the same time. Finally, the department has long provided space for student-run musical groups of all kinds. In recent years it has become necessary for some of these groups to find rehearsal space elsewhere: when Dining Services left Chase Hall, the department helped arrange for a space to be made available there for student rock bands to rehearse. But other groups with close connections to the music department—especially the a cappella vocal groups (now five in number, up from two) and the newly-formed gospel choir—continue to rehearse in Olin, and it becomes more difficult every year to accommodate the growing needs of these groups along with the growing needs of the department-run ensembles for the same few rehearsal spaces.

Creative Writing. Creative writing is an important component of the arts at Bates and plays a vital role in the lives of many students. Creative writing is taught in several disciplines, including many of the languages. The faculty whose teaching is primarily concerned with creative writing are in English and environmental studies. They need informal seminar spaces for most effectively teaching poetry, fiction, and nonfiction writing. A central component of creative writing pedagogy is public readings, by students, faculty, and visiting writers. In addition to their curricular value, these readings enrich the cultural life of the College and the surrounding community. We need informal, comfortable, accessible spaces for readings.

The Dance Festival and the Museum. The College's two major co-curricular arts resources, the Bates Dance Festival and the Bates College Museum of Art, make invaluable contributions to the arts at Bates. The Dance Festival takes over a good portion of the campus during the summer and converts several spaces into dance classrooms and rehearsal venues. Space remains inadequate for the scope of the Dance Festival, however, especially large rehearsal, classroom, and performance space. The Museum of Art is woefully short on space, with inadequate offices, too-small exhibition preparation space, and extremely limited art and exhibition furniture storage. The museum now stores some of its collections off site, which is costly and limits the accessibility to the collection. It goes without saying that the museum's exhibition and education programming, as well as its ability to collaborate with Bates faculty and their students, are limited by very modest exhibition and object study spaces.



Chase Art Works

innovation | production | experimentation

If the arts are to thrive and contribute to the life of the College and the education of our students, we must address the immediate space needs that plague the arts. To that end, we call for Chase Hall, the venerable former center of campus life, to rise again, now as a space dedicated to advancing the arts at Bates. Chase Hall is a beloved but problematic building. Its striking collegiate gothic architecture makes it one of the icons of the campus, but it also is in many ways a failed split-level house, with maddening challenges of navigability and accessibility. We do not know the ultimate fate of Chase Hall, which will be revealed as the master plan is refined and revisited, so we do not advocate radical and expensive renovations to the building. Rather applying our innovative and entrepreneurial energies, we recommend serving the arts by taking an underutilized building and breathing life back into it with very few renovations and at very low cost.

When the new Commons opened in winter of 2008, Chase Hall became a ghost town overnight. The Den and the College Store saw an immediate impact in declining sales as students gravitated to the new dining hall and away from Chase. Students have even changed the way they retrieve their mail, now checking their mailboxes only once or twice a week. The exhibitions in Chase Gallery, conscientiously curated and installed with a visiting public in mind, are now scarcely seen. Room use for meetings and public events in Chase Lounge, Skelton, and Hirasawa has become challenging because the building is now locked as of 6 PM each night, accessible only by card access. On several occasions this year, when events were scheduled for rooms in Chase Hall, the building was not unlocked, so that non-Bates community members could not attend the events, though they were open to the public. The Memorial Commons was deserted.

What we have in Chase Hall is a rabbit warren of a building, poorly lit and not entirely accessible, run down and fast becoming passé. But we also have a great opportunity: Chase is centrally located and has ample available spaces to meet at least some of our needs for more space for art making, practicing, rehearsing, and events. We propose to designate Chase Hall as Chase Art Works, a space for the arts for as long as the building stands, or until a new arts facility is built. While Chase will not solve all of our space problems, it will provide some additional space for curricular, co-curricular, and extracurricular art making. More important, it will become a dynamic arts incubator, bringing art makers together as collaborators, providing more opportunity to make and exhibit art, and enhancing the visibility of the arts on campus.

We propose to make the Chase Art Works a flexible space for:

- dance rehearsal and class space during the Bates Dance Festival
- rehearsal and performance space for student theatrical, dance, music, and performance art
- a studio space for visual artists
- practice space for student musicians

- functioning darkroom for photographers
- common area/lounge space
- expanded space for the exhibition of student work in lobbies and hallways and in meeting rooms

We advocate continuing to use Chase Gallery for exhibitions; Skelton and Chase lounges for literary readings, lectures, and special events; and Hirasawa and the Special Seminar Room for classrooms. We recommend extending the hours of the Den to accommodate the building users after 3:30 PM on weekdays and that the Den be open on weekends. We see the Den as not only an important gathering place for the campus, but also for the artists who will work in Chase. The Den also has great potential as a coffeehouse-style venue for readings or music performances. Similarly, we recommend looking at the ways the Little Room is used for student-focused performance events.

Chase will be a place where work is in progress, where art is produced, negotiated, challenged, critiqued. We think of the Chase Art Works as primarily an art *making* venue, designed to bring together individuals from across the arts so that they work in closer proximity and can share ideas and innovate. We do not think it needs to be –or should be– ordered and pristine. Rather it should be busy, alive, inventive, improvisational. We look forward in the near future to a space where dynamic collaboration can take place, where, for example, theater and dance students and faculty collaborate with writers and visual artists (including sculptors) and student musicians to create new work that is operatic in its complexity and multidisciplinary. We look forward to Chase revitalized, into a bustling, welcoming arts commons, where students with shared interests can forego weekend drinking parties for alternative activities that enhance their learning and contribute to the campus and the community.

We envision the high-ceilinged room of the Memorial Commons as a flexible multiuse space that can be used for rehearsals, classes, and performances. We see the back and side rooms of the former Commons as equally flexible spaces for studio artists (both majors and nonmajors), who can work in areas divided by movable partitions (such as old cubicle walls abandoned by Lane Hall offices). We see the space used by individuals, but also assigned to classes or student groups as necessary. We see these spaces and Peakes and Rowe used for music rehearsal space (we would need to move the piano to a better location). We see artists working in different disciplines side by side, respectfully, collaboratively. This would require supervision or the building, careful scheduling, and modifications in security procedures.

We are confident that we can enliven Chase as the Art Works at very little cost to the College and with virtually no permanent renovations. The renovations that are called for can likely be achieved for \$25,000 or less, and include:

- a removable dance floor for the large room of the Commons
- improved lighting for the former Commons spaces, Peakes, and Rowe
- some soundproofing
- carpet removal or replacement, Room 10, Garcelon, Peakes, and Rowe
- if deemed necessary, an additional building exit in the back of the former Commons

We recommend that the College begin planning immediately for the conversion of Chase into the Chase Art Works. We call for an advisory committee representing the arts departments, student interests, physical plant, and others to determine what steps need to be taken to begin using the space for the arts. We recommend that the spaces in Chase earmarked for the arts be overseen by the arts director, who will balance curricular and extracurricular arts interests, manage the spaces, publicize events, and supervise student employees trained to install exhibitions of student work at several sites on campus.



The Androscoggin Center for the Arts

vision | mission | excellence

We dedicate so much real estate in this report to space issues because they loom large in the continued vibrancy of the arts at the College and the development of a culture of the arts on campus. There must be in the long-range campus plan a priority established for a performing and visual arts building that can accommodate theater, dance, music, and creative writing, and it must provide flexible classroom and exhibition spaces for both theater design and studio art. As film and media studies develops as a locus of both production and cultural study, this disciplinary area needs space to grow and thrive. Pettengill Hall was designed on the premise that bringing together the social sciences and several interdisciplinary programs under one roof would create a dynamic community of ideas among faculty and students. We are convinced that providing a common space for artistic activity would enrich artistic production, spur innovation and collaboration, enhance the education of our students, and better serve the community beyond the campus. We see the Androscoggin Performing Arts Center linked to Olin and taking its rightful place in the Russell Street rugby field, a vital but neglected corner of the campus that proclaims Bates to the community and frames the northeast corner the campus.

We envision a 500-seat theater with fly space, intelligent workshop and rehearsal space, a digital media studio, screening rooms, art and design studios, practice rooms, and a café that creates a welcoming space for College and community. Beautiful, flexible, energy-efficient, and technologically well-appointed performance spaces would serve both college and community programs in theater, dance, film and media, and music. Rehearsal and practice rooms would bring performers from many disciplines together as never before. Design studios and fabrication spaces would permit the growth of offerings in studio art and theater design. Bringing together studio artists, costume and scenic designers, lighting designers, theater technicians, photographers, writers, and filmmakers could revolutionize our work in these disciplines. Moving some art studios could free up space in Olin for the museum's many space needs. Our world-class dance festival would have, at last, a worthy headquarters.

Transforming a rugby field into a performing arts center is, we realize, a very big dream, but that was the charge of the Arts Initiative. We are dreamers but also pragmatic. We call for this plan to be put on the master planning committee's agenda now so that it continues to receive attention as we plan for the College into the future. We are confident that the interest in the arts among donors—alumni and foundations—is powerful enough that this plan has a very good shot at becoming a reality if we as a college have the will to make it happen.

Other Space Options

We know that a new building for the arts will not materialize overnight, but we have nagging space concerns that might call for inventive thinking as we plan for a new arts center. The needs of theater are particularly pressing. The pressure on the existing theater spaces for rehearsal production could be alleviated if we could dedicate more space in Pettigrew to rehearsal space. We recommend investigating the Treat Gallery for use by the theater department. This would require relocating the administrative computing group, but it would provide space close to the theaters for rehearsal; alternatively it could be converted to design classrooms and rehearsal space could be created in Pettigrew 100.

The College Chapel has its own host of structural problems, but once they are rectified, we recommend looking with the chaplain at ways the Chapel can be used as a performance or rehearsal venue. Music would be most appropriate in this space, but it may also function well for other performance disciplines. Making the Chapel available for performances would increase the use of this treasured campus building as a place for the community to gather mindfully, while expanding our performance venue options.

We should also investigate the ways that the acres of vacant manufacturing space on the Androscoggin River might be used in support of the arts, particularly in college-community arts collaborations. The museum of art, for example, can envision an artist residency that would engage students, faculty, staff, and community members with an end product of a large-scale installation in a mill building. The presence in the Bates Mill of Museum L/A, with which the Harvard Center shares a close collaboration, already places a cultural engine in the mills. A Bates artistic project near it could benefit both the College and the museum. If studios were to be moved off campus, the mills are a logical location.

Public Art

inspire | engage | define



A persistent and resounding response in virtually all focus groups, interviews, surveys, conversations and forums for discussing the arts at Bates was the desire to see more public art on campus. It was one of the most compelling concerns that we encountered.

The recent loan of Sui Jianguo's *Legacy Mantle (Mao Jacket)*, now on Alumni Walk, embodies perfectly the exciting role that public art can play on the liberal arts campus specifically. The 10-foot high, 4-ton bronze sculpture is planted in the busy path of students, staff, faculty, and visitors whose attention is constantly drawn into this impressive, inspiring statement of profound, complicated impact. Whimsical to some, disturbing to others, massive, insistent, and engaging, the *Mao Jacket* has inspired a wealth of affection, criticism, and intellectual rumination: the *Bates Alumni Magazine* end piece (Spring 2009) includes complementary essays by Professors Hirai and Grafflin whose critiques of the sculpture, the artist and the community of beholders are at the very heart of a vibrant intellectual community. Is the *Mao Jacket* a statement of complicity with oppressive regimes? A critique? A thing of beauty? A challenge to one's aesthetic sensibilities? An homage to Mao? Or perhaps to Coco Chanel, as Professor Hirai wryly suggests.

Whatever one's opinion of this latest and most obvious addition—to be followed soon by a decidedly less controversial bronze bobcat along the path to Merrill Gym—the ambient buzz about this display of public art is that we need more of it, not less. Our paucity of public art distinguishes us poorly by comparison with many of our peers.

Among the most obvious venues for public art, and often given as an example by community members eager for more public art, are the Alumni Walk, the site of Mao, and the new Commons, whose gleaming white walls invite artistic expression. Students, faculty, and staff

alike long for art in Commons (and other venues) that can define common spaces as less sterile, generic, and undefined. The Public Art Committee, the art museum, the New Commons Usage and Policy Committee and other entities on campus have succeeded to some small degree in freeing up some areas, but the potential is left largely unrealized. Concerns about official policies (or lack thereof), authority, finances, vision, maintenance and insurance have left the campus in a regrettably stagnant mode. New Commons has been poised for over a year for an infusion of art that can help define spaces both aesthetically and intellectually, that can attract and inspire the life of the mind and soul, and engage us in a way that values art throughout our natural and academic environment.

Campus Partners



Bates Dance Festival
Bates College Museum of Art
Harvard Center for Community Partnerships
Office of Multicultural Affairs
Bates-Morse Mountain Conservation Area and Bates College Coastal Center at Shortridge
Bates College Imaging and Computing Center
Multifaith Chaplaincy
Residential Life
Student Organizations

Arts across Campus and Community

collaborate | generate | innovate | participate

The art makers and scholars of the arts of Bates—students, faculty, staff, visiting artists, and individuals from the surrounding community—are sustained by the academic departments in the arts, and also by the Bates Dance Festival, the Museum of Art, the Harvard Center, student organizations, and other college resources. They provide vital terrain where artistic collaboration and innovation can flourish. We challenge the Bates community to think boldly about how to create stronger connections among individuals, academic departments, these programs, and the public as a way of advancing the arts.

Bates Dance Festival

The Bates Dance Festival is one of the premier summer dance festivals in the United States. For twenty-seven years, the festival has brought to Lewiston the giants of the dance world and exciting new talent. Building intelligent connections between the Dance Festival and the College's academic program in dance will strengthen our curriculum and will sustain the festival by connecting it more directly to the work and life of the College. Such a link would make possible a major in dance that would be unique among liberal arts dance programs. Participation in the Bates Dance Festival in fulfillment of a major or minor in dance would introduce Bates dance students to festival faculty, performing artists, and other students who are on the cutting-edge of contemporary dance. The festival is well connected to some of the best teachers and internationally acclaimed choreographers and dancers at work today. From this pool we imagine a richly diverse faculty that would continually connect our students to the professional dance world. The result would be a new recognition of Bates as a liberal arts destination for dance, and we would attract student applicants who are ever stronger in dance. By formally connecting the festival to the dance program, we have an opportunity to capture a distinctive niche in the world of dance education.

Bates College Museum of Art

As we undertake a search for a new director for the Bates College Museum of Art it is essential that we revisit and clarify the way that the museum serves its many constituents: students, faculty, staff, local children and adults, regional and national arts communities, artists, and scholars. This is a daunting job for a museum with limited space and a full-time staff of only three professionals. It calls for unusually enterprising program strategies, so that the museum can serve its multiple roles and its many constituents. In the next five years, we call for the museum to strengthen its position as a staging ground for collaboration and innovation, bringing together artists, members of the Bates community, and the public in art making, provocative dialogue, and excellent scholarship. The museum's long established and rigorous student internship program, for example, provides an extraordinary educational (and career exploration) opportunity for students who undertake hands-on curatorial work under the mentorship of the museum staff. As with the Dance Festival, it is critical the museum support the academic program by cultivating

connections with faculty that will enhance student learning and advance the work of the College. The museum has a laudable track record of collaborating with academic departments, from African American art to Chinese photography, but it needs the space, staff, and partners among the faculty to continue and deepen these efforts. We want the museum to be a busy place where, for example, the literature professor's class and the anthropologist's class come together around visual couture, at an exhibition of photographs of the Somali diaspora, where exhibition programming is linked directly to course curricula, where the exhibitions connects students to each other and to the community in ways that could *only* happen through the museum. Such efforts require labor-intensive precinct work with faculty members, the launch of an online resource on the collections, and adventurous approaches to exhibition development. As the museum demonstrates its capacity for this connection-building, it will identify those areas in need of additional staff, facilities, and financial support.

Harvard Center for Community Partnerships

The arts at Bates have a strong legacy of community engagement. Until the last fifteen years, virtually the *only* way the local community engaged with the College, or even stepped on the campus, was through the arts—performing arts, the museum, and the Dance Festival. Collaboration, innovation, and community building are at the heart of the Harvard Center's work. Through a shared commitment to the community beyond the Bates Bubble, the Harvard Center and Bates arts practitioners have a natural synergy. We stand to gain enormously by joining forces and working on college-community collaborations, not just in bringing in local audiences, but in engaging art makers, in partnering in public art projects in Lewiston and Auburn, in deepening established collaborations with local arts organizations, including Museum L/A, the Public Theatre, the Community Little Theatre, the Franco-American Heritage Center, LA Arts, the Maine Music Society, and many others. There are exciting opportunities in the acres of former mill space that could be revitalized by Bates and community artists. We think of links between conservation groups and the arts. We see artist residencies bringing together the art and visual culture department, and Harvard Center, and community arts entrepreneurs. We have formidable expertise here—between the Harvard Center and the arts—to make connections with the community through publicly-engaged visual and performing arts that will benefit our arts programs, the community and the College at large.

The Office of Multicultural Affairs and the Multicultural Center

As a catalyst for the advancement of diversity on campus and a sponsor of arts events, the Multicultural Center is in a unique position to contribute to the culture of the arts at Bates. In programming that includes exhibitions, performances, workshops, films, and lectures, the center explores critical issues on campus—often through the lens of the arts—by initiating discussions about race, class, ethnicity, gender, nationality, sexual orientation, and the historical and current realities that impact understanding of these topics. We can enrich the entire curriculum, and the arts in particular, through deeper connections and better coordination with the Multicultural Center. Its programs contribute to the intellectual, aesthetic, social, cultural, political, and spiritual development of the entire campus and the community and speak directly to the opportunities and challenges of living in a multicultural society. The staff of the center has already been involved in the Arts Steering Committee; we recommend continued mutually beneficial collaborations between the center and arts entities, including the arts director.

Bates-Morse Mountain Conservation Area and the Bates College Coastal Center at Shortridge

A Bates alumna and poet once described her first experience of walking across the causeway on the Morse Mountain Road as "entering another world." Indeed, the Bates-Morse Mountain Conservation Area *is* another world: a vast and pristine landscape of forests, fields, granite outcrops, and vestiges of ancient farm land that lead to one of the largest undeveloped barrier beaches in Maine. It is a transcendent place. For many years Morse Mountain has been a research field site for biologists, geologists, and ecologists from Bates and elsewhere, but it remains an untapped resource for artists. The nearby Shortridge Center provides a well-equipped physical space that has great potential for artists and writers. BMMCA director Laura Sewall is eager to bring the arts to Morse Mountain. We see, for example, great potential for students of landscape painting to conduct plein-air sessions at Morse Mountain or for writers to engage in residencies in this secluded and spectacular place. The logistics of using Morse Mountain and Shortridge for the arts are not insurmountable; we need to devise ways to get students and faculty out there working.

Bates College Imaging and Computing Center

The Bates College Imaging and Computing Center was conceived as an interdisciplinary hub for visual information, a centrally located hive where scientists, artists, and all those seeking to express ideas visually—whether as a means of artistic expression or an graphic representation of gene expression—could come together and learn from each other about the rapidly expanding universe of visual knowledge. Increasingly, scientists, mathematicians, and social scientists express information visually. They present and analyze huge amounts of data graphically. They use GIS technologies to interpret and explain social trends. They communicate visually about the barely visible, from cells to nanostructures. Developments in computer graphics technology have created amazing opportunities for disciplines outside the arts to harness the power of the visual expression of information and ideas. Those working in these disciplines have a great deal to learn from artists for whom visual expression is a native language, and artists now have whole new worlds presented before them in their language. We call for a concerted effort to reenergize the "art side" of the Imaging Center, which has focused more attention on microscopy and data analysis than on artistic expression in the last two years. We call on studio faculty and students to think about ways the robust technologies of the Imaging Center can support artistic work, from museum-quality printing to computer-graphic design. We recommend more programming that would bring the visuals arts more fully into the Imaging Center; artist residencies, lectures, workshops, and exhibitions are among just a few possibilities.

The Multifaith Chaplaincy

The Office of the Multifaith Chaplaincy is a strong voice for the arts and should be included in future discussions and groups that discuss planning and oversight. The chaplaincy's programming has been extensive, including sponsorships of events and exhibitions targeted specifically on the arts, including the Apple Hill String Quartet, the X-Ray Project, the Passion Narrative Series focusing on poetry and music, and storytelling projects. The physical venues on Wood Street, the College Chapel and in other locations (most recently the consensual art space in

the new Commons) have been part of exhibitions and programming by this office. The chaplain has been particularly attuned to the arts in his work and the office has become a strong advocate, promoter, and practitioner on multiple levels, ever attuned to the connections among art, ideas, and individual experience.

Residential Life

For many of our students, there is no disconnect between art making as an academic pursuit and art making as part of life. As a residential college, Bates has a unique opportunity to deepen the connections between academic and residential life through the arts. Sociology researchers in Professor Heidi Chirayath's methods course looked closely at what motivates students to participate in the arts, which arts event they attend, and why. These decisions are intimately linked to social networks and how they organize their time outside of class. The arts events sponsored by the Chase Hall Committee and the Coordinator of Student Activities office are well-attended and add much to student life. We see exciting possibilities for engaging students in the arts earlier in their Bates careers, through AESOP, orientation, first-year center activities, or as part of first-year seminars, and we welcome the opportunity to collaborate with the dean of students' office and arts programming and communication.

Student Organizations

Our student researchers have confirmed that Bates students are tremendously supportive of their friends who are performers, visual artists, and media artists and provide enthusiastic and loyal audiences for them. Many of the most popular arts events on campus are sponsored by student-run organizations. These organizations play an important role in activating students to collaborate on artistic production and in so doing, advance the culture of the arts at the College. We applaud the work of these organizations and encourage student-initiated artistic work. We recommend that student arts organizations have solid funding and sound advising. We also recommend devising better strategies to integrate effectively publicity about student-run arts events into whatever arts calendar system is developed, as it is often challenging to track down information on student-initiated activities. The arts director could help student organizations negotiate space and scheduling needs.



Moving forward

As requested, we suggest here a prioritization of the recommendations that have emerged from the planning process with the knowledge that the conversation is young and about to begin in a new way as we open up the findings to a larger array of interested parties. We have identified a number of areas that appear to be "low-hanging fruit," some low-cost steps that are obvious and potentially high-yield, but that have been thwarted or delayed for lack of clear vision or unanimity of voice. Other areas may appear less immediately realizable, and yet it is clear that this initiative represents a moment where long-term goals must begin to take shape, even in the midst of economic adversity. Whatever our financial capacity at this time, the naming of our vision, however long-term or grand, must find its way onto the books and into the collective will of the institution.

To this end, we recommend the following plan, in the full knowledge that donors, markets, and a host of other factors may impact this process. We realize that the items under "next year" may be ambitious, but we must at least begin the planning, conversation, research, and outreach for turning these wishes into a reality. We continue to dream big.

Tomorrow (or soon thereafter):

- Establishment of the **Arts Collaborative** to meld the existing entities (Arts Initiative Team, Arts Steering Committee), reformulate the constituency, and guarantee the future life of the work underway. Institutionalizing this advocacy, insight and oversight is essential.
- Immediate interface with the **communications** offices and other interested parties that are implicated in the **Web presence** with respect to the arts.
- Establishment of a coherent **arts calendar** on the Web.
- Engagement of the **campus partners** (perhaps within the newly constituted Arts Collaborative) to further discussions of our future relationships.
- Establishment of the **Chase Art Works** for use as soon as possible by the arts community and its partners.
- Acceleration of the process for the immediate **infusion of public space with art**, specifically the new Commons.

Next Year:

- Appointment of an **arts director**
- Action on the **residency** program, proposing a plan for the maintenance of the current offering and establishing new offerings as proposed in the report.
- Campaign for the establishment of the proposed **endowed faculty positions and professional staff**
- Establishment of a plan for moving forward on the areas of **support for faculty** as outlined in the report

- Development of the possibilities of **off-site art making**, exhibition and collaboration (downtown mill space)

Tomorrow, Next Year and Long Term:

- Convening of a team to design and realize the dream of a **new performing arts facility**.



Appendices

Arts Events, Winter 2009

Research Posters, Sociology 205

- The Arts: Dreaming Big

- Participant Observation Analysis

- Interviews

- Survey

- Content Analysis: Web Sites of 34 Colleges

- Content Analysis: Bates Daily and *Bates Student*

Enrollment Statistics

- Majors and Minors in the Arts

- Enrollment History, Arts or arts-focused courses, 1996-2008

- Enrollment History, Art and Visual Culture

- Enrollment History, Dance

- Enrollment History, Studio Dance

- Enrollment History, Music

- Enrollment History, Applied Music

- Enrollment History, Theater

- Enrollment History, Courses outside the arts with an arts focus

- Enrollment History, Courses focusing on creative writing

- Enrollment History, Courses focusing on film and media studies

BATES ARTS EVENTS

Winter 2009

Date	Artist/Performer	Event Type	Time	Location	Sponsor
January 2009					
	<i>Mao Jacket (Legacy Mantle)</i> bronze sculpture by Sui Jianguo; on loan for one year, a monumental iconic work by one of China's leading sculptors	Public art installation		Alumni Walk	Museum
1/13/09	Bates College Jazz Combo, directed by Benjamin Smeltzer '09: Ellington, Young, Hubbard	Noonday Concert	12:30 PM	Olin Concert Hall	Music
1/15/09	Jer Coons	Concert: Village Club Series	9:00 PM	Mays Center	Dean of Students
1/16/09	Contradance with band Bustopher Jones	Dance	8:00 PM	Chase Lounge	Freewill Folk Society
1/16/09	Geoff Keith, comedian	CHC Event	9:00 PM	Mays Center	Dean of Students
1/17/09	Black Taxi	Concert	9:00 PM	Mays Center	WRBC, Bates Musicians Union, Class of 2010
1/19/09	Headlong Performance Institute	Movement/Dance Workshop		Plavin Dance Studio	MLK Day Committee
1/19/09	Headlong Performance Institute and Bates community members	Performance		Olin Concert Hall	MLK Day Committee
1/19/09	MLK Day Events: Arts event throughout the weekend	College-wide Event			MLK Day Committee
1/20/09	Bow and String Band: Baryton Trios of Haydn	Noonday Concert	12:30 PM	Olin Concert Hall	Music
1/21/09	Winter Carnival a cappella Concert: Bates a cappella groups	Concert	10:00 PM	Olin Concert Hall	a cappella Groups
1/22/09	Jason Levasseur Winter Carnival Show	Concert: Village Club Series	9:00 PM	Mays Center	Dean of Students
1/23/09	<i>Recent Acquisitions: Collection Project III</i>	Exhibition		Museum	Museum
1/23/09	<i>Stories of the Somali Diaspora: Photographs by Abdi Roble</i>	Exhibition		Museum	Museum
1/23/09	"Military Power and the Humanitarian Mission in Somalia," Mike Paulovich, USMC (Ret.)	Lecture in conjunction with exhibition	5:00 PM	Olin 104	Museum
1/23/09	"Stories of the Somali Diaspora," Abdi Robli and Doug Rutledge	Lecture in conjunction with exhibition	6:00 PM	Olin 104	Museum
1/23/09	Jacob Rhodebeck and Shiau-uen Ding, piano: Works of visiting professor Christopher Bailey and other composers	Concert	8:00 PM	Olin Concert Hall	Music
1/24/09	Bates on Broadway: Musical Review	Performance	7:30 PM	Mays Center	Robinson Players
1/27/09	Duo Orfeo, classical guitar	Noonday Concert	12:30 PM	Olin Concert Hall	Music
1/29/09	Magdalena Zurawski and C. A. Conrad	Poetry and Fiction Reading	7:00 PM	Skelton Lounge	Language Arts Live
1/30/09	Bates College Orchestra: Works of Dvorak, Milhaud, and Matthews; conducted by William Matthews	Concert	8:00 PM	Olin Concert Hall	Music
1/31/09	Assad Brothers, guitar	Concert	8:00 PM	Olin Concert Hall	College Concerts Comm.
1/31/09	Asia Night Performance Showcase	Music and Dance Performance			Sangai Asia
February 2009					
2/1/09	Portland Chamber Music Festival and Frank Glazer, piano: 80th anniversary of Glazer's performance of Mendelssohn's Piano Concerto No. 1; octets for strings by Shostakovich and Mendelssohn	Concert	3:00 PM	Olin Concert Hall	Music
2/1/09	Assad Brothers, guitar	Masterclass: Brazilian guitar		Olin	College Concerts Committee
2/1/09	<i>Matabele Emerson</i>	Exhibition		Chase Hall Gallery	Multicultural Center
2/3/09	Frank Glazer, piano: Mendelssohn's 200th birthday	Noonday Concert	12:30 PM	Olin Concert Hall	Music
2/3/09	Mark Bessire, museum director: "Mao Jacket"	Gallery Talk	4:00 PM	Alumni Walk	Museum
2/5/09, 2/6/09, 2/7/09	<i>Vagina Monologues</i> , Benefit for Abused Women's Advocacy Project	Play	7:30 PM	Schaeffer Theatre	Robinson Players
2/5/09	Auryn String Quartet: Beethoven Cycle Concert I. First of a three-year cycle of Beethoven string quartets at Bates	Concert	8:00 PM	Olin Concert Hall	College Concerts Committee

BATES ARTS EVENTS

Winter 2009

Date	Artist/Performer	Event Type	Time	Location	Sponsor
2/5/09	Natalie Stovall	Concert: Village Club Series	9:00 PM	Mays Center	Dean of Students
2/6/09	Auryn String Quartet: Beethoven Cycle Concert II. Second of a three-year cycle of Beethoven string quartets at Bates	Concert	8:00 PM	Olin Concert Hall	College Concerts Committee
2/6/09	Derek Hughes, comedian/musician	CHC Event	9:00 PM	Mays Center	Dean of Students
2/6/09	Student bands concert/party	Performance	10:00 PM	Little Room	Bates Musicians Union
2/6/09	Raunchy Class Concert	Concert	10:00 PM	Page Lounge	Bates Musicians Union
2/7/09	Neo Jazz Collective: Jazz musicians aged 11-18 from Birmingham AL	Concert	8:00 PM	Olin Concert Hall	Multicultural Center
2/7/09	Barefoot Truth	CHC Concert	9:00 PM	Mays Center	Dean of Students
2/8/09	James Parakilas, piano, Mary Hunter, violin, and Steve Witkin, cello: Piano trios of Schubert and Ravel	Concert	3:00 PM	Olin Concert Hall	Music
2/9/09	Jennifer Moxley and Jim Koller	Poetry Reading	7:00 PM	Skelton Lounge	Language Arts Live
2/10/09	Ahmad Hassan Muhammad Trio, jazz	Noonday Concert	12:30 PM	Olin Concert Hall	Music
2/11/09, 2/12/09	CBB One-Act Festival	Plays	7:30 PM	Black Box Theatre	Robinson Players
2/12/09	Katelin Vecsey: Readings from the Works of Judith Isaacson '65	Reading	7:00 PM	Lewiston Public Library	Theater
2/12/09	Syd	Concert: Village Club Series	9:00 PM	Mays Center	Dean of Students
2/13/09	Hillview Youth Art Exhibition	Exhibition		Chase Gallery	Harvard Center; Lewiston Housing Authority
2/24/09	Anthony Shostak, uilleann pipes	Noonday Concert	12:30 PM	Olin Concert Hall	Music
2/26/09	Tim Blane	Concert: Village Club Series	9:00 PM	Mays Center	Dean of Students
2/27/09	Contradance with band Bustopher Jones	Dance	8:00 PM	Chase Lounge	Freewill Folk Society
2/27/09	Parker House and Theory	CHC Concert	9:00 PM	Mays Center	Dean of Students
2/27/09	Bates Musicians Union Concert/Party	Concert	9:30 PM	Page Hall Lounge	Bates Musicians Union
2/28/09	FM Belfast	Concert	9:00 PM	Mays Center	WRBC, Bates Musicians Union
March 2009					
3/2/09	PostSecret Postcards, in conjunction with Frank Warren lecture on 3/9	Exhibition		Fireside Lounge, Commons	Chaplaincy
3/3/09	Fumito Nunoya, marimba: Bach, Jenkins, Stevens	Noonday Concert	12:30 PM	Olin Concert Hall	Music
3/4/09	Frank Glazer, piano: Concert in celebration of Glazer's 1948 Carnegie Hall Debut	Concert	7:30 PM	Olin Concert Hall	Music
3/5/09	Jeffrey Thomson	Poetry Reading	7:30 PM	Skelton Lounge	Language Arts Live
3/5/09	Rose Cousins	Concert: Village Club Series	9:00 PM	Mays Center	Dean of Students
3/5/09	Benefit Concert: Five student bands	Concert	9:30 PM	Memorial Commons, Chase Hall	Bates Students against Poverty
3/6/09, 3/7/09, 3/8/09, 3/13/09, 3/14/09, 3/15/09	Alceste, by Euripides, translated by Ted Hughes; directed by Martin Andrucki	Play		Gannett Theatre	Theater
3/6/09	Robbie Prins, comedian	CHC Event	9:00 PM	Mays Center	Dean of Students
3/8/09	Fourth Annual F.A.B. Winter Dance Showcase	Dance Concert	2:00 PM	Franco-American Heritage Center	Dance; Franco-American Center; Harvard Center for Community Partnerships
3/8/09	Martin Gibson, guitar	Workshop	2:00 PM	Ronj	Ronj

BATES ARTS EVENTS

Winter 2009

Date	Artist/Performer	Event Type	Time	Location	Sponsor
3/8/09	Martin Gibson, guitar	Concert	7:00 PM	Ronj	Ronj
3/9/09	Ravi Shankar	Poetry and Reading of Translations	7:30 PM	Skelton Lounge	Language Arts Live
3/9/09	Frank Warren: "Post Secrets"	Lecture	7:30 PM	Lewiston Middle School	Chaplaincy
3/10/09	Rebecca Furbush-Bayer, soprano, and Seth Warner, guitar and vihuela	Noonday Concert	12:30 PM	Museum	Music
3/11/09	Indonesian Dance Workshop with Ening Rumbini and Wahyu Roche	Dance Workshop	12:00 PM	Olin Concert Hall	Music
3/11/09	Ruthie Andrien O'Neill: A dancer's view on Paul Taylor's interpretation of Stravinsky's <i>Rites of Spring</i>	Lecture	1:00 PM	Pettigrew 200	Dance, Music, Russian
3/12/09	Clarias	Concert: Village Club Series	9:00 PM	Mays Center	Dean of Students
3/12/09	Strange Bedfellows Improvisational Comedy	Performance	10:00 PM	Hirasawa Lounge	Strange Bedfellows
3/13/09	Contradance with band Bustopher Jones	Dance	8:00 PM	Chase Lounge	Freewill Folk Society
3/13/09	Crosstones and Brown Derbies (Brown University)	Concert	10:00 PM	Schaeffer Theatre	Crosstones
3/14/09	Bates College Gamelan Orchestra and guests: Gamelan, Song, and Dance of West Java	Concert	8:00 PM	Olin Concert Hall	Music
3/14/09	Purim Party featuring the Nancies (student/alumni band)	Performance	10:00 PM	Little Room	
3/15/09	ManMen: Manic Optimists and Deansmen	Concert	8:00 PM	Olin Concert Hall	a cappella Groups
3/16/09	Samantha Hunt	Fiction reading	7:30 PM	Skelton Lounge	Language Arts Live
3/17/09	Chase the Fiddlers, directed by Greg Boardman	Noonday Concert	12:30 PM	Olin Concert Hall	Music
3/19/09	Susan Ward, RISD: "Wrangling the Gothic Census: How Americans Collected Medieval Sculpture"	Lecture	7:00 PM	Olin 204	Art & Visual Culture
3/19/09	Celebration of Freedom: Bates a capella concert to benefit Lewiston Middle School Civil Rights Team, organized by Isabel Alexander (for an independent study)	Concert	7:00 PM	Lewiston Middle School	Isabel Alexander '09
3/19/09	Sarah Manguso	Poetry Reading	7:30 PM	Skelton Lounge	Language Arts Live
3/20/09	Junot Diaz	Reading	4:00 PM	Mays Center	Multicultural Center
3/20/09	International Club Coffee House	Performance	7:30 PM	Chase Lounge	International Club
3/20/09	Merimanders	Concert	8:30 PM	Ronj	Merimanders
3/20/09	Funkbone Strumpet, featuring Cold Turkey	Performance	10:00 PM	Little Room	Bates Musicians Union
3/20/09, 3/21/09, 3/22/09	<i>The Crab</i> and <i>Persimmons</i> , Two Plays of the <i>Kyogen</i> , directed by Douglas Ray '10 (independent study in theater)	Play		Black Box Theatre	Theater and Freeman Grant
3/21/09	Hip Hop Contradance	Dance	8:00 PM	Merrill	Discordians, Freewill Folk Society
3/21/09	Fun for All Dance Party, student bands	Dance Party	10:00 PM	Mays Center	WRBC, Bates Musicians Unions, Public Art Club
3/22/09	Senior Performance: Kate Lyczkowski '09, piano: Schubert, Debussy	Concert	3:00 PM	Olin Concert Hall	Music
3/23/09	Richard Digby Day, London Dramatic Academy: "Playing Shakespeare"	Lecture	12:00 PM	Gannett Theatre	Theater
3/24/09	Piano Students of Anastasia Antonacos: Chopin, Mozart	Noonday Concert	12:30 PM	Olin Concert Hall	Music
3/26/09	Jason Spooner	Concert	7:00 PM	Ronj	Ronj
3/26/09	Ryanhood	Concert: Village Club Series	9:00 PM	Mays Center	Dean of Students
3/27/09	<i>Art-In</i> , a student-organized event with visual art, dance, music, theater, spoken word, designed to bring attention to the need for students to have space to make and share art	Art-making event	4:00 PM	Memorial Commons, Chase Hall	Students

BATES ARTS EVENTS

Winter 2009

Date	Artist/Performer	Event Type	Time	Location	Sponsor
3/27/09, 3/29/09	Bates College Choir, directed by John Corrie: Mozart's Coronation Mass, Faure's Requiem	Concert	8:00 PM	Olin Concert Hall	Music
3/28/09	College Gala: Annual semi-formal with two bands, ballroom demonstrations, Merimanders	Dance	8:30 PM	Cage	President's Office
3/31/09	Anastasia Antonacos, piano, Jennifer Elowich, violin, and Benjamin Noyes, cello: Shostakovich	Noonday Concert	12:30 PM	Olin Concert Hall	Music
April 2009					
4/1/09	Bates College Jazz Band, directed by Thomas Snow: Steely Dan, Pat Metheny, Tower of Power, Sy Oliver	Concert	7:00 PM	Olin Concert Hall	Music
4/1/09	Strange Bedfellows Improvisational Comedy	Performance	9:00 PM	Hirasawa Lounge	Strange Bedfellows
4/2/09	Mat Weddle	Concert: Village Club Series	9:00 PM	Mays Center	Dean of Students
4/3/09	371 Film Festival: Student films from film courses in theater and senior theses in theater	Screening	4:00 PM	Filene	Theater
4/3/09, 4/5/09	Bates College Modern Dance Company: Works by student choreographers	Dance Concert: Program A		Schaeffer Theatre	Dance
4/4/09, 4/6/09	Bates College Modern Dance Company: Works by student choreographers	Dance Concert: Program B		Schaeffer Theatre	Dance
4/4/09	Bridgebuilders	Concert	8:00 PM	Ronj	Freewill Folk Society
4/6/09	Premiere of original musical compositions by students	Concert	8:00 PM	Fireside Lounge, Commons	Music
4/4/09, 4/7/09, 4/8/09	<i>Closer</i> , by Patrick Marber, performed by students in THEA 364, Advanced Voice and Speech Performance	Play	7:30 PM	Gannett Theatre	Theater
4/7/09	Voice Students of John Corrie: Schubert, Mozart, Menotti, Barber, Bach	Noonday Concert	12:30 PM	Olin Concert Hall	Music
4/7/09	Liz Wilcox '09: "I Don't Know What I'm Doing," a monologue by Donald Margulies (independent study in theater)	Performance	6:00 PM	Gannett Theatre	Theater
4/7/09	Painting with Sounds: Students create computer-manipulated sounds and music using objects of everyday life	Concert	7:30 AM	Olin Concert Hall	Music
4/8/09	Crosstones Senior Concert	Concert	9:00 PM	Mays Center	Crosstones
4/9/09	Dance Showcase: Jazz, Hip Hop, Ballroom, Step, Bollywood	Dance Concert	12:00 PM	Merrill	Dance
4/9/09	Voice Students of John Corrie: Faure, Simon, Arne, Granados, Barber, Bizet	Noonday Concert	12:30 PM	Olin Concert Hall	Music
4/9/09	Voice students of Bonnie Scarpelli: Scarlatti, Mozart, Debussy, Vaughan Williams	Concert	4:15 PM	Olin Concert Hall	Music
4/9/09	Bates Steel Pan Ensemble, directed by Erica Butler	Concert	7:00 PM	Olin Concert Hall	Music
4/10/09	<i>Senior Exhibition 2009</i> : Works of fourteen studio thesis students	Exhibition		Museum	Art & Visual Culture; Museum
4/10/09	Scenes from Shakespeare: Final projects of students in THEA 362, Advanced Acting	Performance	7:30 PM	Gannett Theatre	Theater
4/10/09	Frank Glazer, piano: Schubert, Beethoven, Schumann, and Chopin	Concert	8:00 PM	Olin Concert Hall	Music
4/10/09	Almost Awkward	Concert	9:30 AM	Page Hall Lounge	Bates Musicians Union
4/11/09	<i>Distorted Kinship</i> : final projects by students in THEA 227: 70s and 80s Avant Garde Performance	Performance	7:30 PM	Black Box Theatre	Theater
4/11/09	Senior Performance: Sophia Budianto '09, flute: Mercadante, Faure, and Reinecke	Concert	8:00 PM	Olin Concert Hall	Music
4/11/09	<i>Drunk Thesis</i> (film) and the Nancies	Screening, performance	10:00 PM	Little Room	Bates Musicians Union
4/12/09	Manic Optimists Senior Concert	Concert	8:00 PM	Mays Center	Manic Optimists
4/14/09	Merimanders Open the Maine Legislative Session	Performance	9:15 AM	Maine State House	Harvard Center; Chaplaincy

Space

Public art. At almost all of the round tables, the Mao jacket sculpture was upheld as an example of the potential for public art to generate discussion, controversy and “arts buzz” at Bates. It was seen as a model of the ways Bates could bring art “into the open” and “beyond the museum walls.” One roundtable participant suggested that the entire campus should feel like one giant art museum – “where we live and learn should be surrounded by art.”

Space for making and displaying the arts. Students, faculty, and staff all lamented the need for space to produce art, whether in the form of dance studios, practice rooms, art studios, and performance venues. Dancers, actors and musicians told of practicing outdoors, in cramped dorm rooms, and even in bathrooms due to lack of space. Visual artists commented on the lack of exhibition space for student works, with one staff member indicating that he was sure the students must be displaying their own artwork somewhere, but he had yet to find it.

The use of Chase Hall. Several of the roundtables discussed the possibility of using Chase Hall as a venue for the arts. Many questioned why one of the largest room on campus sits vacant, when there is such a high demand for space. The centrality of this theme was demonstrated by the subsequent “Art-In” in late March, during which “Old Commons” was transformed into a showcase of student art, including musical and dance performances, theater, film, and other visual arts.



Increasing Involvement

Cross-campus participation. At most roundtables, participants expressed sentiments such as, “There needs to be debates going to a cappella concerts and singers going to football games and football players going to art shows.”

Diverse input. Roundtable discussions often centered around decision-making for the design of arts events, and some participants argued that students should play a larger role in decisions about musical selections and guest performers.

The role of faculty. Participants indicated that because professors have the students’ attention, they would like to see professors advertise arts events in their courses, and participate in more arts events.

Other creative ideas. Participants had many creative ideas for increasing involvement, including having a celebratory arts week and bringing alumni artists to campus. Our favorite was the vote to have a “spectacular” arts building right in the middle of campus, where you can’t ignore it.”



The Arts Dreaming Big

A College-wide
Conversation about the
Arts at Bates

Wednesday, February 4
4:15 - 5:30 PM
Muskie Archives

What are your greatest aspirations
for the arts at Bates?

Be part of the plan.

Sponsored by the President's Arts Planning Initiative

The Event

On February 4th, 2009 the Arts Planning Initiative Team convened a “college-wide conversation about the arts.” Over 100 students, staff, faculty, and community members filled Muskie Hall to discuss their greatest aspirations for the arts at Bates. President Hansen opened the event, speaking briefly about ways in which the arts contribute to the Bates culture, and serve to strengthen the College’s core mission of cultivating intellectual and aesthetic expression. Both she and Mark Bessire, former director of the Bates Museum of Art, noted the timeliness of this arts initiative, given the constraints on arts funding in the current economic crisis. Bessire cited Brandeis University’s recent sale of its museum collection as an example of the increasing commodification of art, and insisted that Bates can instead use art in “creating conversation and making awareness of place and space.”

Following the opening remarks and presentations, participants were asked to engage in roundtable discussions about their hopes for the arts at Bates. Ten students from the Sociology 205 methods course sat at different roundtables, which seated an average of 8-10 participants. The student notes were later compiled and analyzed for common themes that came up at multiple tables. What was most striking to us was the amount of overlap in the ideas generated by the ten different round-table discussions. The two most significant themes discussed at all of the tables were issues of space, and comments about the arts curriculum.

Models for Engagement

Athletics. Athletics was held up as an example of a program that has successfully permeated the culture of Bates, through its strong student participation, role in admissions, and connections with alumni. Athletics at Bates has many levels, from intramural to club to varsity. The arts should look at this model and increase opportunities for people who may not be advanced or may not be taking arts courses.”

The Harward Center. Making use of the arts to connect with the Lewiston/Auburn community was discussed at every roundtable. Participants noted the success of The Harward Center in linking with community organizations, connecting students with the community, and generating “good synergy and visibility. The Harward Center was generally seen as an excellent resource for collaboration and “bringing Bates into the arts community, and bringing local arts into Bates.”

Curriculum

Courses in the arts. Many students indicated a need to expand courses in the arts. Arts classes were seen as “impossible to get into,” due to high levels of demand. Students also suggested offering more beginner level arts courses, with one student stating “Music shouldn’t be so hard – then it would be more appealing.”

A dance major. A common curricular theme was the need for the college to institute an academic major in dance. Participants recognized the opportunity to capitalize on the reputation of the Bates Dance Festival, by hiring more dance faculty, and adding courses of different levels and styles of dance into the curriculum.

First Year Seminars. Several roundtable discussants viewed First Year Seminars as an opportunity to build arts participation early in a student’s college career. One participant argued, “Even if the seminar is in geology, part of the introduction to Bates should be going to the arts.”

Curricular integration. Many noted the need for more collaboration between the arts departments, and integration of the arts into other components of the Bates curriculum, thereby “interweaving arts and academics.” Participants suggested highlighting the connections between course content and arts offerings, such as inviting artists to class, or generating coursework linked to a performance or museum exhibit.



Institutional Support

Staffing. “Who’s going to do all this?” A recurring theme in the roundtable discussions was the need for the college to hire an Arts Coordinator to schedule events, generate advertising, and interface with students planning events.

Calendar and scheduling. Participants noted that many of the arts events are held during overlapping times and are competing for audiences, particularly at the end of the semester. Many also sought easier access to Bates arts events on the web, and even a printed “glossy” arts calendar.

Printed Materials. In addition to mentioning a printed calendar, almost all the roundtables spoke about increasing the visibility of the arts in admissions materials and other print media such as the Bates Magazine, office.

Funding. Participants acknowledged that if you’re going to “dream big,” money helps. Suggestions included obtaining community sponsors for events, holding a fundraising drive dedicated to the arts, and having a “Friends of the Arts” club, just like the “Friends of Bates athletics” group.





Sights and Sounds from Arts Events at Bates

Participant Observation Analysis

Custer Cook, Katelyn Drake, Drew Gallagher, Morgan Kapinos, Molly Newton, Schuyler Root, Patrick Williams

Overview and Methods

The goal of observation analysis is to view subjects in their own setting to see how they interact in the social world. For its use in The President's Arts Initiative, the Observation Group adapted this technique in an attempt to gain understanding about the participants at arts related events. Each class member of Methods of Sociology was instructed to attend three arts events held on the Bates College campus between January 28th and March 18th. During the event students were asked to fill out an observation sheet, filling in questions about audience demographic, attendance, performers, and other general observations. Additionally, students were instructed to ask another audience member, preferably someone they did not know about their experience with the performance.

Questions about the general characteristics of the performance were intended to gauge an understanding of what types of events were most well attended, and the audience reaction to these performances. Measuring the level of applause and response rate to question and answer sessions represented the general audience opinion of the event. The questions asked to select audience members were in an attempt to gain an outside opinion about the performance.

In all, the group received 96 observation sheets. The observation sheets were coded similar to a likert scale method with values ranging from 1-5. Questions with only two options were transformed into a dummy variable with the value of one representing the characteristic being present, and zero representing the lack of the trait. This information was input into SPSS in order to analyze the data. Frequencies, cross tabulations, and regressions were run in an attempt to understand the associations between variables.

Quotes: What other students thought

"I go to as many events at Bates as possible; Sanghal Asia to...(the) Somali Diaspora exhibition... whenever there's a type of art opportunity, even a poetry recitation, that's always fun to dabble in... even contra dancing."

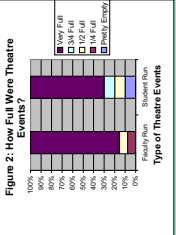
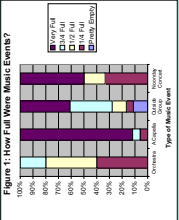
"If I have friends that are performing that will certainly be even more reason to go. Any event that a friend of mine, if it's and a capella concert or if a friend has designed the costumes that are going to be in the main stage production ...I'll certainly go to celebrate their work."

"I enjoyed it very much (Alcestis), I would love to come to more theater productions."
"It was great (Noon Day Concert) but I don't think I'll be able to come again because it's hard to fit the noonday concert into my tight schedule."
"The Vagina Monologues" has been a tradition at Bates for 8 years. I'm sure I will go again before I graduate."
"I loved it (Deansmen-Manic Optimists combined concert), great to see two groups together. I would definitely come to a similar event."

Variable Analysis: How Full

The "how full" variable measures, in relative terms, the number of people who attended an event. Participants were given the options Pretty Empty, ¼ Full, ½ Full, ¾ Full, and Very Full from which to choose.

Figure 1. is an adapted bar chart showing the scale of attendance at different music events. In general, it is very clear that the majority of the time A Capella events were very full (~88%). The chart also shows that the orchestra events attended during the analysis period were rather empty on the whole, ~40% were only ¼ full. Figure 2. shows that on the whole faculty and student run theater events were very full. In both cases approximately 80% of the events were ¾ or very full.

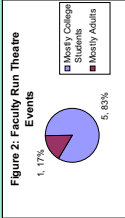
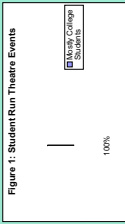


Variable Analysis: Demographics

The demographic variable measures the composition of the crowd based on age. Respondents selected from one of five options: Mostly Elementary Age, Mostly College Students, Mostly Adult, Mostly Elderly, and Even Mix. Our goal in creating this variable was to discover who attends arts events at Bates.

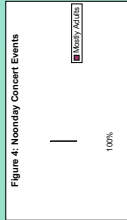
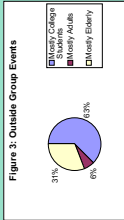
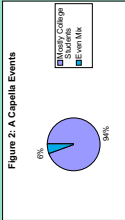
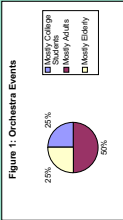
Theater Events

This set of pie charts shows the audience demographic of theater events. Figure 1. clearly states that student run theater events were mostly attended by college students (100%). Figure 2. shows a wider range of audience demographic in that 83% of events were attended by mostly college students, and 17% were attended by mostly adults.



Musical Events

These charts show the demographic make-up of different types of music events attended by participant observers. The number appearing before the percentage share of each section is the number of observations from a particular event. Figure 1. shows that orchestra events attract a diverse audience. Half of the orchestra events were attended by mostly adults. There were also performances where the audience was mostly college students or mostly elderly people. Figure 2. depicts the audience demographic of A Capella events. As is evident by the figure, the majority of events (94%) were dominated by college students. Figure 3. shows the audience make up of Outside Group Events. As expected, the wider range of artistic types brought to campus attract different cohorts of our studied population. Although most events were attended by mostly college students (63%), there were also events that attracted an audience made up of mostly adults and mostly elderly. Finally, Figure 4. clearly shows that Noonday Concerts attract mostly adults (100%).





Sights and Sounds of Arts Events at Bates

Observation Analysis Continued



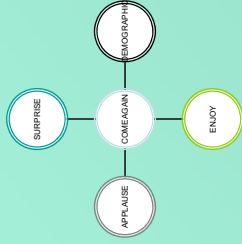
Regression Analysis

	Constant	Beta	t statistic	Significance
ENJOY		-.426	-3.395	.001**
SURPRISE		.058	.553	.582
DEMOGRAPHIC		.159	1.441	.154
APPLAUSE		-.041	-.336	.738

Dependent Variable: COMEAGAIN

*** p<.05

R²= .285



The purpose of a multiple regression is to understand the relationship between a dependent variable and more than one independent variables. In our observation analysis Come Again was chosen as the dependent variable. Come again measures whether or not the respondent would return to a similar type of event. The response options are yes, no, and maybe. Come again was regressed against four independent variables, applause, demographic, surprise, and enjoy. The Applause variable ranks the audience's response to the performance given the options crickets, weak, moderate, strong, and standing ovation. The Demographic variable is explained under the variable analysis section. The surprise variable ranks the respondent's level of surprise concerning how much they enjoyed the event. Enjoy measured how much the participant took pleasure in the event. Both the surprise and enjoy variable used a scale of measure ranging from not at all, somewhat, much, and very much. The regression ran above shows that "enjoyment" was the only independent variable we selected that produced a strong Beta value (-.426). This value, as a Proportional Reduction of Error value, indicates that knowing the independent variable (enjoyment), will reduce error in predicting the dependent variable (come again), by 42.6%.

Enjoyment, Surprise, and Future Attendance

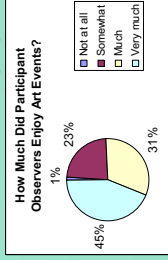


Figure 1

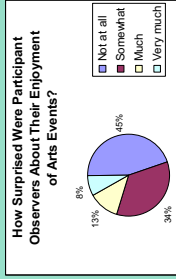


Figure 2

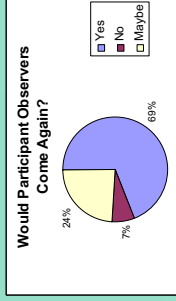
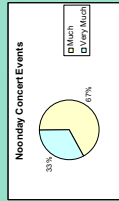
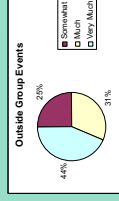
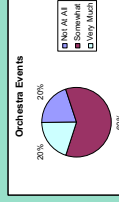
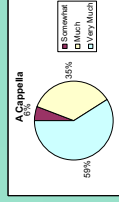


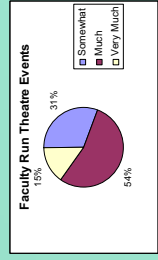
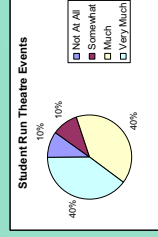
Figure 3

Figure 1 shows levels of enjoyment for all events attended by participant observers. This data includes information about the level of enjoyment for theater, music, visual arts, literary arts, and dance events. Almost half of observers enjoyed "very much" the event they attended (43.7%) and more than half (74.7%) of participants "much" or "very much" enjoyed the event. Figure 2 shows levels of enjoyment reported by participant observers after attending an art event. Most participant observers were not surprised by how much they enjoyed the event that they chose to attend. 49%, or almost half of all observers were not at all surprised, a significant result as not at all was the most extreme option on the Likert Scale used on the observation sheet. 34% of observers were somewhat surprised, a less extreme option that still indicates that the majority of the expectations of the observer were met. 83% of observers indicated being not at all surprised or somewhat surprised by their level of enjoyment, while a mere 21% indicated feeling surprised by their enjoyment of the event that they chose to observe. Figure 3 shows whether participant observers would come again to arts events in the future. The vast majority of participant observers indicated that they would return to the event that they observed. This is a highly positive result, showing that the vast majority of class members indicated a willingness to continue to be active observers in the arts at Bates. A very small 7% of the observers indicated that they would not come again if given the opportunity to return to the event that they had chosen to attend. The results of the analysis of this variable indicate a strong willingness of a small sample of Bates students to return to arts events.

How Much Did Participant Observers Enjoy...



These pie charts show that participants overwhelmingly enjoyed music events that they attended. 100% of the participant observers reported that they enjoyed the noonday concert "much" or "very much". This statistic should be considered with caution and is not generalizable to the entire Bates community because it only takes 3 cases into account. Participant observers also showed very strong levels of enjoyment at A Cappella and Outside Group Events; 94% of participant observers enjoyed A Cappella events "much" or "very much" and 75% of participant observers enjoyed Outside Group Events "much" or "very much". Participant observers that attended orchestra events, on the other hand, expressed lower levels of enjoyment; 80% of these people said they enjoyed the events "somewhat" or "not at all".



The Faculty Run Theatre Events pie chart shows that 69% of participant observers who chose to attend the faculty run theatre events enjoyed the event much to very much, showing that well over half enjoyed the event overall. Only 31% of observers enjoyed the event somewhat, none enjoyed the event not at all. The Student Run Theatre Events pie chart shows that 80% of observers who chose to attend the student run theatre events enjoyed the event from much to very much. 10% of the students who attended the event did not enjoy it at all, as opposed to 0% of students who did not at all enjoy the faculty run theatre events.

Limitations and Conclusions

While statistical validity exists with some associations, the generalizability of our results is limited by many factors. Firstly, all students in the class were required to attend performances. Self-selection allowed students to attend those performances that they felt they would enjoy most. As such, the variables representing enjoyment and surprise of enjoyment may be positively skewed. Secondly, since this class has preconceived notions and a vested interest in the final outcome of this project, answers may have also been ranked so to place a higher value on enjoyment; over the course of the semester, we have become learned about the arts initiative and are determined to collect and present accurate empirical data on the subject matter. Finally, many of the students asked their close friends the questions at the end of the observation sheet; this means that the quotes we collected may be skewed due to the number of avid audience members that answered these questions. Furthermore, some respondents neglected to answer these last few open-ended questions. This limited the number of observations available and potentially skewed the responses since friends of people in the class may have had prior knowledge of the ultimate goal of the process.

The time frame in which we were required to collect data significantly limited the number and variety of events represented in the data. For example, there were no choir concerts or dance concerts during the data collection time frame. Due to tight schedules and the fact that students in the course were not required to attend any specific event, and instead chose the event they thought they would enjoy most, multiple respondents attended the same event. Although the data was heavily affected by the sample size and the saturation of arts events, we drew valuable and important conclusions.

Interview Methods: What We Did

Emma Posner, Zoey Wortmann, Emily Cassidy, Cameron Powel, JeanMarie Gossard, BJ Dunne, Kathryn Ruocco, Kyle McAllister & Devin Horvath

Procedure

Our class conducted 30 in-person, loosely structured interviews

Quota sample stratified by:

- Class year
- Gender
- Arts involvement
- Athletic involvement

Limitations:

- Class of 2011 was slightly overrepresented
- Social desirability might have influenced the way students responded

Coding:

- **Step 1:** each member of the interview group read three interviews to look for general themes
- **Step 2:** compiled a list of six most prevalent themes: Dreams, Athletics, Why people attend, Advertising, Family influence and Mandatory credit
- **Step 3:** each member read through every interview to code for specific theme(s). To ensure intercoder reliability, each theme was coded for by two people

These posters reflect our most significant and pertinent findings with regard to the Presidential Arts Initiative

Interview Guidelines

Theme 1: What do the arts mean to you?

- How do you define yourself as a college student? Is the arts a part of this self-definition? Do you consider yourself an artist, or engage in any creative activities?
- Did your family influence your feelings about the arts?
- Do you think that the arts meant something different to you in high school or before college? Why?

Theme 2: How do you participate in the arts at Bates?

*Art defined as community/school sponsored event, performance or gallery

- Do you attend arts events at Bates? (probe: music, dance, theater, art, poetry....)
- Do you wish you participated more in the arts at Bates?
- How do you find out about arts events at Bates?
- Why do you attend arts events at Bates?
 - Do you know the performers/artists?
 - Do you think it's well advertised?
- Additional questions for people who actively participate in the arts:
 - How long have you been pursuing your interest in the arts?
 - Was it part of your decision to come to Bates?
 - Do you receive academic credit for your participation? Should you?
 - How do you think the arts are seen by the Bates community?

Theme 3: Would you change anything about the arts at Bates?

- If so, what would you change? What do you want to see more/less of at the arts at Bates?
- If you could envision your greatest dreams for the arts at Bates, what would they look like?
- Do you think, regardless of your level of participation, that the arts at Bates are important to campus life in general?

Why Do Students Attend the Arts?

Why Students Do Or Do Not Attend Arts Events

Most people attend events because they know a friend involved or out of personal interest

Many people cited not having enough time as a reason for not going to events. However, many also said that they would attend more if they had more time:

"I wish I had time to go to more events. That's one of the things that I think is unfortunate about Bates. We're being forced, not forced but like the academic rigor of the classes detracts from like realistic life in general. Like being able to pursue what you are interested in outside of academia and you know the things you really enjoy doing instead of pushing yourself to do things that you may not be into at the time."

Some specific time constraints were:

- Too much work
- Arts events are scheduled on the weekends—don't want to go on a Friday night unless their friends are going
- Conflicts with athletic schedules

"It's too much to put in [my] schedule...to be doing arts and sports at the same time... only a select few can to that, it's impressive."

Interesting to think about social desirability: is "not enough time" another way of saying that they just aren't interested?

"I think a big poster in Commons is good but I don't think it does that great of a job bringing people to an event. This time of my life between 18-22 years of age you know what you like and what you don't like. A good movie once said "if you build it, they will come." Well if you like something you eventually will find it. That's what I think"

What Factors Predict How Often Students Attend Arts Events?

We performed a multivariate regression to determine which factors influence the how often students attend arts events. $MR^2 = 0.281$, signifying that the selected variables account for close to 30% of how often students attend arts events

	Beta	Sig.
Would you identify yourself as a creative person?	.121	.037*
Did you go to arts in childhood?	.185	.003**
Goes to support a friend involved.	.142	.008**
Are you in an arts club?	.268	.000**
Gender of respondent	.069	.204
Is the respondent an athlete?	-.019	.702

Going to arts events as a child, going to support a friend and whether or not the respondent is in an arts club are the most significant factors in predicting how often a person will go to arts performances

Advertising Methods

- Word of mouth was the most cited reason:

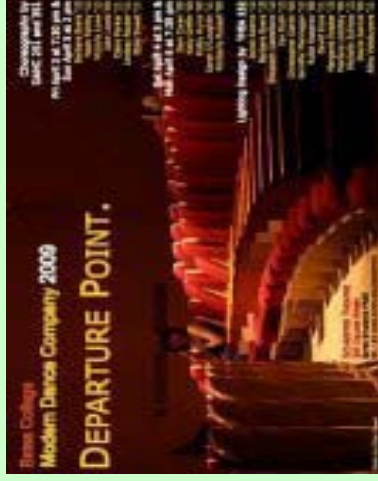
"But I mean this is Bates and if anything happens it's going to spread like wild fire through word of mouth so I think it's about manipulating that word of mouth to spread awareness about an artistic event or that thing you want people to pay attention to because that network exists and it's so well developed just because it's such a small school where everyone knows each other we just need to learn to get our hands on it and figure out how to work it to our advantage."

- Students established within an art community gained more information about arts events through friends, professors, and list serves

- Announce emails:
 - Almost exactly half of the people really read them
 - The other half don't believe this is a good way to advertise

"Definitely not announce emails because I delete those immediately."

- Other ways students found out about arts events were: the Bates Daily, posters around campus, and Facebook



Conclusions About Advertising

- Students were divided in how well they felt the arts are advertised:
 - People involved in the arts believe the events are poorly advertised
 - People not involved believe that the arts are well advertised
 - It could be that students who are more involved tend to notice low participation levels and believe that the events should be advertised better
- Regardless of the advertising people go to the events that they want to go to

"It's easy to find out about it if you are interested, but many people chose to ignore the advertisements and things around campus. They like delete their announce emails and stuff so I don't know what changes can be made."

- Though most students didn't specifically mention their disinterest, one student said:

"To be honest I just don't have the motivation or interest to find when these things are going to occur."

Athletics: Friends or Enemies?

Students have different perceptions of how the arts and athletics communities interact.

Student Support: Do We Value Our Artists?

- Several students commented on the differences in support levels between athletics and the arts, specifically the lack of support for students participating in the arts.

"I think that people should appreciate jazz trombone players as much as they appreciate soccer goalies, because it takes just as much practice, probably more, to become good at an art. So it's kind of unfair to those people who don't get enough credit for the work that they put in. So probably a little more support would be good, if it's possible."

Tension: How Separate Are Arts and Athletics?

- Some students emphasized a divide between the two communities:

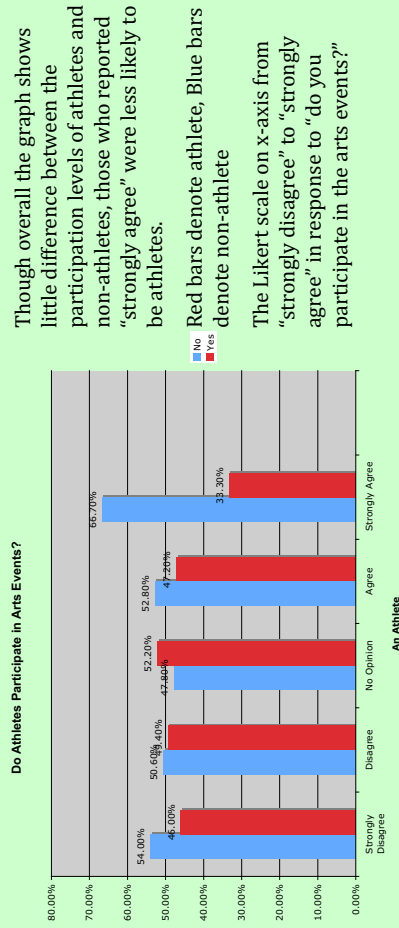
"...there's a definite tension between sports and arts, especially I felt that in high school, and I don't really know what you can do about that, but I just feel like arts aren't really valued here."

- Others did not:

"I think Bates is really aware of arts. I even think that you know how there are the jocks I don't think that they look down on the arts because its just such a part of Bates."

Do Athletes Participate in the Arts?

Although some respondents emphasize the difference between the two communities, the survey showed that being an athlete does not influence arts participation:



Dreaming Big

"The freedom and the space and the support to create whatever your heart desires."

Students have high hopes for the future of the Arts at Bates. Below are the dreams that were most talked about in the interviews:

Resources

- Money
- More Faculty
- Better Facilities: performance and practice spaces, equipment

"I know there's been a lot of talk about what to do with Chase. I think that there's a lot of physical space that can be utilized to such a degree to help the arts- to give them a practice room, a studio, etc."

Art Classes

- Increased access to art classes:

"More classes for beginners. Some people might be nervous or not comfortable just jumping into a music class. Just something that is accepting of students who have no history of the subject."

- Career-oriented art classes:

"I think it would be honestly really cool if they could have career-oriented art classes. Like, for example, if you could take something more career oriented, like 'visual marketing' or something like that...like the business side of art."

Other ideas for the Arts at Bates

- Increased support
- Public art

"Lots of sculptures everywhere. I love them!"



The Arts at Bates Survey

Research Methods for Sociology

Katherine Brodoff, Natalie Brown, Micaela Holland, Gita Kantrow, Quan Mai, Annaliese Rudis, Vannie Sung, and Heidi Chirayath

- To survey the student population about the Arts at Bates our group created a two page questionnaire that consisted of twenty nine questions broken into four categories.
- Our questions examined students' levels of participation, what events they go to, whether the arts are important to their identity, and their general sentiments on how Bates well promotes the Arts. We also made sure to ask for general statistics on their gender, race, graduation year, academic major and athletic status.
- Many survey items used Likert Scales, which ranks the respondent's answers based on level of agreement with a given statement.
- To sample the Bates student population, each member of our class (thirty-two students) handed out the survey to ten people.
- Our sample was stratified by gender and year of graduation, to have an even number of male/female students, as well as completed surveys for each year (2009-2012). We also made sure to sample both athletes and non-athletes as well as those who identify with the arts and those who don't.
- We coded student responses to three hundred and ten usable surveys, and created an SPSS dataset to use in conducting our analyses.
- We chose to present the data we believed to be most relevant to the President's Arts Initiative. We also used specific quotes from interviews to support and explain our findings. These posters provide just a sample of our findings.

OUR MAJOR FINDINGS:

- Students care about the Arts at Bates College
- There is a higher percentage of students who agree that Bates does a good job promoting the Arts than students who disagree, though many in our sample had no opinion.
- Surprisingly, in our findings there was no significant correlation between overall participation in the Arts and whether the student is an athlete.
- Most students participates in the Arts by going to events rather than other forms of participations (including taking arts courses, participating in clubs, and advertising the Arts)
- Overall, Bates students felt that the arts contribute to the Bates community.

Arts at Bates Survey Sociology 302 - Research Methods

Part 1: Please circle your response:

	Not at all	Somewhat	Much	Very Much
Would you identify yourself as a creative person?	1	2	3	4
Do you engage in creative work? For example, creative writing, art, music, theater, dance, ...	1	2	3	4
Did you go to art/cultural events in your childhood?	1	2	3	4
Do you care about the arts at Bates?	1	2	3	4
Do the arts contribute to the Bates community?	1	2	3	4

Part 2
On a scale from 1 - 5, 1 being strongly disagree and 5 being strongly agree, circle the number that most applies:

	Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
I actively participate in the arts events at Bates.	1	2	3	4	5
Bates does a good job advertising arts events.	1	2	3	4	5
If Bates did a better job advertising arts events in places on campus, I would participate more.	1	2	3	4	5
Bates does a good job promoting arts groups and clubs.	1	2	3	4	5
Professors in general are about arts activities on campus.	1	2	3	4	5
I am satisfied with the scheduling of arts events at Bates.	1	2	3	4	5
Bates should give course credit to performers in arts events.	1	2	3	4	5
First year students should be required to go to arts events.	1	2	3	4	5
Art students should be required to attend a certain number of art performances every month.	1	2	3	4	5

Part 3
I participate in the Arts by (check all that apply):

_____ Going to Arts events	_____ Advertising Arts events
_____ Performing/presenting in Arts events	_____ I don't participate in the Arts
_____ Taking Arts courses at Bates	_____ Other: _____
_____ Being a member of Arts related clubs	

Please continue on the other side.

Part 1 What types of arts performances do you go to? (check all that apply)

_____ A cappella concerts	_____ Theater performances
_____ College choir	_____ Poetry readings
_____ Orchestra	_____ Art galleries
_____ Student band concerts	_____ Museum visits/openings
_____ Visiting band concerts	_____ Student recitals
_____ Nonstudy concerts	_____ Visiting lectures in the Arts
_____ Dance performances	_____ Other: _____
_____ Improvisational shows	

How often do you go to art performances?

Never	1 - 2 times a semester	1 - 2 times a month	1 - 3 times a week
-------	------------------------	---------------------	--------------------

As a first year student, did you go to arts events?

Not at all	Seldom	Much	Very much
------------	--------	------	-----------

This year, did you go to more, fewer, or about the same number of events as you did when you were a first year?

Fewer events	The same number	More events
--------------	-----------------	-------------

Why?

Why do you attend arts events at Bates? Check all that apply:

_____ It's emotionally rewarding	_____ To experience high quality art
_____ To gain knowledge	_____ To support a friend involved in the event
_____ To socialize with friends	_____ For course credit

Part 4

What year will you graduate?

What is your gender?

What is your race/ethnicity?

What is your major?

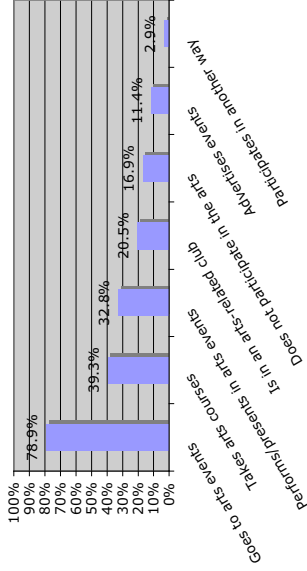
Are you an athlete?

Are you in an arts group/club?

Thank you so much for your participation in our survey.
Your help is very much appreciated!

The Arts at Bates Survey

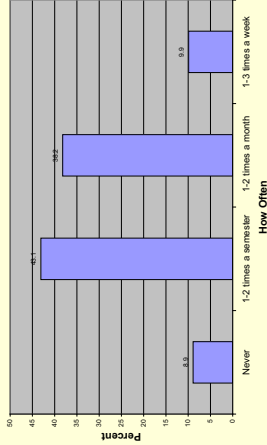
How Bates Students Participate in the Arts



Types of Participation

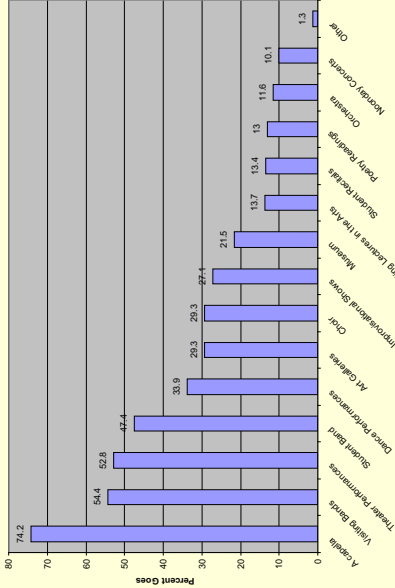
How often Students Attend Performances

How Often Students Attend Performances



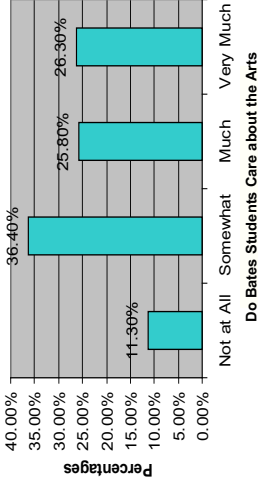
Types of Performances Students go to

Types of Performances People go to



Our findings showed that most students participate in the Arts by going to Arts related events. Students typically attend events 1-2 times a semester, and over 50% of those that go, attend A Capella, visiting band performances, and theater performances.

Do Bates Students Care About the Arts



This graph shows that the majority of students feel the arts at Bates are somewhat important. The following is a quote from a student expressing their views:

Why do you go?

Interviewee #1: "Personal interests, enjoyment of the performance, a lot of the musical performances I want to see the big names such as the Assad Brothers, or if there is a specific piece I am familiar with I like to go and check it out. I like the academic and philosophical thought that goes along with some of the events, but mainly it is an interest in the performances that are taking place. I feel that the Bates community is the perfect place to facilitate someone's rise to prominence as a musician. You know how the Bates community is so small and close-knit, that community facilitated musicians and allowed them to establish themselves as a prominent musical force and not get lost in the sea of people, which might happen at a bigger university. It was definitely that ability to be a prominent performer."

GENDER COMPARISON

Do You Care about the Arts at Bates?	Male	Female
Not at All	19.6%	4.3%
Somewhat	38.5%	38.4%
Much	22.4%	29.8%
Very Much	19.6%	31.1%

Female students are more likely to care "much" or "very much" about the arts at Bates than male students (Chi Sq <.05, Gamma = .35)

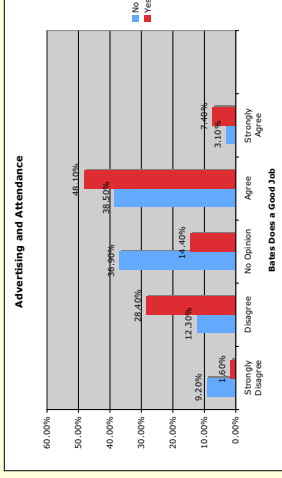
MEANS COMPARISONS

Do you care about the arts at Bates? (Scale 1 (not at all) to 4 (very much))	
Gender***	2.41
Male	2.87
Female	2.67
Athletic Status	
Non-athlete	2.75
Athlete	2.56
Arts Club Participation***	
Not in an arts club	2.38
In an arts club	3.42
Goes to Arts Events***	
Does not attend	1.80
Attend	2.90

*** Statistically significant with (ps .05 or less)

This table demonstrates that females, those in an arts related club, and those who attend arts events tend to care more about the arts. When looking at the importance of these variables, all are statistically significant except for athletics.

Advertising and Attendance



People who go to arts events are more likely to agree that Bates does a good job advertising the art (Chi Sq = <.05, Gamma = .14). The following excerpt is from an interview with a Bates student:

Do you think that arts events are well advertised?

Interviewee: "Yea, I'd say so. Or, maybe I pay attention to them more. Some of them definitely are, but I don't really know about the more obscure events that just aren't even on my radar. I would say that certain events are more advertised than others but overall I guess it's advertised adequately"

Bates does a good job promoting arts groups and clubs

	Total (%)
Strongly Disagree	4.5%
Disagree	23.7%
No opinion	33.4%
Agree	34.7%
Strongly Agree	3.6%

Though many students have no opinion, the majority of students believe that Bates does a good job promoting art groups and clubs.

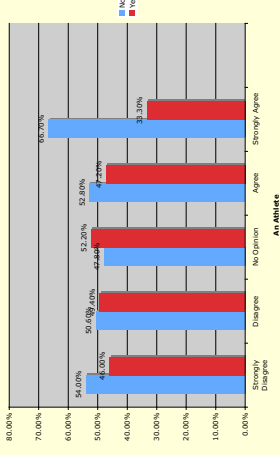
I am Satisfied with the Scheduling of Arts Events at Bates

	Never	1-2 times a semester	1-2 times a month	1-3 times a week	Total Percent
Strongly Disagree	7.4%	1.6%	2.6%	10.0%	3.3%
Disagree	0%	10.9%	19.1%	23.3%	14.3%
No Opinion	74.1%	55.0%	37.4%	23.3%	46.8%
Agree	18.5%	28.7%	34.8%	36.7%	30.9%
Strongly Agree	0%	3.9%	6.1%	6.7%	4.7%

People who frequently attend Arts Performances are more likely to feel that the scheduling of events is satisfactory. (Chi Sq <.001, Gamma=. 03)

Student is an Athlete and Participants in Arts Events

Student is an Athlete and Participates in Arts Events

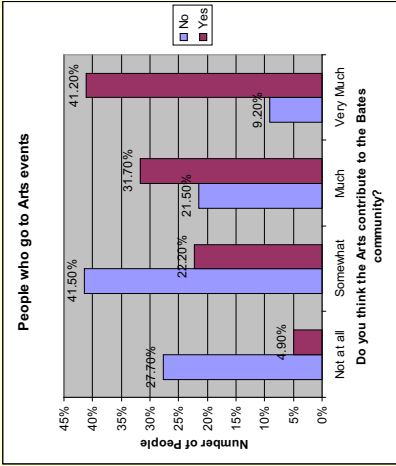


There is no correlation between being an athlete and participating in art events. This relationship is not statistically important according to the Chi-square, which is greater than .05.

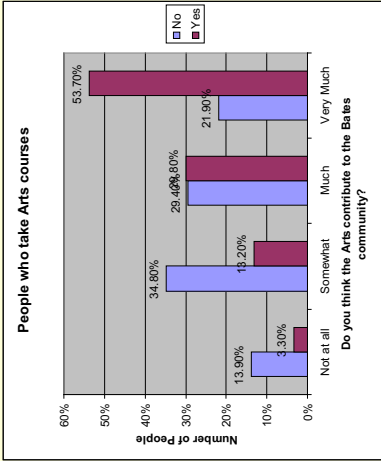
The Arts at Bates Survey

Research Methods for Sociology
Heidi Chirayath
Natalie Brown
Gita Kantrow
Annaliese Rudis

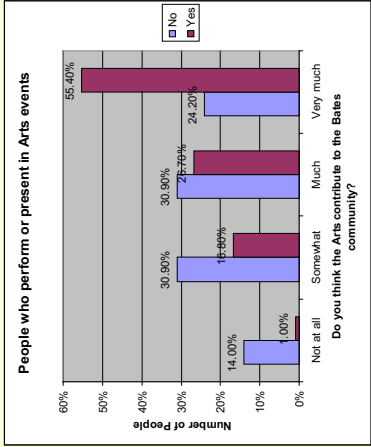
Katherine Brodoff
Micaela Holland
Quan Mai
Vannie Sung



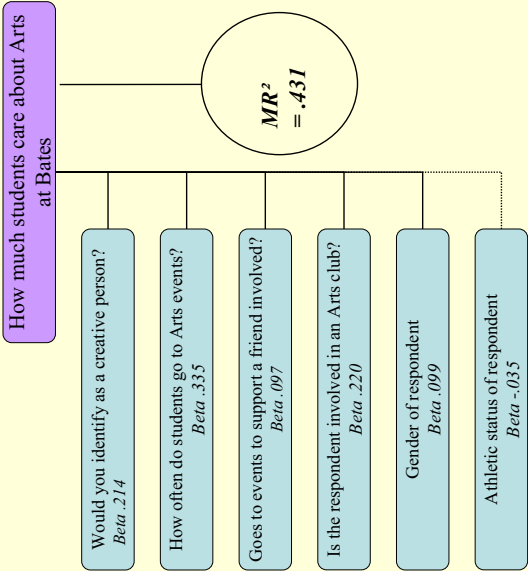
People who go to Arts events are far more likely to think the Arts contribute to the Bates community (Chi Sq = <.001, Gamma = .66).



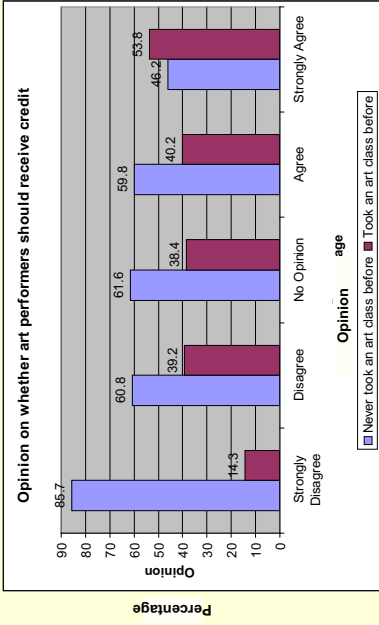
Similarly, those who take Arts courses are significantly more likely to think the Arts contribute to the Bates community (Chi Sq = <.001, Gamma = .56).



Those who perform or present in Arts events are more significantly more likely to think that the Arts contribute to the Bates community (Chi Sq = <.001, Gamma = .55).



As the MR^2 shows, the betas account for 43.1% of all independent variables affecting how much students care about Arts at Bates. Whether the student considers themselves creative, and how often do they go to Arts events, if they go to events at Bates to support their friends, the students' gender and if they are in an Arts club all are statistically significant in this Multiple Regression. Student's athletic status has no statistical significance.



The majority of students who have never taken an Art class before mostly believed that Arts performers should not receive credit. The following quote is from a student who believes that credit should be given.

Interviewee # 3: "Just like if you get gym credit for sports, if the arts is a big part of time then your credits should reflect that."

Exemplary Websites

These websites have pages filled with information about the arts on campus: event calendars, department listings, facility pictures, and other details. All of them are easily accessible with one "click" from the homepage, eliminating the need to search. Ideally, they could serve as models for arts inclusion on Bates' new website.



Website Content Analysis

Hannah Mack, Ada Tadmor, Lila Totino, Emily Treat

Content analysis is a social science tool used to examine how written text demonstrates key themes. In this study, we examined the websites of Bates and 33 other liberal arts college to assess their portrayal of the arts on campus. Specifically, we rated the ease with which an arts calendar and arts information can be accessed on each site, and calculated the percentage of total news articles on each school's website that were arts-related (music, theater, dance, poetry/creative writing, visual art, and other).

% Arts Stories

Top 5:

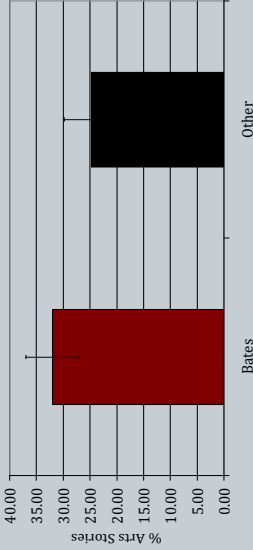
Bottom 5:

Amherst
Oberlin
Vassar
Ithaca
Colorado College

Bowdoin
Whitman
Trinity
Davidson
Holy Cross



Percentage of Arts News Stories



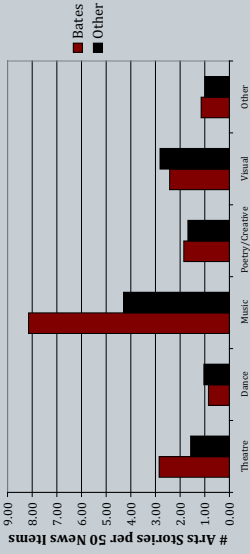
- Percentage of arts stories on Bates site not significantly different from that of other schools ($p = .076$)

"Another thing is that we need a new website, badly. I can't really even find art and music stuff on the website – it's convoluted, dated, and as a result, doesn't look very good" – Anonymous Bates student

34 Colleges:

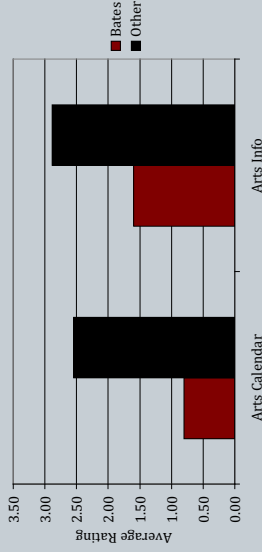
Amherst
Bates
Bowdoin
Claremont McKenna
Colby
Colorado College
Connecticut College
Davidson
Denison
Dickinson
Franklin & Marshall
Gettysburg
Grinnell
Hamilton
Holy Cross
Ithaca
Kenyon
Macalester
Middlebury
Oberlin
Pomona
Rollins
Skidmore
Smith
Swarthmore
Trinity
Union
Vassar
Washington & Lee
Wellesley
Wesleyan
Wheaton (MA)
Whitman
Williams

Content of Arts Stories



- Only Theatre ($p = .006$) and Music ($p = .000$) categories were significantly different, with Bates having more than the average of the other schools

Ease of Access



- Arts info was significantly easier to access on other sites as compared to the Bates site ($p = .000$)
- Arts calendar was significantly easier to access on other sites as compared to the Bates site ($p = .000$)

Group Statistics				
Is the school Bates?	N	Mean	Std. Deviation	Std. Error Mean
Arts Calendar	62	2.45	1.363	.173
Bates	20	4.20	.834	.186

Independent Samples Test

Levene's Test for Equality of Variances					t-test for Equality of Means			
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference
Arts Calendar	Equal variances assumed	12.016	.001	-5.406	80	.000	-1.748	.323
	Equal variances not assumed			-6.873	53.522	.000	-1.748	.254

95% Confidence Interval of the Difference

Lower

Upper

-2.392

-2.258

-1.105

-1.238

Content Analysis

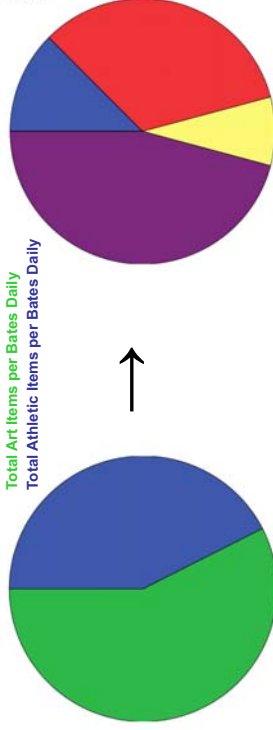
Davina Dukuly, Sarah Koatz, Christie Schnurr,
Evan Tierney, Ann Wilson, Rosie Winslow

The Bates Student

Analysis of Front Page

Theater Events
Dance Events
Music Events
Poetry Events
Visual Art Items
Other Arts Events

Total Art Items per Bates Daily
Total Athletic Items per Bates Daily

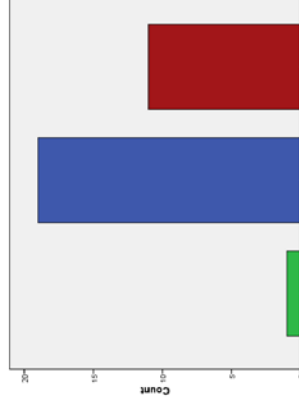


•On average, there are more arts items on the front page than athletic items

- Mean of Arts Items = 0.75
- Mean of Athletic Items = 0.55
- Mean of Total Items = 4.4
- Note: Neither the arts nor athletics dominate the front page

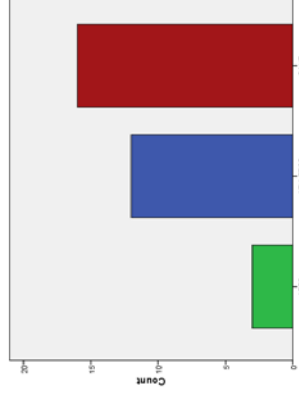
Means of Art Items Published

- Theater: 0.10
- Dance: 0.00
- Music: 0.26
- Poetry: 0.06
- Visual Art: 0.35
- Other: 0.00



•These bar graphs show which section of the paper is longer and which section has more colored pictures.

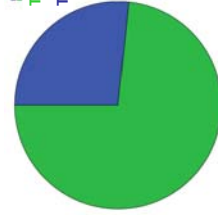
•Our data is consistent over the past three years (2006-2009). According to our findings, the presence of the arts in the newspaper has not significantly increased over time.



“In the past, we [only] wrote reviews of the arts, but found that people were not reading those articles very much. So now we try to write previews about events, but that is difficult if there is not a dress rehearsal.” - Sam Nagourney, Editor-in-Chief of The Bates Student

The Bates Daily

Total Art Items
Total Athletic Items

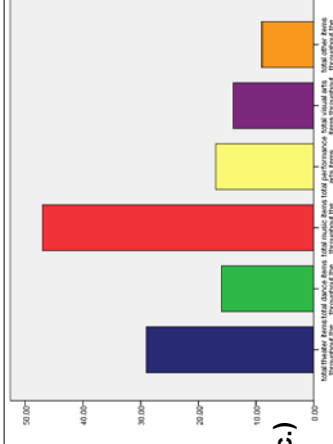


Total Art and Athletic Items per Bates Daily

- On average, there are more arts events than athletic events per Bates Daily
- Mean of Arts Items = 3
- Mean of Athletics Items = 1
- Total Average of Items per Daily = 11

Total Advertised Art Forms
2008-2009

- Theater: 29
- Dance: 16
- Music: 47
- Poetry: 17
- Visual Art: 14
- Other: 9 (i.e. comedians, film, radio, etc.)



Methods

- Each student from our class filled out questionnaires to analyze *The Bates Student* and five issues of the Bates Daily.
- We looked at three volumes of *The Bates Student* (2006-2009) and every Bates Daily in the 2008-2009 school year.
- Each class member tallied the total number of arts and athletic items throughout each of these publications
- We entered the data into SPSS, a quantitative data analysis program, in order to make conclusions about what our data represents.

Limitations

The Bates Student

- People's definition of “art” is inconsistent
- Intercoder reliability may not be as strong as we had hoped

Bates Daily

- Thirteen forms were incomplete, and therefore not included in our analyses
- Some people included “Upcoming Events” in their tallies, and some did not.
- People's perception of “art” is inconsistent

“Usually the Bates Daily is right there on the Commons lunch table and is a really important device for getting aware” – Anonymous Student

Majors and Minors in the Arts

	Graduation Year									
Major	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008
Art & Visual Culture	22	19	23	14	16	11	12	19	26	10
Music	5	10	2	7	7	8	13	3	8	8
Theater	5	5	4	3	5	5	6	2	2	5

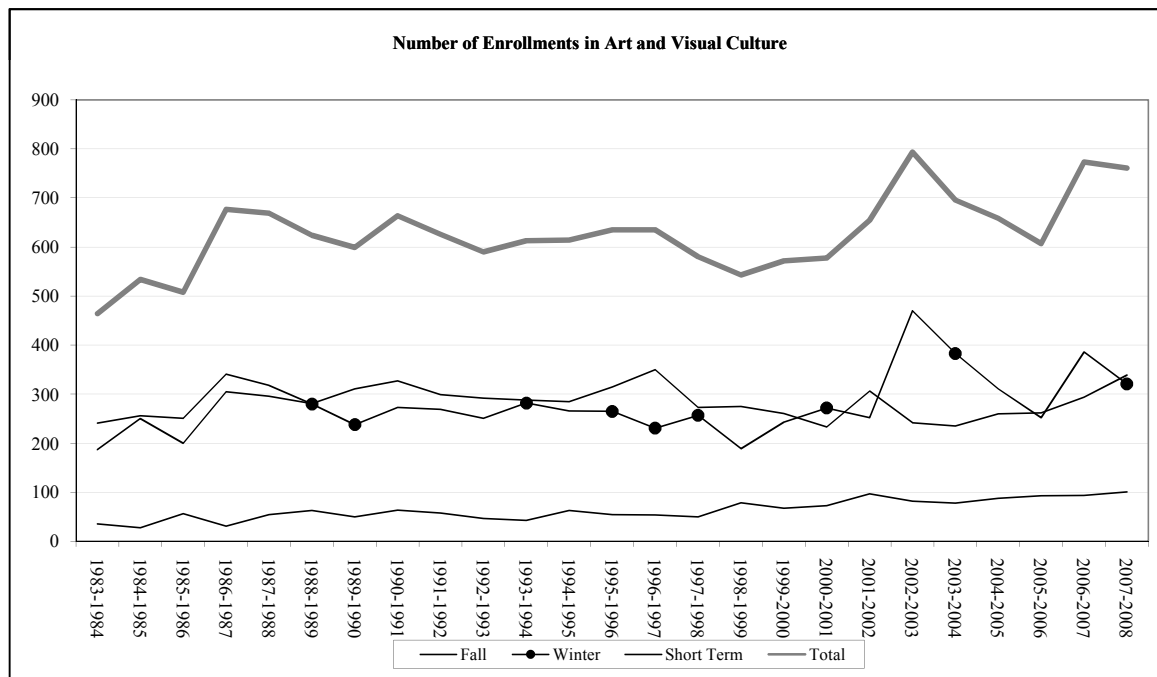
	Graduation Year									
Minor	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008
Dance	0	0	3	1	4	3	1	1	1	5
Music	3	4	4	4	4	4	4	2	4	3
Theater	4	2	3	2	2	8	2	1	2	4

Enrollments in Arts Courses, 1996-97 through 2007-2008

[illegible]

**Student Enrollment History in
Art and Visual Culture (Formerly Art prior to AY 2005-06)**

	Subject Enrollment				All Cross-listed Enrollments				Total Enrollments				Graduating Seniors	
	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total	Majors	Sec. Conc.
1983-1984	187	241	36	464					187	241	36	464	11	
1984-1985	250	256	28	534					250	256	28	534	14	
1985-1986	200	251	57	508					200	251	57	508	4	
1986-1987	305	341	31	677					305	341	31	677	14	
1987-1988	296	318	55	669					296	318	55	669	18	
1988-1989	281	280	63	624					281	280	63	624	16	
1989-1990	311	238	50	599					311	238	50	599	26	
1990-1991	327	273	64	664					327	273	64	664	24	
1991-1992	299	269	58	626					299	269	58	626	14	
1992-1993	292	251	47	590					292	251	47	590	21	
1993-1994	288	282	43	613					288	282	43	613	24	
1994-1995	285	266	63	614					285	266	63	614	18	
1995-1996	315	265	55	635					315	265	55	635	27	
1996-1997	350	231	54	635					350	231	54	635	24	
1997-1998	273	257	50	580					273	257	50	580	14	
1998-1999	275	189	79	543					275	189	79	543	22	
1999-2000	261	243	68	572					261	243	68	572	19	
2000-2001	233	272	73	578					233	272	73	578	23	
2001-2002	306	252	97	655					306	252	97	655	14	
2002-2003	169	225	54	448	73	245	28	346	242	470	82	794	16	
2003-2004	190	205	59	454	44	178	19	241	235	383	78	696	20	
2004-2005	153	243	88	484	107	68	0	175	260	311	88	659	12	
2005-2006	169	163	93	425	93	89	0	182	262	252	93	607	19	
2006-2007	225	258	67	550	69	128	27	224	294	386	94	774	26	
2007-2008	167	207	85	459	172	114	16	302	339	321	101	761	10	



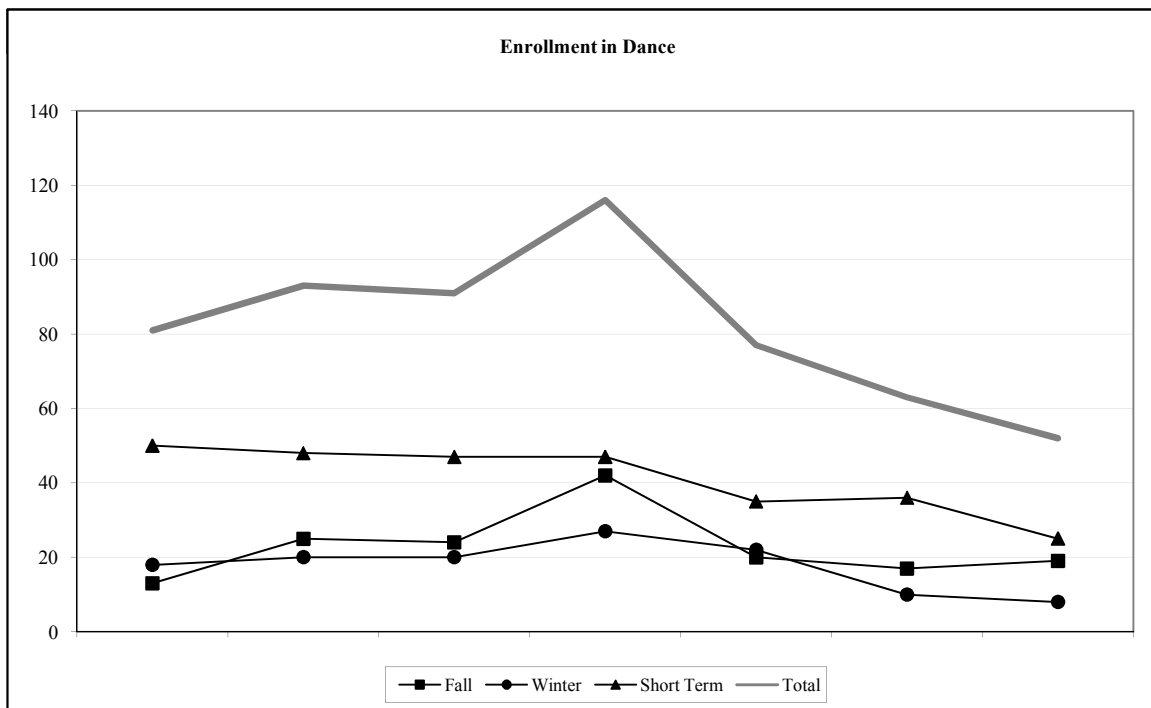
Notes:

1. Prior to 2002-2003, cross-listed enrollments were reported in the subject for which the student registered. Since 2002-2003, cross-listed registrations cannot be separated by student preference, and are included in both subjects; thus there will be duplication if data are summed across subject tables.
2. "Subject Enrollment" shows enrollments in non-cross-listed courses in the subject area.
3. "All Cross Listed Enrollments" shows only the two-subject cross-listed enrollments for this subject.
4. "Total Enrollments" shows both cross-listed and non-cross listed enrollments in this subject.
5. Three-way crosslists are reported only as "interdisciplinary".
6. Enrollment includes all enrollment except lab/discussion sections and applied music and studio dance.

Source: Administrative database.

Student Enrollment History in Dance

	Subject Enrollment				All Cross-listed Enrollments				Total Enrollments				Graduating Seniors	
	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total	Majors	Sec. Conc.
1983-1984														
1984-1985														
1985-1986														
1986-1987														
1987-1988														
1988-1989														
1989-1990														
1990-1991														
1991-1992														
1992-1993														
1993-1994														
1994-1995														
1995-1996														
1996-1997														
1997-1998														2
1998-1999														0
1999-2000														0
2000-2001														3
2001-2002	13	18	50	81					13	18	50	81		1
2002-2003	16	20	48	84	9	0	0	9	25	20	48	93		4
2003-2004	24	20	47	91	0	0	0	0	24	20	47	91		3
2004-2005	31	27	47	105	11	0	0	11	42	27	47	116		1
2005-2006	20	11	35	66	0	11	0	11	20	22	35	77		1
2006-2007	10	10	21	41	7	0	15	22	17	10	36	63		1
2007-2008	14	8	0	22	5	0	25	30	19	8	25	52		5



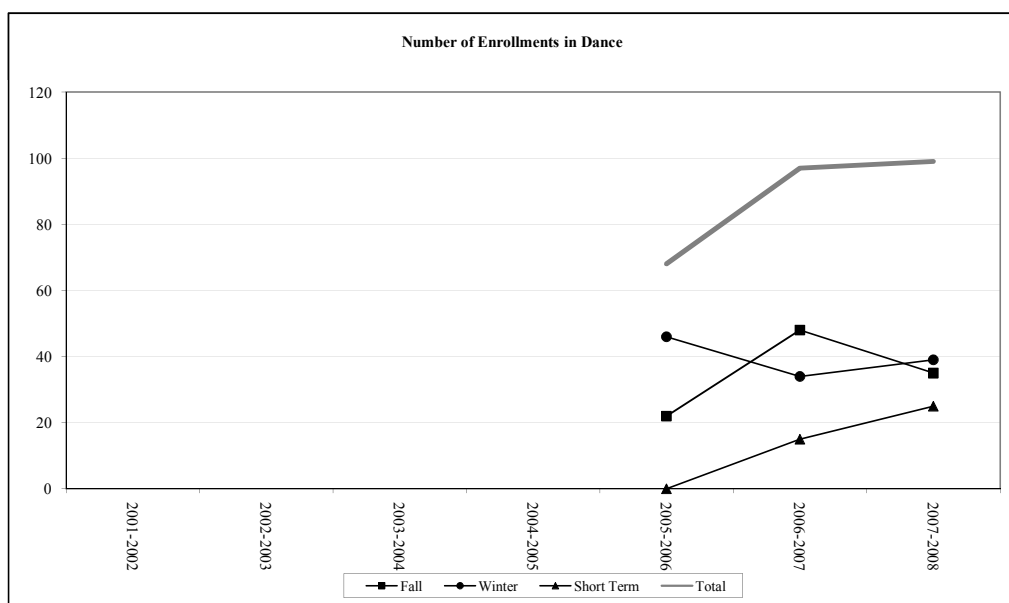
Notes:

1. Prior to 2002-2003, cross-listed enrollments were reported in the subject for which the student registered. Since 2002-2003, cross-listed registrations cannot be separated by student preference, and are included in both subjects; thus there will be duplication if data are summed across subject tables.
2. "Subject Enrollment" shows enrollments in non-cross-listed courses in the subject area.
3. "All Cross Listed Enrollments" shows only the two-subject cross-listed enrollments for this subject.
4. "Total Enrollments" shows both cross-listed and non-cross listed enrollments in this subject.
5. Three-way crosslists are reported only as "interdisciplinary".
6. Enrollment includes all enrollment except lab/discussion sections and applied music.

Source: Administrative database.

**Student Enrollment History in
Dance**

		Subject Enrollment				All Cross-listed Enrollments				Total Enrollments			
		Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total
1983-1984													
1984-1985													
1985-1986													
1986-1987													
1987-1988													
1988-1989													
1989-1990													
1990-1991													
1991-1992													
1992-1993													
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1998-1999													
1999-2000													
2000-2001													
2001-2002													
2002-2003													
2003-2004													
2004-2005													
2005-2006		22	35	0	57	0	11	0	11	22	46	0	68
2006-2007		41	34	0	75	7	0	15	22	48	34	15	97
2007-2008		30	39	0	69	5	0	25	30	35	39	25	99



Notes:

1. Prior to 2002-2003, cross-listed enrollments were reported in the subject for which the student registered. Since 2002-2003, cross-listed registrations cannot be separated by student preference, and are included in both subjects; thus there will be duplication if data are summed across subject tables.
2. "Subject Enrollment" shows enrollments in non-cross-listed courses in the subject area.
3. "All Cross Listed Enrollments" shows only the two-subject cross-listed enrollments for this subject.
4. "Total Enrollments" shows both cross-listed and non-cross listed enrollments in this subject.
5. Three-way crosslists are reported only as "interdisciplinary".

Source: Administrative database.

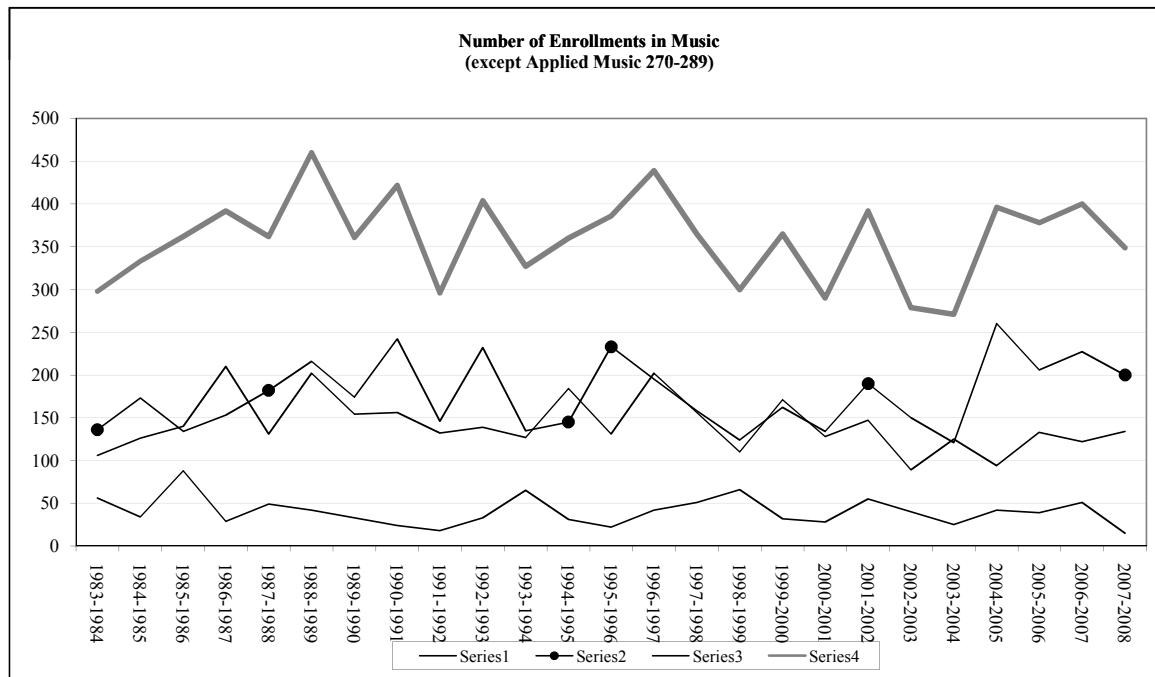
Notes:

1. Prior to 2002-2003, cross-listed enrollments were reported in the subject for which the student registered. Since 2002-2003, cross-listed registrations cannot be separated by student preference, and are included in both subjects.
2. This graph shows "Total Enrollment" both cross-listed and non-cross listed enrollments in this subject are included.
3. Enrollment includes all enrollment except lab/discussion sections and applied music.

Source: Administrative database.

**Student Enrollment History in
Music (exc. Applied Music 270-289)**

	Subject Enrollment				All Cross-listed Enrollments				Total Enrollments				Graduating Seniors	
	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total	Majors	Sec. Conc.
1983-1984	106	136	56	298				0	106	136	56	298	4	
1984-1985	126	173	34	333				0	126	173	34	333	4	
1985-1986	140	134	88	362				0	140	134	88	362	3	
1986-1987	210	153	29	392				0	210	153	29	392	4	
1987-1988	131	182	49	362				0	131	182	49	362	5	
1988-1989	202	216	42	460				0	202	216	42	460	4	
1989-1990	154	174	33	361				0	154	174	33	361	4	
1990-1991	156	242	24	422				0	156	242	24	422	6	
1991-1992	132	146	18	296				0	132	146	18	296	5	
1992-1993	139	232	33	404				0	139	232	33	404	2	
1993-1994	127	135	65	327				0	127	135	65	327	8	
1994-1995	184	145	31	360				0	184	145	31	360	6	
1995-1996	131	233	22	386				0	131	233	22	386	11	1
1996-1997	202	195	42	439				0	202	195	42	439	5	3
1997-1998	156	158	51	365				0	156	158	51	365	6	2
1998-1999	110	124	66	300				0	110	124	66	300	5	3
1999-2000	171	162	32	365				0	171	162	32	365	10	4
2000-2001	128	134	28	290				0	128	134	28	290	2	4
2001-2002	147	190	55	392				0	147	190	55	392	7	4
2002-2003	89	150	40	279	0	0	0	0	89	150	40	279	7	4
2003-2004	125	121	25	271	0	0	0	0	125	121	25	271	8	4
2004-2005	94	260	42	396	0	0	0	0	94	260	42	396	13	4
2005-2006	90	196	39	325	43	10	0	53	133	206	39	378	3	2
2006-2007	122	227	51	400	0	0	0	0	122	227	51	400	8	4
2007-2008	86	190	15	291	48	10	0	58	134	200	15	349	8	3



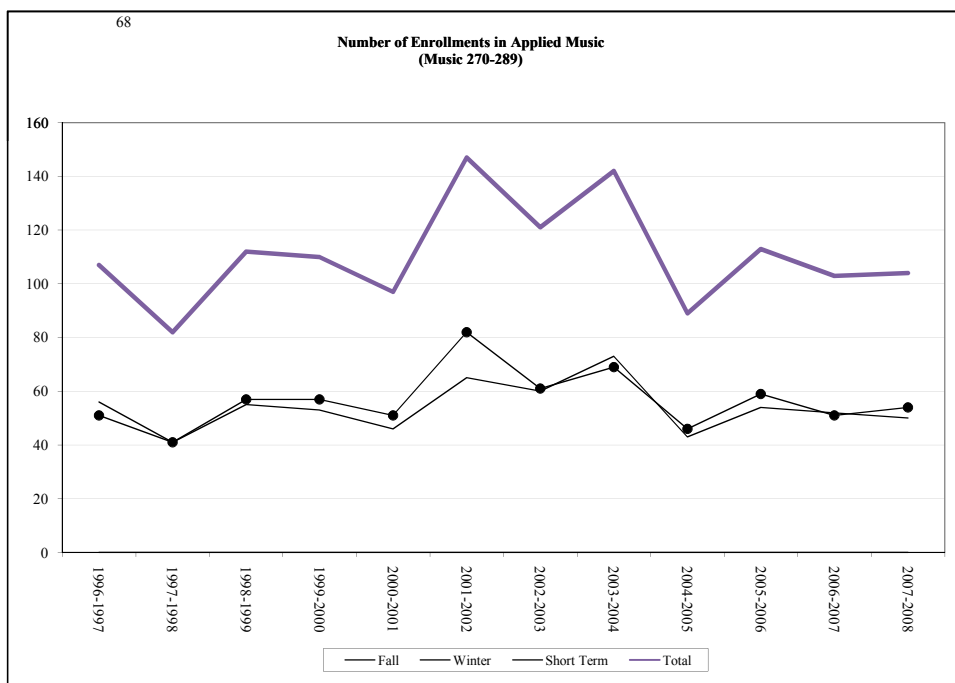
Notes:

1. Prior to 2002-2003, cross-listed enrollments were reported in the subject for which the student registered. Since 2002-2003, cross-listed registrations cannot be separated by student preference, and are included in both subjects; thus there will be duplication if data are summed across subject tables.
2. "Subject Enrollment" shows enrollments in non-cross-listed courses in the subject area.
3. "All Cross Listed Enrollments" shows only the two-subject cross-listed enrollments for this subject.
4. "Total Enrollments" shows both cross-listed and non-cross listed enrollments in this subject.
5. Three-way crosslists are reported only as "interdisciplinary".
6. Enrollment includes all enrollment except lab/discussion sections and applied music and studio dance.

Source: Administrative database.

Student Enrollment since Fall 1996 in
Applied Music (Music 270-289)

	Subject Enrollment				All Cross-listed Enrollments				Total Enrollments			
	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total
1983-1984												
1984-1985												
1985-1986												
1986-1987												
1987-1988												
1988-1989												
1989-1990												
1990-1991												
1991-1992												
1992-1993												
1993-1994												
1994-1995												
1995-1996												
1996-1997	56	51	0	107	0	0	0	0	56	51	0	107
1997-1998	41	41	0	82	0	0	0	0	41	41	0	82
1998-1999	55	57	0	112	0	0	0	0	55	57	0	112
1999-2000	53	57	0	110	0	0	0	0	53	57	0	110
2000-2001	46	51	0	97	0	0	0	0	46	51	0	97
2001-2002	65	82	0	147	0	0	0	0	65	82	0	147
2002-2003	60	61	0	121	0	0	0	0	60	61	0	121
2003-2004	73	69	0	142	0	0	0	0	73	69	0	142
2004-2005	43	46	0	89	0	0	0	0	43	46	0	89
2005-2006	54	59	0	113	0	0	0	0	54	59	0	113
2006-2007	52	51	0	103	0	0	0	0	52	51	0	103
2007-2008	50	54	0	257	0	0	0	0	50	54	0	104



Notes:

1. Prior to 2002-2003, cross-listed enrollments were reported in the subject for which the student registered. Since 2002-2003, cross-listed registrations cannot be separated by student preference, and are included in both subjects; thus there will be duplication if data are summed across subject tables.
2. "Subject Enrollment" shows enrollments in non-cross-listed courses in the subject area.
3. "All Cross Listed Enrollments" shows only the two-subject cross-listed enrollments for this subject.
4. "Total Enrollments" shows both cross-listed and non-cross listed enrollments in this subject.
5. Three-way crosslists are reported only as "interdisciplinary".
6. Enrollment includes all enrollment except lab/discussion sections and applied music.

Source: Administrative database.

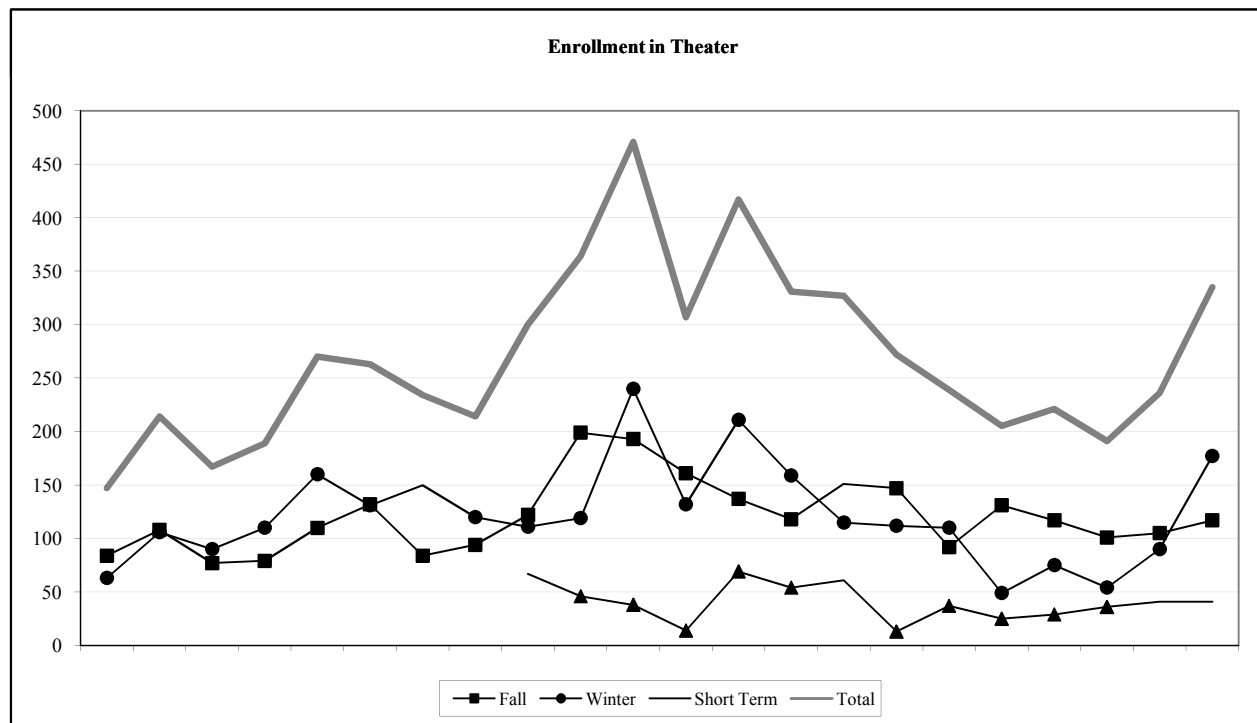
Notes:

1. Prior to 2002-2003, cross-listed enrollments were reported in the subject for which the student registered. Since 2002-2003, cross-listed registrations cannot be separated by student preference, and are included in both subjects.
2. This graph shows "Total Enrollment" both cross-listed and non-cross listed enrollments in this subject are included.

Source: Administrative database.

Student Enrollment History in Theater

	Subject Enrollment				All Cross-listed Enrollments				Total Enrollments				Graduating Seniors	
	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total	Majors	Sec. Conc.
1983-1984													6	
1984-1985													3	
1985-1986													10	
1986-1987	84	63		147					84	63		147	3	
1987-1988	108	106		214					108	106		214	5	
1988-1989	77	90		167					77	90		167	5	
1989-1990	79	110		189					79	110		189	1	
1990-1991	110	160		270					110	160		270	3	
1991-1992	132	131		263					132	131		263	7	
1992-1993	84	150		234					84	150		234	8	
1993-1994	94	120		214					94	120		214	6	
1994-1995	122	111	67	300					122	111	67	300	5	
1995-1996	199	119	46	364					199	119	46	364	6	
1996-1997	193	240	38	471					193	240	38	471	4	
1997-1998	161	132	14	307					161	132	14	307	7	3
1998-1999	137	211	69	417					137	211	69	417	5	4
1999-2000	118	159	54	331					118	159	54	331	5	2
2000-2001	151	115	61	327					151	115	61	327	4	3
2001-2002	147	112	13	272					147	112	13	272	3	2
2002-2003	92	85	18	195	0	25	19	44	92	110	37	239	5	2
2003-2004	90	49	25	164	41	0	0	41	131	49	25	205	5	8
2004-2005	103	51	29	183	14	24	0	38	117	75	29	221	6	2
2005-2006	101	54	36	191	0	0	0	0	101	54	36	191	2	1
2006-2007	105	90	41	236	0	0	0	0	105	90	41	236	2	2
2007-2008	117	122	33	272	0	55	8	63	117	177	41	335	5	4



Notes:

1. Prior to 2002-2003, cross-listed enrollments were reported in the subject for which the student registered. Since 2002-2003, cross-listed registrations cannot be separated by student preference, and are included in both subjects; thus there will be duplication if data are summed across subject tables.
2. "Subject Enrollment" shows enrollments in non-cross-listed courses in the subject area.
3. "All Cross Listed Enrollments" shows only the two-subject cross-listed enrollments for this subject.
4. "Total Enrollments" shows both cross-listed and non-cross listed enrollments in this subject.
5. Three-way crosslists are reported only as "interdisciplinary".
6. Enrollment includes all enrollment except lab/discussion sections and applied music.

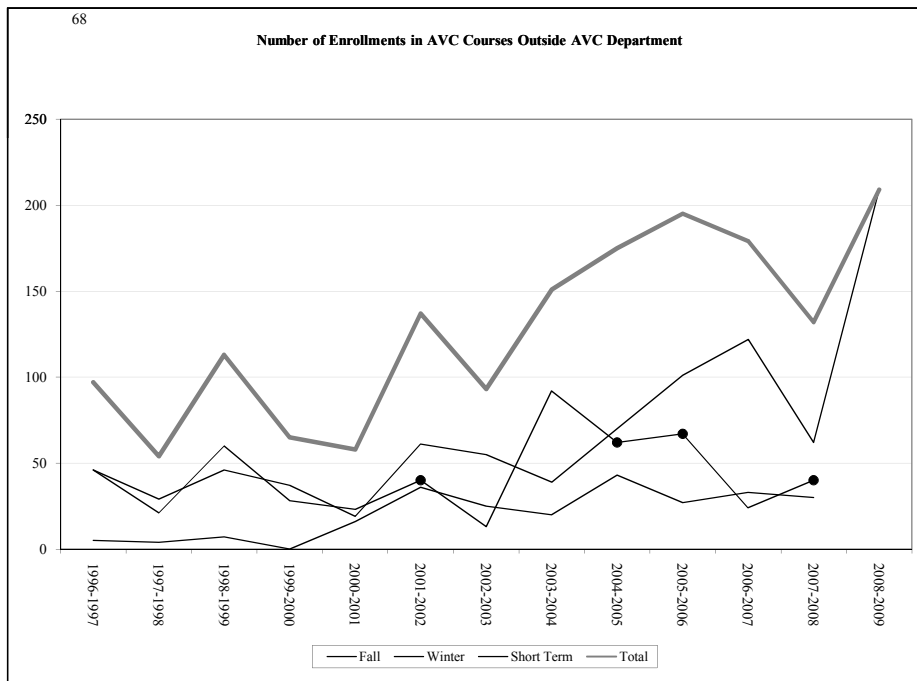
Source: Administrative database.

Courses Outside the Arts with an Arts Focus

	Subject Enrollment				All Cross-listed Enrollments				Total Enrollments			
	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total
1983-1984												
1984-1985												
1985-1986												
1986-1987												
1987-1988												
1988-1989												
1989-1990												
1990-1991												
1991-1992												
1992-1993												
1993-1994												
1994-1995												
1995-1996												
1996-1997	46	46	5	97	0	0	0	0	46	46	5	97
1997-1998	29	21	4	54	0	0	0	0	29	21	4	54
1998-1999	46	60	7	113	0	0	0	0	46	60	7	113
1999-2000	37	28	0	65	0	0	0	0	37	28	0	65
2000-2001	19	23	16	58	0	0	0	0	19	23	16	58
2001-2002	61	40	36	137	0	0	0	0	61	40	36	137
2002-2003	55	13	25	93	0	0	0	0	55	13	25	93
2003-2004	39	92	20	151	0	0	0	0	39	92	20	151
2004-2005	70	62	43	175	0	0	0	0	70	62	43	175
2005-2006	101	67	27	195	0	0	0	0	101	67	27	195
2006-2007	122	24	33	179	0	0	0	0	122	24	33	179
2007-2008	62	40	30	257	0	0	0	0	62	40	30	132
2008-2009	209			209				0	209			209

Course
Included:

ASIA s21
ASIA s22
ENG 121Y
ENG 291
ENG 292
ENG 391
ENG 392
ENG S28
ED/EN S32 (not found)
ENG S31
ENG S32
ENVR 200
ENVR 332
INDS S34 (not found)
ENVR S36
FYS 135
FYS 172
FYS 198
FYS 300
FYS 334
FYS 345
FYS 354
FYS 361
FRE 271
FRE S34
INDS 342
INDS S19
PHIL 227
POLS/PLTC 243
POLS/PLTC 244
POLS/PLTCS29
REL 270
SPAN S30



Notes:

1. Prior to 2002-2003, cross-listed enrollments were reported in the subject for which the student registered. Since 2002-2003, cross-listed registrations cannot be separated by student preference, and are included in both subjects; thus there will be duplication if data are summed across subject tables.
2. "Subject Enrollment" shows enrollments in non-cross-listed courses in the subject area.
3. "All Cross Listed Enrollments" shows only the two-subject cross-listed enrollments for this subject.
4. "Total Enrollments" shows both cross-listed and non-cross listed enrollments in this subject.
5. Three-way crosslists are reported only as "interdisciplinary".
6. Enrollment includes all enrollment except lab/discussion sections and applied music.

Source: Administrative database.

Notes:

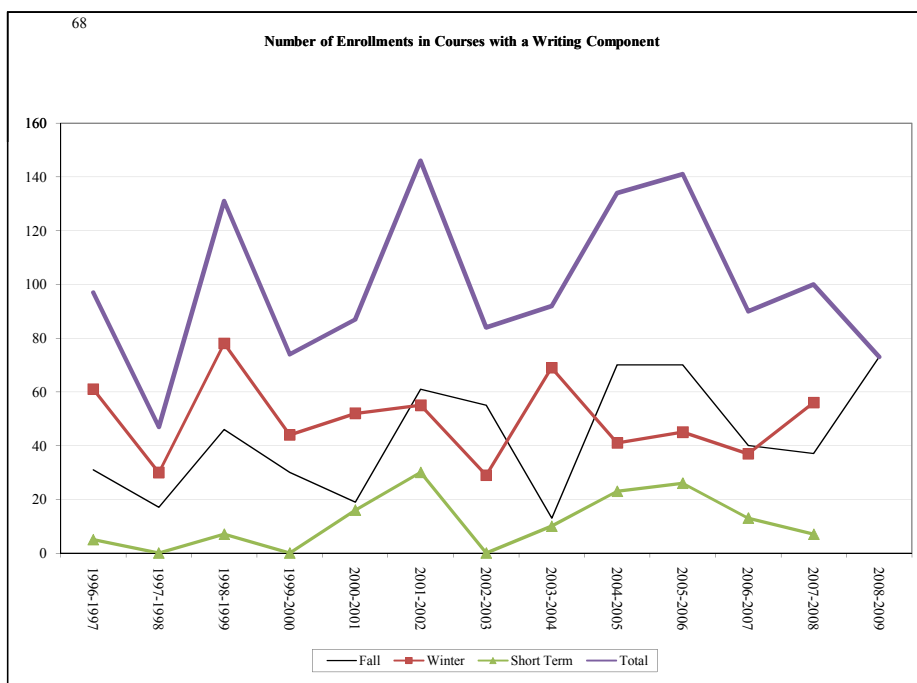
1. Prior to 2002-2003, cross-listed enrollments were reported in the subject for which the student registered. Since 2002-2003, cross-listed registrations cannot be separated by student preference, and are included in both subjects.
2. This graph shows "Total Enrollment" both cross-listed and non-cross listed enrollments in this subject are included.
3. Enrollment includes all enrollment except lab/discussion sections and applied music and studio dance.

Source: Administrative database.

Selected Courses with a Creative Writing Component (see list)

	Subject Enrollment				All Cross-listed Enrollments				Total Enrollments			
	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total
1983-1984												
1984-1985												
1985-1986												
1986-1987												
1987-1988												
1988-1989												
1989-1990												
1990-1991												
1991-1992												
1992-1993												
1993-1994												
1994-1995												
1995-1996												
1996-1997	31	61	5	97	0	0	0	0	31	61	5	97
1997-1998	17	30	0	47	0	0	0	0	17	30	0	47
1998-1999	46	78	7	131	0	0	0	0	46	78	7	131
1999-2000	30	44	0	74	0	0	0	0	30	44	0	74
2000-2001	19	52	16	87	0	0	0	0	19	52	16	87
2001-2002	61	55	30	146	0	0	0	0	61	55	30	146
2002-2003	55	29	0	84	0	0	0	0	55	29	0	84
2003-2004	13	69	10	92	0	0	0	0	13	69	10	92
2004-2005	70	41	23	134	0	0	0	0	70	41	23	134
2005-2006	70	45	26	141	0	0	0	0	70	45	26	141
2006-2007	40	37	13	90	0	0	0	0	40	37	13	90
2007-2008	37	56	7	257	0	0	0	0	37	56	7	100
2008-2009	73			73				0	73			73

Course
Included:
ASIA s22
ENG 121Y
ENG 291
ENG 292
ENG 391
ENG 392
ENG S28
ENG S32
ED/EN S32 (not found)
ENG S31
ENVR 200
ENVR 332
INDS S34 (not found)
ENVR S36
FYS 198
FYS 300
FYS 354
FRE 271
POLS/PLTC 243
POLS/PLTC 244
POLS/PLTCS29
SPAN S30



Notes:

1. Prior to 2002-2003, cross-listed enrollments were reported in the subject for which the student registered. Since 2002-2003, cross-listed registrations cannot be separated by student preference, and are included in both subjects; thus there will be duplication if data are summed across subject tables.
2. "Subject Enrollment" shows enrollments in non-cross-listed courses in the subject area.
3. "All Cross Listed Enrollments" shows only the two-subject cross-listed enrollments for this subject.
4. "Total Enrollments" shows both cross-listed and non-cross listed enrollments in this subject.
5. Three-way crosslists are reported only as "interdisciplinary".
6. Enrollment includes all enrollment except lab/discussion sections and applied music.

Source: Administrative database.

Notes:

1. Prior to 2002-2003, cross-listed enrollments were reported in the subject for which the student registered. Since 2002-2003, cross-listed registrations cannot be separated by student preference, and are included in both subjects.
2. This graph shows "Total Enrollment" both cross-listed and non-cross listed enrollments in this subject are included.
3. Enrollment includes all enrollment except lab/discussion sections and applied music and studio dance.

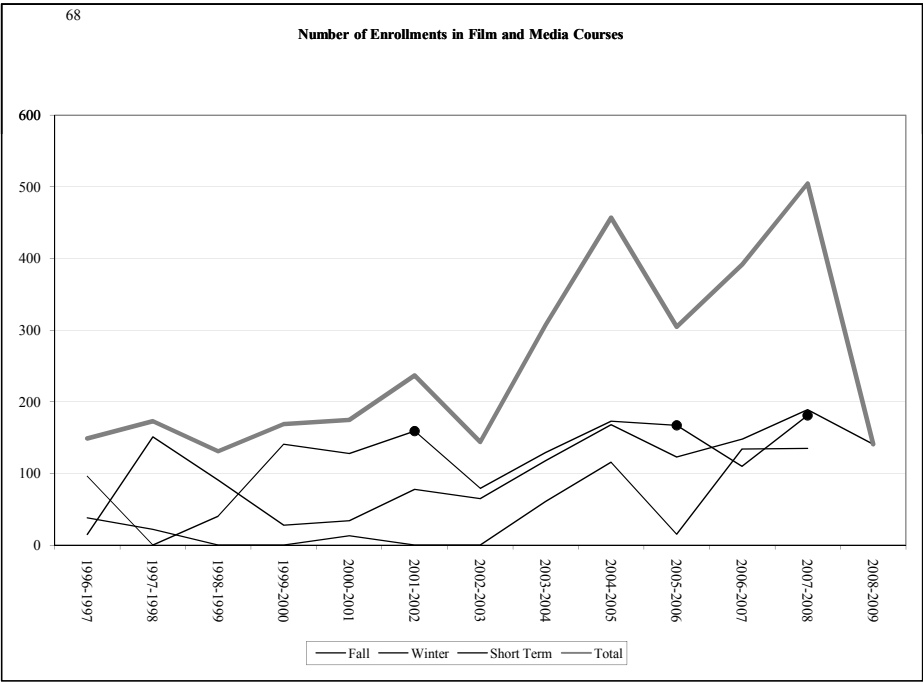
Source: Administrative database.

Film and Media Courses (see list)

	Subject Enrollment				All Cross-listed Enrollments				Total Enrollments			
	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total	Fall	Winter	Short Term	Total
1983-1984												
1984-1985												
1985-1986												
1986-1987												
1987-1988												
1988-1989												
1989-1990												
1990-1991												
1991-1992												
1992-1993												
1993-1994												
1994-1995												
1995-1996												
1996-1997	15	96	38	149	0	0	0	0	15	96	38	149
1997-1998	151	0	22	173	0	0	0	0	151	0	22	173
1998-1999	91	40	0	131	0	0	0	0	91	40	0	131
1999-2000	28	141	0	169	0	0	0	0	28	141	0	169
2000-2001	34	128	13	175	0	0	0	0	34	128	13	175
2001-2002	78	159	0	237	0	0	0	0	78	159	0	237
2002-2003	65	16	0	81	0	63	0	63	65	79	0	144
2003-2004	118	129	61	308	0	0	0	0	118	129	61	308
2004-2005	154	107	116	377	14	66	0	80	168	173	116	457
2005-2006	110	63	15	188	13	104	0	117	123	167	15	305
2006-2007	134	70	134	338	14	40	0	54	148	110	134	392
2007-2008	163	130	127	257	26	51	8	85	189	181	135	505
2008-2009	91			91	50			50	141			141

Course
Included:

AARH 162
AATH225
INDS 235
INDS S25
ANTH 155
AVC S29
ASJA 130
ASHI 276
CHI 109 (not found)
CHI 211
ENG 395A
ENG 395Q
ENES 395Q
ENWS 395S
FYS 172
FYS 334
FYS 345
FRE 365H
FRE S28
FRE S36
GER 242
GER 310
HIST S20
MUS 237
MUS 254
DNMU 337
MUS 340
PLTC S16
PSYC S35
REL 100
RHET 260
RHET 276
RHTH S40
RUSS 310
RUSS S26
SPAN 217
SPAN 366
SPAN 454
SPAN S29
SPAN S31
THEA 101
THEA 205
THEA 242
THEA 371
THEA S33



Notes:

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4. "Total Enrollments" shows both cross-listed and non-cross listed enrollments in this subject.
5. Three-way crosslists are reported only as "interdisciplinary".
6. Enrollment includes all enrollment except lab/discussion sections and applied music.

Source: Administrative database.

Notes:

1. Prior to 2002-2003, cross-listed enrollments were reported in the subject for which the student registered. Since 2002-2003, cross-listed registrations cannot be separated by student preference, and are included in both subjects.
2. This graph shows "Total Enrollment" both cross-listed and non-cross listed enrollments in this subject are included.
3. Enrollment includes all enrollment except lab/discussion sections and applied music and studio dance.

Source: Administrative database.